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The five-part madrigals of Luzzasco Luzzaschi

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Dissertation

The Five-Part Madrigals of Luzzasco Luzzaschi
by

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The Seconda scelta contains two madrigals not printed elsewhere, and the various madrigal anthologies and collections from the late sixteenth and early seventeenth centuries add at least four more in addition to two other madrigals for six voices and a canzonet for four. Thus there exist at least 186 five-part madrigals by Luzzaschi. Though this number is indeed small when compared with the over 1,100 compositions in the same genre by Monte, it yet compares favorably, numerically speaking, with the 120 works contained in Monteverdi's first six books of madrigals for five voices (some of which are even scored for a larger group) and surely constitutes a significant corpus of music which should not be ignored.

The intent of this dissertation, then, is a technical analysis and careful examination of these madrigals in order to arrive at some conclusions concerning their stylistic organization. This analysis will follow a chronological order beginning with Luzzaschi's Primo libro, and besides being concerned with matters of harmony, part-writing, text setting, form, etc. will attempt to show signs of artistic growth and maturity on the part of the composer as revealed in each succeeding volume. In addition, a comparison of Luzzaschi's madrigals with those of his contemporaries is desirable in order to evaluate better their content and thus lead to a more careful and accurate appraisal of Luzzaschi's contribution to and significance in the musical literature.
of the Italian madrigal.

Luzzaschi was a highly respected musician during his time, both as composer and performer, and laudatory mention of him by his contemporaries is frequently to be found. This writer has assembled most of this material from its original sources, much of which has thus far been ignored by musical scholars. The fact that Luzzaschi was so esteemed should in itself make us curious concerning his music.

Finally, this writer has tried to correct the many mis-statements, often repeated by successive writers, regarding Luzzaschi. By so doing, he hopes to have contributed to a better understanding of the composer and his art.
Chapter I

MUSICAL LIFE AT THE COURT OF FERRARA
IN THE SIXTEENTH CENTURY

Since Luzzaschi spent the major part of his life at the court of Ferrara, it is desirable to investigate the musical life of this famous court inasmuch as Ferrara played a large role in the musical history of the sixteenth century. Furthermore, an inquiry into any aspect of cultural life in the sixteenth century is so dependent upon and inextricably tied in with the court life of the period that a full understanding of the one is often contingent upon a parallel understanding of the other.

The most famous courts in Italy at this time were those of the Medici in Florence, the Gonzaga in Mantua, and the Este in Ferrara. The fame of these courts rests largely upon the fact that they were cultural centers, and by the mid-sixteenth century, if not sooner, Ferrara, where Luzzaschi served as both organist and composer, emerged as one of the foremost cultural capitals of Europe.

This claim for cultural pre-eminence is easily substantiated by a mere "catalogue" of famous literary, artistic, and

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1 The court of Urbino might also be mentioned here although its fame lies more in the fifteenth century where it was certainly one of the foremost centers of art and literature under the rule of Federigo da Montefeltro and his son Guidobaldo. It was later governed by the Della Rovere dukes in the sixteenth and seventeenth centuries, one of these marrying into the Este family. See p. 34, f.n. 2.
musical personalities who were either directly employed by
the court, and therefore in the direct service of the Estes,
or else were frequent visitors who often contributed to its
cultural enrichment. Any such list of names reads like a
sixteenth century *Who's Who*, that is it would consist of those
personages whom we tend to think of as representing the *ne
plus ultra* of their respective artistic crafts; and while this
subject, gigantic in scope, lies well beyond the limits of
this dissertation, a few brief remarks seem apposite in order
to more fully comprehend the social environment in which
Luzzaschi worked.

Thus in the field of the fine arts, mention can be made
of Jacopo Bellini, Tintoretto, Raphael, and Titian, all of
whom, while not attached to the court, were either visitors
there or, as in the case of the latter two, were often plied
with many requests by Duke Alfonso I. ² Mention should also
be made of Giovanni Lutero, surnamed Dosso, who was probably
the most outstanding Ferrarese painter of the sixteenth cen-
tury.

Cardinal Pietro Bembo leads off the list of literary
giants active in Ferrara at the beginning of the century. He
is followed by Ariosto whose *Orlando Furioso* was published in
Ferrara in 1516. In the second half of the century, the Este

²See Campori, Giuseppe, *Gli artisti italiani e stranieri
negli stati estensi*, Modena, 1855. For a reproduction of a
painting by Titian which shows Duke Alfonso in the background,
see Sachs, Curt, *The Commonwealth of Art* (New York: W. W.
Norton, 1946), plate XX.
court boasted the services of both Guarini and Tasso. The former's *Il Pastor fido* and the latter's *La Gerusalemme liberata* were constant textual sources for the madrigalists of the sixteenth and seventeenth centuries.

One of the first important musicians who has some connection with Ferrara at the outset of the century is Obrecht who is said to have died there in 1505. At that time, Josquin des Pres was already in the employ of Duke Hercules I and dedicated to him his *Missa Hercules Dux Ferrariae* (printed in 1505 though possibly written earlier), a Mass in the form of a *soggetto cavato*, that is a musical subject derived by substituting the solmization syllables of the Guidonian hexachord for the vowels of the *missa* title. Thus the *cantus firmus* derived from "Hercules Dux Ferrariae" is re, ut, re, ut, re, fa, mi, re.  

Adrian Willaert was at Ferrara between the years 1522 and 1525 and was connected with the Este court.

Nicolò Vicentino, one of the colorful figures of the sixteenth century, spent much of his life in the service of Cardinal Ippolito d'Este of Ferrara. His fame lies mainly in his book *L'Antica Musica ridotta alla moderna prattica* (1555)

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3The Mass is printed in the second volume of Masses of the Josquin *Werke*, edited by Albert Smijers.

4See Lenaerts, René B. M., "Voor de biographie van Adriaen Willaert," in Hommage à Charles van den Borren (Mélanges), 1945, pp. 209ff.
wherein he set forth a new theory of harmony based upon what he believed to be the ancient Greek diatonic, chromatic, and enharmonic system and which he tried to apply to the polyphonic music of his time.

Cipriano de Rore succeeded Vicentino as maestro di cappella to Hercules II, who began his reign as Duke in 1534. He dedicated two Masses to the Duke, both of which are cantus firmus Masses and, like Josquin's, make use of the soggetto cavato. One of Rore's tenor melodies is extracted from the phrase "Vivat felix Hercules secundus, dux Ferrariae quartus." The other Mass, the Missa Praeter rerum seriem, employs the text "Hercules secondus, dux Ferrariae quartus, vivit et vivet."

Giaches de Wert, who was attached to the court of Mantua, often frequented Ferrara, and history records his love affair with Tarquinia Molza, one of the famous musicians of the Este court. Wert's Eighth Book of Madrigals (1586) is dedicated to Alfonso II of Ferrara.

Alessandro Striggio, whose son of the same name was the librettist of Monteverdi's Orfeo, was an important figure in the history of the intermedii. It is interesting to note that

5Reese, Gustave, Music in the Renaissance (New York: W. W. Norton), p. 375. For examples of the first mentioned Mass, see Pirro, André, Histoire de la musique de la fin du XIVe siècle à la fin du XVIe (Paris: H. Laurens, 1940), pp. 254ff. For further mention of the other Mass, see Musiol, Josef, Cyprian de Rore, ein Meister der Venezianischen Schule, (Breslau, 1933), pp. 72ff.

6For additional information see Ramazzini, Amilcare, "Giaches de Wert e Tarquinia Molza" in Archivio Storico Lombardo, vol. VI, 1879.
Ferrara was a key city in the development of musico-dramatic forms, and that the pastorals of Guarini and Tasso were one of the contributing factors. The pastoral provided the opportunity for combining poetry, music, and rich decor. Tasso's *Aminta* and Guarini's *Il Pastor fido* were two of the more famous pastorals which provided musicians with the challenge of uniting poetry and music. Yet another opportunity for such a combination of forces were the intermedii. These were nothing more than interpolations of music and dance into dramatic situations presented between acts of plays.

Palestrina was indirectly connected with the court of Ferrara in that he was maestro di cappella for Cardinal Ippolito d'Este during the years 1567-1571. Luca Marenzio, Gesualdo, and Lasso were all visitors at Ferrara, and Lasso praised the concerts held there as the most wonderful he had heard. In 1594, Gesualdo married Eleanora d'Este and for a time actually settled at the court.

These, then, are the important names one encounters at Ferrara during the sixteenth century. There is thus small

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7 For a discussion of a Striggio intermedi, see Sonneck, Oscar G., "A Description of Alessandro Striggio and Francesco Corteccià's Intermedi 'Psyche and Amor' 1565" in *The Musical Antiquary*, vol. III, 1911. Eleven years earlier, in 1554, Agostino Beccari's *Sacrifizio* had been produced in Ferrara with music by Alfonso della Viola. Two of the musical selections have been preserved and can be found in Solerti's *Gli Albori del Melodramma*, Milan, 3 vols., 1905, vol. I, following p. 12. Further about Ferrara and the early history of opera, see Solerti, Angelo, "I Precedenti del Melodramma" in *Rivista Musicale Italiana*, vol. X, 1903.
wonder that Ferrara's reputation as a musical center far surpassed that of any other city in Europe. This reputation, however, rested not only upon the names listed above but, from a practical point of view, upon the importance of music in the daily life of the court.

The archives of the Este library are said to contain many letters concerned with the hiring of musicians to serve at the court. When a talented musician was found, it was not uncommon for ambassadors themselves to approach him and solicit his services for the court. Thus, for example, the Este ambassador to Rome (a certain Monsignor Masseti) writes the following, dated June 6, 1584, concerning a harpist named Giovan Leonardo:

...Del Musico me ha detto di avere incominciata la pratica e di sperarla riuscita; m'ha notificata la persona che è molto ben conosciuta da me e può essere che anche il Signor Imola se ne ricordi, avendo egli altre volte cantato e sonato di liuto in casa mia. È Romano chiamato Vizio, già servitore del Card. Còrnaro: b.m.; ha bei capricci di cantare napolitane ed inventare parole ed arie di molto gusto; fa professione di cantare il basso nel liuto ed ha dolcissima voce. 8

Through the writings of Ercole Bottrigari, we get a detailed description of one of the musical performances held

8"The musician has told me that having begun the practice of music he hopes to succeed at it. He has further informed me that he is acquainted with me and it is very likely for signor Imola also remembers him, he at another time having sung and played the lute in my house. He is a Roman called Vizio, formerly in the service of Cardinal Cornaro. He has a beautiful feeling for Neapolitan singing and inventing words and airs of good taste. He makes a profession of singing bass with lute accompaniment and has a very sweet voice." Solerti, Angelo, Ferrara e la Corte Estense. Città Castello, 1891, p. LIX.
at the Este court.

Ha l'Altezza sua due gran camere onorate, dette le camere de' Musici, percioché in quelle si riducono ad ogni lor volontade i musici servitori ordinariamente stipendiati di Sua Altezza; i quali sono molti e Italiani e Oltremontani, così di buona voce, e di belle e graziose maniere nel cantare come di somme eccellenza nel sonare, questi cornetti, quegli tromboni, dolzaine, pifferotti; questi altri viuole, ribecchini, quegli altri liuti, citare, arpe e clavacembali; i quali istrumenti sono con grandissimo ordine in quelle distinte e appresso molti altri diversi strumenti tali, usati e non usati...In queste camere adunque, delle quali non voglio che aspettiate però ch'io vi vada ora ogni particolarità descrivendo, si possono essi musici, o tutti o parte, ad ogni loro piacere e volontà ridurre ed esercitarsi, come fanno, e sonando e cantando; perciocchè vi sono, oltre le composizioni musicali scritte a penna, molti e molti libri di musica stampata e di tutti i valentuomini in questa professione, ordinatissimamente tenuti nei luoghi a tal effetto deputati. E gli strumenti tutti sono sempre ad ordine ed accordati da potere esser presi e sonati ad ogni improvviso. E sono così tenuti da maestri valenti, che li sanno e accordare e fabbricare eccellentissimamente: e sono da Sua Altezza serenissima perciò del continuo trattenuti e provisionati. Qual' ora adunque il signor Duca serenissimo comanda al Fiorino suo maestro di cappella e capo di tutte le musiche dell' Altezza sua, così pubbliche, come private, domestiche e secrete, che si faccia il concerto grande, che così vien nominato quel famoso concerto da voi allegato, il quale non vien dalla Altezza sua quasi mai domandato, se non per occasione di trattenimento di cardinali, duchi, prinici e d'altri grandi personaggi, de quali sia, si com' è quasi del continuo, splendidissima e lietissima albergatrice, e io posso veramente affermare, che non sia altro Principe in Italia, che usi e volontieri più di lui questo atto di cortesia e di liberalità e magnificenza: il Fiorino subito conferisce il comandamento avuto dal signor Duca col Luzzasco primieramente, se egli non era presente a tal comandamento, come quasi sempre, avviene per l'assidua e quasi comune dirò servitù continua loro: e poscia con tutti gli altri musici cantori e sonatori predetti, e oltre ciò fa sapere a ciascun ferrarese che sappia cantare e sonare in modo, che' egli sia dal Fiorino e dal Luzzasco giudicato sufficiente a poter intravenire a tal concerto, che debba trovarsi alle camere della musica,
ed ivi con molta avorevolezza intima a tutti il
dover ritornare ad esse camere il giorno seguente,
o l'altro, secondo ch'è per far lungo indugio il
principe forestiero in essa città, per cominciare
la prova d'esso concerto; nel quale entrano tutte
quelle sorti di strumenti, che avete narrato essere
state poste oggi nel concerto da voi udito, e forse
alcune altre ancora, delle quali non importa covelle
ch'io mi vada ora rammentando per non volere divisare
io i partimenti de' cori di quello. 9

9"His Highness has two large respected rooms designated as music
rooms, for here gather whenever they wish the musicians who are
regularly paid by His Highness. These are many consisting of
Italians and foreigners, those with a good voice and a beaufi-
ful and elegant manner of singing, those others, excellent in
playing: some cornets, trombones, dolcians, fifes; others
viols, rebecs; still others lutes, citterns, harps, and harp-
sichords. These instruments are divided with beautiful order
in those rooms together with many both used and not used...
In these rooms then, of which I do not want you to expect me
to describe them in any detail, these musicians can gather and
practice whenever they wish, all or in part, as they do, play-
ing or singing; for here there are, in addition to musical
compositions in manuscript, many volumes of printed music and
all by famous men of great ability in this profession. This
music is kept in very good order, each in a place especially
designated for such a purpose. And all the instruments are
always in order and tuned being able to be taken up and played
at any moment. And they are so kept up by qualified masters
who know how to tune them and build them most excellently and
who for this reason continue to be retained and provided for
by Her most Serene Highness. At the proper hour then, the
most serene Duke orders Fiorino, his chapel master and head
of all the music of His Highness, public as well as intimate,
domestic and private, to begin the grand concert, which has
so been named that famous concert mentioned by you, which is
hardly ever requested by her Highness, if only for the occa-
sion of entertaining cardinals, dukes, princes, and other high
ranking persons. The Duke happens to be, as he almost always
is, a most splendid and very cheerful host, and I am able to
truly affirm that there is no other Prince in Italy who volun-
tarily uses more of this kind of courtesy, liberality, and
magnificence. Fiorino quickly passes the order received
from the Duke first to Luzzasco, if he was not present when it was
given as almost always occurs because of their attentiveness
and I may say almost common and continued service. He then
passes the order to all of the other aforesaid musicians
both singers and players, and moreover he makes known to each
Among the many musical activities at Ferrara, probably none was more popular or renowned than the "concerti delle dame," the concerts of the Ferrarese ladies whose fame is preserved even in the canzoni of Guarini and Tasso. The most famous of the group were Tarquinia Molza, Lucrezia Bendido, and Laura Peperara. An interesting insight into the lives of these ladies and their importance at the court is obtained from the following quotation:

Venendo a Ferrara la serenissima Madama Margherita Gonzaga, moglie del nostro serenissimo Duca Alfonso II, duca di Ferrara, aveva questa signora al suo servizio una dama nominata Laura Peperara mantovana, giovane da maritare, ed avea ancor un' altra dama che cantava, la quale si chiamava la signora Livia da Arco, pure de maritare. Il signor Duca gli avea poi dato alla detta Madama la signora Anna Guarina, la quale cantava e sonava di lauto, e la signora Laura di arpa, e la signora Livia cominciò ancora lei a suonare di viola, e li suoi maestri era il signor Fiorino, maestro di cappella del Serenissimo, ed il signor Luzzasco organista del Serenissimo, ed Sua Altezza comincio a farli esercitare ogni di insieme a cantare, a tal che a questi di in Italia, ne forse fuera d'Italia è concerto di donne meglio di questo. Ed ogni giorno il tempo d'estate, il dopo desinare cominciano a cantare alle diecinove ore e seguitano sino alle ventuna; l'organista con lo arpicordo, il signor Fiorino con

Ferrarese who knows how to sing or play well and who is judged sufficiently able to participate in such a concert by Fiorino and Luzzasco, that they must meet in the music rooms. And here in these rooms with much intimate loveliness all must return the following day or another, depending on how long the foreign princes stay in this city, in order to begin rehearsal of the said concert in which participate all kinds of instruments which you mentioned had been placed in the concert you heard today and perhaps some others also of which it doesn't matter that I should recall them because I do not wish to divide further the various parts of those groups." Bottrigari, Hercole, Il Desiderio ovvero de' concerti di vari strumenti musicali, Venice, 1594, p. 40. Facsimile edition by Kathi Meyer (Berlin, 1924).
il lauto grosso, la signora Livia con viola, la signora Guarina con un lauto e la signora Laura con l'arpa, e sempre presente il Serenissimo e la Serenissima cantano poi a libro dove entra un basso e due altre voci cantori del Serenissimo. Il tempo della invernata cominciano a un' ora di notte e seguiano sino passate le tre ore, e quando vengono principi li conduce dalla banda della Serenissima ad ascoltare questo concerto. Ha poi Sua Altezza maritate tutte tre queste Signore in gentiluomini principali di questa città, e gli ha dato stanze in corte perché siano più comode al servizio, e queste tre signore vanno continuamente in carrozza colla Serenissima. Questo concerto si fa sino a questo di che siamo 1596 del mese di settembre.

10"Coming to Ferrara, the most serene Madama Margherita Gonzaga, wife of our most serene Duke Alfonso II, duke of Ferrara, had this lady in her service, an unmarried Mantua lady named Laura Peperara. She had still another lady who sang and who was called lady Livia da Arco, also unmarried. The signor Duke then gave to Madama lady Anna Guarina who sang and played the lute, and lady Laura the harp, and lady Livia began presently to play the viola; and their teachers were Signor Fiorino, chapel master for his most Serene, and Signor Luzzasco, organist of his most Serene. And thus her Highness began to have them practice singing together every day so that at this time neither in Italy nor perhaps outside of Italy is there a concert of ladies better than this. And every day during the summer, after dinner, they begin to sing at seven o'clock and follow through until nine, the organist with the harpsichord, signor Fiorino with the large lute, lady Livia with the viola, lady Guarina with a lute, and lady Laura with the harp, and always present were the most Serene Duke and Her Highness. Then they sing from a book where enter a bass and two other singers of His Highness. During the winter they begin earlier, when it becomes dark, and continue for three hours; and when princes come they are guided to the company of Her Highness to listen to this concert. Her Highness has married all three of these ladies to leading gentlemen of this city, and she has given them rooms at the court because they are more convenient for service, and these three ladies ride continuously in the carriage of Her Highness. These concerts have lasted up to this day in our year 1596 in the month of September." Merenda, Storia di Ferrara, an autographed manuscript in the Biblioteca Estense quoted by Solerti, A., Ferrara e la Corte Estense, pp. LXXI-LXXII.
An actual and detailed description of the vocal feats usually associated with these concerts is contained in the following comment:

Ed era gran competenza fra quelle dame di Mantova e di Ferrara, che facevano a gara, non solo quanto al metallo ed alla disposizione delle voci, ma nell'ornamento di esquisiti passaggi tirati in opportuna congiuntura e non soverchi (nel che soleva) peccare Giovan Luca falsetto di Roma, che servi anche a Ferrara) e di più col moderare e crescere la voce forte o piano, assottigliandola o ingrossandola, che secondo che veniva a taglio, ora con strascinarla, ora smezzarla, con l'accompagnamento d'un soave interrotto sospiro; ora tirando passaggi lunghi, seguiti bene, spiccati; ora a gruppi, ora a salti, ora con trilli lunghi ed ora con brevi; ed or con passaggi soavi e cantati piano, dalli quali talvolta all' improvviso si sentiva echi rispondere e principalmente con azione del viso, e de' aguardi e de' gesti che accompagnavano appropriatamente la musica e li concetti; e soprattutto senza moto della persona e della bocca e delle mani sconcioso, che non fosse indirizzato al fine per il quale si cantava, e con far spiccar bene le parole in giusa tale che si sentisse anche l'ultima sillaba di ciascuna parola, la quale dalli passaggi ed altri ornamenti non fosse interrotta o soppressa; e con molti altri particolar artifici ed osservazioni, che saranno a notizia di persone piu esperimentate di me. E con queste si nobili congiunture: predetti musici eccellenti facevano ogni sforzo d'acquistar fame e la grazia de' principi loro padroni, dalla quale derivava anche il loro utile.11

11And there was much ability among those ladies of Mantua and those of Ferrara who held matches not only as to the sound and quality of their voices but in the ornamentation of choice passages made in the most proper way and not excessive (in which Giovan Luca, a falsetto from Rome who also served at Ferrara, was not able), but more with relaxing and increasing the voice loud or soft, making it thin or making it bigger as suits one's purpose, now by urging it on, now by diminishing it with the accompaniment of a sweet interrupted sigh, now with long passages well executed and clear, now with groups, now with leaps, now with trills both long and short, and now with sweet passages sung softly from which now and then one hears improvised echoes answering and mainly with facial
Valdrighi cites a concert that took place at Ferrara in 1571 in which there participated about sixty musicians, both vocal and instrumental, along with a "colossale gravi-
cembalo" played by Luzzaschi and two solo singers, Lucrezia
and Isabella Bendido.

Any further continuation along these lines would soon take us beyond the more limited scope of this dissertation. Needless to say, an entire volume could well be devoted to the subject of this chapter, but it is hoped that these brief remarks have at least enabled the reader to get some ideas concerning the rich musical life at Ferrara during the six-
teenth century and of the cultural milieu in which Luzzaschi lived.

actions, glances, and gestures which appropriately accompany the music and the ideas; but above all without improper move-
ment of the person, of the mouth, or of the hands which is not directed to the end for which they sing and with making clear the words in such a manner that one hears even the last syllable of each word which is neither interrupted nor sup-
pressed by the passages and other ornaments; and with many other particular artifices and observations which are notice-
able by persons more experienced than I. And with these so noble events the aforesaid excellent musicians make every effort to acquire fame and the favor of their ruling princes from whom they also derive their benefits." Giustiniani, Vincenzo, Discorso sopra la musica dei suoi tempi di V. Giustiniani marchese' di Bassano, 1630, quoted by Solerti, A., ibid., p. LXV.

CHAPTER II

THE LIFE OF LUZZASCO LUZZASCHI

The available information, meager though it is, concerning the life of Luzzaschi can be briefly summarized in the following table:

- Born ................. c. 1545
- Student of Rore .... prior to 1558
- Organist to Duke Alfonso II ... by 1571 or earlier
- Highly esteemed as both organist and composer
- Associated with the famous women singers at the Ferrara court
- Teacher of Frescobaldi
- Died ................. c. 1607

Luzzasco Luzzaschi belongs to that group of Renaissance musicians concerning whom we know practically nothing. One of the strange incongruities encountered in Luzzaschi biographical research is the almost complete lack of information in the usual musicological materials of the nineteenth and twentieth centuries on the one hand and the many valuable and informative references to Luzzaschi by his own contemporaries on the other. This inconsistency is further inexplicable when one but reads the glowing tributes paid to him both during his lifetime and immediately after.

At the very beginning of Luzzaschi research, one is confronted by the problem of determining when Luzzaschi was born and when he died, for the various lexicographers and
historical writers are often themselves not in agreement.

Thus the consensus of opinion, or the majority opinion, would seem to indicate that Luzzaschi was born in Ferrara in 1545 and died there in 1607, probably in the month of September. It is indeed strange that none of these references gives any sources for its information, and thus it may well be that they are merely copying each other. It is statistically significant to note, however, that the time span from 1545 to 1607 does yield the figure 62, the age given by both Gerber and Fétis.

1Thus Ernest Gerber in his Lexikon der Tonkünstler, (Leipzig: A. Kühnel, 1812-14), says that he died at the age of 62 but gives no dates. F. J. Fétis, Biographie des Musiciens (Paris: Fermin Didot, 1860-70), says he was born in Ferrara and died at the age of 62, he perhaps having copied this from Gerber as he too mentions no specific dates. Hugo Riemann in his Musiklexikon, edited by Alfred Einstein (Berlin: M. Hesse, 1929), says that he died in late summer 1607. This is echoed by Antonio Bertolotti in his Musici alla corte dei Gonzaga in Montova dal secolo XV al XVIII (Milano: G. Ricordi, 1890), who says that he died before September 16, 1607. Other sources that follow this terminal date are: Luigi Ronga in his article on Luzzaschi in the Enciclopedia Italiana di Scienza, Lettere ed Arti (Rome, 1934); J. R. Milne in his Luzzaschi article in Groves Dictionary of Music and Musicians, 5th ed. (London: Macmillan and Co., 1954), (copied from the 3rd edition of 1929), where he specifically states that he was born in Ferrara in 1545 and died there September 11, 1607; this is likewise restated in the Dizionario Enciclopedico Italiano (Rome, 1957), and in Larousse de la musique, dictionnaire encyclopédique, 2 vols. (Paris: Librairie Larousse, 1957). Angelo Solerti in his Ferrara e la corte estense (Città di Castello, 1891), p. LXV, is obviously in error when he says that "Luzzasco Luzzaschi...che entrò al servizio degli estensi nel maggio del 1561 e vi rimase fino al 1592, quando mori." Luzzaschi's last four numbered madrigal books were published after that date and were not posthumous publications.
Actually, however, it is possible indirectly to show that the year 1545, as the date for Luzzaschi's birth, is really not too far afield. In a letter of Luzzaschi's dated May 28, 1599, he mentions the necessity of obtaining from a pawnbroker a thousand scudi in order that one of his daughters may be married. Had he been born much later than 1545, the chances of his having a daughter of marriageable age at the time the letter was written are indeed questionable.

Regarding his musical training, Ronga says that Luzzaschi was a student of Rore before 1557. This is clearly substantiated in the document quoted below for which no date is given but which was written by Luzzaschi to acknowledge the authenticity of a Rore composition.

Io, Lazzasco Luzzaschi, cittadino Ferrarese, faccio fede che questa cartella fu del famosissimo et eccelentissimo Cipriano Rore... io, in quel tempo, essendo suo discepolo, lo vidi scrivere sopra detta cartella...

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3 Ronga, Luigi, op. cit. As Eitner lists this same date, we can assume that Ronga took this as his source. See Eitner, Robert, Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung, 10 vols. (Leipzig, 1898-1904). Furthermore, this date is entirely plausible, for Rore left Ferrara in 1558.

4 "I, Luzzasco Luzzaschi, citizen of Ferrara, bear witness that this document was made by that most famous and most excellent Cipriano Rore... I, at that time, being his pupil, saw him write upon the said document..." See Van der Straeten, Edmund, La Musique aux Pays-Bas (Bruxelles, 1882, vol. VI, p, 134.
We know that by 1571, perhaps earlier, Luzzaschi was already organist to Duke Alfonso II. The source for this is his *Primo Libro de Madrigali* which was published in Ferrara in that year and whose title page reads "Organista del Serenissimo Signor Duca di Ferrara." Solerti, who was cited previously, said that Luzzaschi entered the Este service in 1561, and this date is repeated by Kinkeldey. To assume, however, that Luzzaschi was organist at this early date is certainly not warranted, for he would be only a boy of 16 were he born in 1545.

Luzzaschi was undoubtedly highly esteemed as an organist, perhaps even more so than as a composer, and the sources dating from his time never fail to mention his keyboard abilities. Thus Vincenzo Galilei when writing about *sonatori* and *contrapuntisti* says:

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5 Ronga, *op. cit.*, thus errs when he says that he became organist to the court of Alfonso II in 1576. He also adds that he held this post until his death in 1607 which is technically not correct in that Alfonso II died in 1597, an event that actually ended the reign of the Estes in Ferrara. Furthermore, Luzzaschi's *Settimo libro de Madrigali* (1604) does not carry the designation "Organista del Serenissimo...," a title found in the first six books. It is indeed unfortunate that Engel was also led astray, presumably by Ronga, for he too writes that Luzzaschi was organist to the Este court from 1576 and then further adds that he was *maestro di cappella* in 1612! See Engel, Hans, *Luca Marenzio* (Florence: Olschki, 1956). This date of 1576 is the same as that for Luzzaschi's *Secondo libro de Madrigali*. Ronga and Engel, perhaps not knowing of the two extant parts from the *Primo libro*, which has been presumed lost, probably took this date as being the earliest to acknowledge Luzzaschi's position as court organist.

Those, like Annibale Padovano who have known how to both play and write well in comparison with the number of those who are keyboard players are few; and in all of Italy, for there is no larger number in any other part of the world, I do not believe in any way that their number exceeds that of four, among whom can be counted Claudio da Correggio, Giuseppe Guami, and Luzzasco Luzzaschi.7

Some 28 years later Banchieri wrote:

Devo però far menzione di due Organisti celebri le cui anime sieno in gloria: Luzzasco Luzzaschi fu nel Duomo di Ferrara e Claudio Merulo in quello di Parma, amendui suggettì degni di memoria eterna.8

It is probably through this quotation from Banchieri that Gerber arrived at the conclusion that Luzzaschi "soll der grösste Organist Italiens zunächst dem Claudio Merula gewesen seyn..." 9

That not everyone, however, thought highly of Luzzaschi's keyboard art is attested to in the following quotation:

7 "Those, like Annibale Padovano who have known how to both play and write well in comparison with the number of those who are keyboard players are few; and in all of Italy, for there is no larger number in any other part of the world, I do not believe in any way that their number exceeds that of four, among whom can be counted Claudio da Correggio, Giuseppe Guami, and Luzzasco Luzzaschi..." See Galilei, Vincenzo, Dialogo della Musica Antica et Moderna, 1581, published in facsimile by the Reale Accademia d'Italia, Rome, 1934, p. 138.

8 "Nevertheless I must mention two famous organists whose spirits remain in glory: Luzzasco Luzzaschi who was in the duomo of Ferrara and Claudio Merulo in that of Parma. May these two subjects be granted eternal remembrance." See Banchieri, Andriano, Conclusioni del suon dell' Organo, 1609 quoted in Catalogo della Biblioteca del Liceo Musicale di Bologna, compiled by Gaetano Gaspari, vol. I, 1890, p. 52.

9 Gerber, Ernest Ludwig, op. cit.
Mi maraviglio nondimeno di quel che V.S. mi disse del Lucciasco, che non sapeva fare un trillo e che sonasse così rusticamente... senza alcuno accompagnamento di leggiadria.

It is indeed likely that the high esteem in which Luzzaschi's contemporaries held him may have been responsible for the erroneous statements about him by nineteenth century scholars who go too far in giving him credit where none is actually due. Thus the remark by Bertolotti that "Luzzasco Luzzaschi, organista e compositore di musica era maestro di capella del Duca di Ferrara. Invento' il gravicembalo con particolar tastiera, come è ben noto." It is commonly accepted today, however, that to Vicentino goes the credit for the invention of the gravicembalo. That Luzzaschi was

10"I am nonetheless astonished concerning what Your Highness told me of Luzzasco who knew not how to execute a trill and who played so awkwardly... with no ingratiating manner." See Della Valle, Pietro, Della musica dell' età nostra..., 1640, quoted by Solerti, Angelo, Le Origini del Melodramma, (Torino, 1903), p. 157.


nonetheless skilled in playing this difficult instrument, we
learn likewise from Bottrigari who mentions "...il Luzzasco
Organista principale di sua Altezza lo maneggia moto delicata-
mente, con alcune copositioni di Musica fatte da lui à questo
proposito solo." To Luzzaschi was also given the credit
by an Abbé Requeno for resurrecting the Greek genre where once
again the credit is due Vicentino.

That Luzzaschi, in addition to his duties as organist,
was also maestro di cappella in the Ferrara cathedral, as Ronga
states, does not seem likely. According to Solerti, Paolo
Isnardi was both director of the chapel and of the cathedral
while Ippolito Fiorini was music director of the ducal chapel.
The following statement by Valdrighi written a few years
earlier than Solerti's cites Fiorino's (Fiorini) position at
the Este court: "Capo delle musiche del Duca, pubbliche e
private, domestiche e secrete, era un tal Fiorino suo maestro
di Cappella."

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13Bottrigari, ibid., p. 41.
14See Fétis, op. cit. See also Nicolò Vicentino's theoretical
work L'antica musica ridotta alla moderna prattica, 1555,
where his complete system is set forth.
15Ronga, op. cit.
16Solerti, Ferrara e la corte estense. Also, Isnardi's Terzo
libro de Madrigali a Cinque Voci says on the title page that
he is "Musico del Serenissimo Duca di Ferrara e Maestro delle
Musica del Domu." See Catalogo delle Biblioteca del Liceo
17Valdrighi, op. cit.
It is evident that Luzzaschi was also connected with the "concerto della dame," that is the concerts of the famous Ferrarese women singers who were referred to in the previous chapter. There seems little doubt that Luzzaschi's *Madrigali per cantare et sonare a uno, e doi, e tre soprani* were written for these particular singers; and though this work did not appear in print until 1601, it is indeed likely that these compositions date from a much earlier period and that their delay in publication was due to the Duke's desire to reserve this music for the exclusive use of these Dame.

It should not be assumed from what was said previously that praise for Luzzaschi by his contemporaries was limited to his performing abilities. On the contrary, there exist at least four important sources attesting to his skill as a composer. One of the earliest is the dedication to his own *Quarto libro* in which he mentions that Gesualdo, to whom the volume is dedicated, has shown esteem for his compositions.

18 See Reese, Gustave, *Music in the Renaissance* (New York: W. W. Norton, 1954), p. 411. The reader is referred to chapter VI which is devoted to these solo madrigals. Although these works lie outside the scope of this dissertation, they are touched on briefly if only because of their fame as "accompanied madrigals". For a detailed discussion of these madrigals see Kinkeldey, Otto, "Luzzasco Luzzaschi's Solo-Madrigale mit Klavierbegleitung" in Sammelbände der Internationalen Musikgesellschaft, Vol. IX, 1907-08; also Racek, Jan, "Les Madrigaux à voix seule de Luzzasco Luzzaschi" in *La Revue Musicale*, June, 1932.

19 For the quotation from this dedication, see the discussion below regarding the whole *Quarto libro*, p. 67. For a facsimile of the dedication, see Appendix III.
Another source praising Luzzaschi as a composer is Tasso who, along with Guarini, was also in residence at the Ferrara court and from whom we quote:

\[\text{Dunque lascierem da parte tutta quella musica, la qual degenerando è divenuta molle, ed effemminata:}
\\text{e pregheremo lo Striggio, e Jacques, e 'l Lucciasco e alcuno altro eccellente Maestro di Musica eccellente, che voglia richiamarla a quella gravità, dalla quale traviando, è spesso traboccato in parte, di cui è più bello il tacere, che il ragionare.}^{20}\]

The \textit{Dichiaratione} of Monteverdi's brother, G. C. Monteverdi, printed in the composer's \textit{Quinto libro} de madrigali in answer to Artusi contains the following statement:

\[\text{Seconda prattica, de la quale è stato il primo rinouatore ne nostri caratteri il Diuino Cipriano Rore...seguitata, & ampliata, non solamente da li Signori detti; ma dal Ingegneri, dal Marenzo da Giaches Wert, dal Luzzasco...}^{21}\]

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20'Then let us put aside all of that music which, in degenerating, has become feeble and effeminate; and let us request Striggio and Jacques [de Wert] and Luzzasco and any other excellent master of fine music who wishes to restore it to that seriousness, from which having deviated it has often turned. But concerning this it is better to be silent than to argue.' See Tasso, Torquato, dialogue \textit{La Cavalletta, ovvero della Poesia Toscana}, Opere Complete, edited by Alessandro Mortara, tome VII, 1822, p. 311. Einstein points out that the unnamed "maestro" might be Marenzio and that Tasso's failure to mention him by name is explicable on the grounds that he did not wish to cause jealousy among his three colleagues, the "Ferrarese" musicians. See Einstein, Alfred, \textit{The Italian Madrigal} (Princeton: Princeton University Press, 3 vols., 1949), p. 220, also Schrade, Leo, Monteverdi, \textit{Creator of Modern Music} (New York: W. W. Norton, 1950), p. 134.

21'Second practice is that which was renewed in our notation by the Divine Cipriano Rore...was followed and amplified not only by the aforementioned Masters; but by Ingegneri, Marenzio, Giaches Wert, Luzzasco...' See Strunk, Oliver, \textit{Source Readings in Music History} (New York: W. W. Norton, 1950), pp. 408-09.
The following from Giustiniani further refers to Luzzaschi as composer:

Ma si come le villanelle acquistarono maggior perfezione per lo più artificioso componimento, così anche ciascun autore, a fin che le sue composizioni riuscissero di gusto generale, procurò d'avanzarsi nel modo di componere a più voci, e particolarmente Giaches Wert in Mantova, il Luzzasco in Ferrara. 22

Luzzaschi's talents did not go unnoticed by the Este family as is evidenced by the fact that in 1580 he was given a house in Voghenza, other beni in 1582, and more property in 1590.

That Luzzaschi was the teacher of Frescobaldi is confirmed in various documents. One of the earliest, which also abounds in praise for Luzzaschi, is the following:

Luzzasco Luzzaschi uno de' primi, e più intendenti musici, ed organisti del suo tempo d'incomparabile bonta, e modestia molto amato, e favorito dal Duca Alfonso II e da tutti universalmente grandemente riputato, che fu Maestro di quel Girolamo Frescobaldi egli ancora music di gran nome, ed organista di San Pietro in Roma. 24

22 "But as the villanelle acquired their greatest perfection through the most artful composition, thus each composer, in order to make his compositions successful for general taste, endeavored to advance himself in this manner of composing for several voices, and particularly Giaches Wert in Mantua and Luzzasco in Ferrara." See Discorso sopra la musica dei suoi tempi di V. Giustiniani marchese di Bassano, 1630, republished by S. Bongi for the marriage of Banchi-Brini from a manuscript in the Archives of Lucca, Giusti, 1878. Quoted by Solerti, op. cit., p. LXV.

23 See Solerti, op. cit., p. LXI; also Valdrighi, op. cit., p. 426.

24 "Luzzasco Luzzaschi, one of the first and most learned musicians and organists of his time, of incomparable goodness and modesty, much loved and favored by Duke Alfonso II and by all universally and greatly reputed, was the teacher of Girolamo
In Frescobaldi's *Il Primo libro di capricci* published by Luca Antonio Soldi in Rome, 1624, there is the following statement in the dedication:

Devo à V.A., come à Principe, che per nascita ritiene da' Suoi maggiori l'antica, & hereditaria protettione delle buone arti, il frutto di quelle fatiche musicali, à cui mi diedi ne' miei primi anni sotto la disciplina del Sig: Luzzasco Organista si raro, & servitore si caro alla Serenissima Casa d'Este. 25

Though he is hardly recognized today, it seems quite apparent from the quotation below that Luzzaschi kept company with the leading musicians of his day. Thus Hippolito Zanlucca in the preface to the madrigal collection *I lieti amanti* (1586) refers to the composers contained in the collection as "tutti quei gentilhuomini che ordinariamente si riducono in Casa per così fatto trattenimento: Fiorino, Striggio, Vecchi, Frescobaldi, who is at present a musician of great reputation and organist at Saint Peters in Rome." See Guarini, D. Marc Antonio, *Compendio historico dell' Origine, accrescimento, e prerogative delle Chiese, e Luoghi Pij della Città, e Diocesi di Ferrara,* (Ferrara: Vittorio Baldini, 1621), p. 186.

25 "I owe to Your Highness, as to the Prince, who through birth retains from Your ancestors the ancient and hereditary protection of the fine arts, the fruit of those musical labors, to which I dedicated myself those first years under the discipline of Master Luzzasco, an organist so rare and a servant so dear to the Most Serene House of Este." This dedication is quoted in the following sources: *Catalogo della Biblioteca del Liceo Musicale di Bologna,* op. cit., Vol. IV, p. 44; Sartori, Claudio, *Bibliografia della Musica Strumentale Italiana Stampata in Italia fino al 1700* (Florence, 1952). Frescobaldi's *Secondo libro d'Arie Musicali* published in Florence by Gio. Batista Landini, 1630, also mentions his being a pupil of Luzzaschi. See *Catalogo della Biblioteca del Liceo Musicali,* Vol. III, 1893, p. 72.
... Millevill e, ... Agostini, ... Vuert, Isnardi, Gabrielli, Luzzaschi, ..."

The musical sources for this dissertation are Luzzaschi's own madrigal collections which consist of seven numbered madrigal volumes plus a posthumous volume entitled the Seconda Scelta delli madrigali a cinque voci dello Zascho Luzzaschi. Only the Second through the Fifth Books exist complete among the numbered volumes, the First Book having only two parts extant, the Sixth Book one part, and the Seventh Book presumably only one part. The Seconda Scelta is complete.

While Luzzaschi's madrigals represent his greatest efforts and remain the largest single corpus of his works extant, it should be mentioned briefly here that this was not the only area of composition in which he wrote. Eitner mentions a volume of motets for five voices published by Gardanus in 1598 and a Mass for five and six voices in manuscript in the Biblioteca Estense. Luzzaschi also wrote organ pieces but only a few have thus far been uncovered.

Quoted by Engel, Hans, Luca Marenzio, op. cit., pp. 24-25. See Appendix I, Item 14 for the exact title of the collection and the Luzzaschi madrigal contained in it. Another instance of Luzzaschi's acquaintance with significant composers is afforded by the letter addressed to him by the then little known Emilio del Cavalieri dated October 31, 1592. See Prunières, Henry, "Une lettre inédite d'Emilio del Cavalieri," in La Revue Musicale, No. 8, June, 1923.

The reader is referred to Appendix I for a complete list of all known Luzzaschi madrigal books and general anthologies containing one or more works for unaccompanied voices.

One toccata and two ricercari were published in Girolamo
Luzzaschi is also said to have written madrigal choruses to be performed between the acts of tragedies. Ambros mentions one instance involving a performance in Ferrara of music from Guarini's *Pastor fido* set by Alfonso della Viola but with choruses of shepherds and priests by Luzzaschi. Unfortunately, none of this music has been preserved.

Another instance of Luzzaschi having composed music for the stage, and in particular for the *Pastor fido*, comes to us from Guarini himself. In the printed edition of this work in 1602, the poet notes that "he had an expert devise the ballet choreography...This ballet was then set to music by Luzzasco, an outstanding composer of our time." Once again, no traces exist of the music composed for this scene.

Diruta's *Il Transilvano, dialogo sopra il vero modo di sonar Organi, & Istromenti di penna...* (Venice: Alessandro Vicenti, 1625). All three compositions were reprinted in Luigi Torchi's *L'Arte musicale in Italia*, vol. III. These might be the same two ricercari mentioned in the Gardane catalogue of 1591. See Thibault, Geneviève, "Deux Catalogues de Libraires Musicaux: Vincenti et Gardane (Venise, 1591)" in Revue de Musicologie, vol. X, 1929, p. 177 and vol. XI, 1930, p. 7. A possible organ piece may exist in Costanzo Antegnati's *L'Arte Organica* published by Francesco Tebaldino in 1608. A canzona in a modern edition can be found in Riemann's *Musikgeschichte in Beispielen*, p. 131. Also see Gino Tagliapietra's *Antologia de Musica antica e moderna per Pianoforte*, Vol. II. A supposedly instrumental work is to be found in Canzoni per sonare con ogni sorte di stromenti a Quattro, Cinque & Otto,...published by Alessandro Rauerij in Venice, 1608.


CHAPTER III

THE ITALIAN MADRIGAL IN THE SECOND HALF
OF THE SIXTEENTH CENTURY

Before discussing in detail the madrigals of Luzzaschi, it would seem advantageous to summarize briefly the development of the sixteenth century madrigal in general and to mention in passing the main composers generally associated with its growth.

The sixteenth century Italian madrigal, though having its origins in the earlier frottola which was in vogue from about the last quarter of the fifteenth century, actually represents a reaction against the vulgarity and frivolity of this popular form. No one can say for certain at what precise moment the late frottola becomes the early madrigal, for rather is there a gradual transition from the older form. This transition reveals itself not only in the use of polyphony and imitation, the latter derived from the contemporary motet, but in the abandonment of strophic form so characteristic of the frottola.

One of the main differences that distinguishes the madrigal from the frottola is that in the latter we are dealing not with a text set to music, poesia per musica, but rather with what Einstein calls a "textual-musical concept." This reveals itself in the through-composed form that is now, c.1530,

1Einstein, A., The Italian Madrigal, op. cit., p. 119.
employed rather than the strophic form, the principle here being that the repeat of the same music will hardly suffice to express the successive stanzas of the poem. This interest in the literary worth of a text was cultivated by Bembo at the beginning of the sixteenth century. It was he who tried to raise the standards of poetry into something almost aristocratic in nature, and that he was partly successful is evident from the popularity of Petrarch during the first half of the century.

In the frottola, the top voice was generally most important, and aside from the supporting base, the two inner voices were usually mere "fillers." In the classical madrigal, however, we are dealing with a polyphonic composition influenced by the motet in its points of imitation and conceived as a unity wherein all voices are of equal importance. The madrigal was truly an Italian creation even though the first great madrigalists, Verdelot, Arcadelt, and Willaert, were northerners. The madrigal, on the whole, expressed the sentiments of the cultural Italian courts; and in intellectual circles, in the various courts and academies, madrigals were recited and sung.

The contributions of Verdelot and Arcadelt reveal themselves in the transition from this song-style, where the melody is of greater importance, to what might be termed a motet-style which not only subordinates the individual voices
into a unified whole but which also lays great stress upon the text. These early madrigalists did not limit themselves to any set number of voices. Thus three-, four-, five-, and six-voice madrigals are to be found during this early period, though one can say in general that whereas Arcadelt is the master of the four-voiced madrigal, Verdelot does better for five and six voices while Costanzo Festa is more at home writing for three voices.

The great master of the madrigal in the middle of the century is Cipriano de Rore, a pupil of Willaert. It is he who establishes the five-part madrigal as the norm. He treats his texts freely, respecting neither the form of the poem nor the structure of the line. Repetitions of fragments of the text either in the guise of echoes or dialogues are characteristic of his mature style. While the early madrigalists for the most part gave to each syllable notes of equal value, the late madrigalists beginning with Rore lengthened or shortened the note values so that the musical rhythm corresponded to the words and not to the meter. With Rore the word is all important, and he tries as best he knows how to musically express its meaning. In order to increase the expressiveness and meaning of the individual words, Rore occasionally resorts to chromaticism, which until his time was little developed. Thus Engel refers to him as the "vero rappresentante della 'musica reservata'!"; that amorphous term

2Engel, Hans, Luca Marenzio (Florence: Olschki, 1956), p. 94.
of the renaissance first mentioned by Coclico and whose meaning is partly concerned with the musically correct interpretation of the word.

After Rore, there was a desire on the part of composers to achieve an even more vivid portrayal of the text. To be sure, this quest for expression often led to naive bits of word-painting which are frequently referred to as "madrigalisms" or "eye-music." Among Rore's immediate successors were Lasso, Monte, and Wert.

Though the madrigal constitutes an important aspect of Lasso's compositions, this composer adds nothing that is new but rather works in the already established idiom. Monte's fame lies chiefly in his enormous productivity in the field of madrigal writing, and he is without question the most prolific of all the madrigal composers. If Mozart and Haydn are the "classical" composers of the eighteenth century, so Lasso and Monte are their counterparts, insofar as the madrigal is concerned, in the sixteenth century. Clearness, smoothness, and balance are the characteristics of their musical output.

The third member of this trio, Giaches de Wert, is somewhat of an enigma as far as his role in the history of the madrigal is concerned. It is only recently that the madrigals of Wert have come under closer scrutiny, and his achievements in the realm of personal expression of the poetic text certainly reveal a modern tendency.³ These modernisms reveal

themselves in his more frequent use of chordal, declamatory passages alternating with polyphony in which the latter is used as a specific means for heightening the emotion. There is, furthermore, a tendency to break with the classic concept of the madrigal as a type of composition wherein all voices are of equal importance. Thus in his later works evidence can be found that links Wert with the later madrigalists and points the way to the monody of the seventeenth century.

As our task here is not to trace in detail the development of the madrigal but rather to delineate briefly its course through the century, we can thus pass over the names of the lesser madrigalists until the next peak in the history of the madrigal is reached. It is with Marenzio that the madrigal attained what might be termed a perfection of style. Starting with a discriminating taste in his choice of texts, Marenzio managed to achieve a musical setting that is true in the smallest detail. While much of Marenzio's text representation is "eye-music", this perhaps crude manner of depiction, which in the employ of a lesser genius often yields sterile results, is largely offset by a sincere and more refined type of expression that transcends mere naivété and transforms it into a higher unity of artistic expression. There is, therefore, no such thing as a Marenzio style, for with him every madrigal presents a special problem that requires a unique solution. This ability to translate musically
the subtlest inflections of the text makes him a true virtuoso. Thus it is not a case of "faulty" or "duplicate" writing when Marenzio employs stereotyped musical formulas to express texts that evoke similar feelings. As Einstein points out, this is merely an example of an artist's imagination reacting in the same manner when the circumstances are the same. In some of Marenzio's later works, one notices a tendency to "orchestrate" his voices, that is there is a greater use of smaller choirs comprising three and four voices (and even five within a six-part madrigal). The madrigal is no longer a composition in which all of the voices have the complete text, nor is it a union of voices in which all of the parts are of equal importance. Rather do we have a "choral symphony" in which "each voice makes its particular contribution without having any claim to a particular share." In his settings from the Pastor fido, Marenzio reveals an even closer bond with the text both in harmonic boldness and in a preference for the upper voice. It is perhaps conceivable that if his life had spanned the turn of the seventeenth century, his name along with that of Monteverdi's would be associated with the beginnings of opera.

Carlo Gesualdo da Venosa was certainly influenced by Marenzio, but this influence seems limited to harmonic effects

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4See Einstein, A., ibid., pp. 639-640.

5Ibid., p. 650.
rather than to the usual kinds of madrigalisms and other kinds of symbolism. The style that we tend to associate with this composer is the extravagantly chromatic sort of writing that appears in his works published after 1594. From the evidence at hand, this writer tends to support Einstein's hypothesis that the chromaticism of Gesualdo is probably connected with the archicembalo of Vicentino, with which Gesualdo undoubtedly became acquainted upon his arrival in Ferrara in 1594. It is therefore more than coincidental that Gesualdo's new style, not found in his earlier works, should begin after his arrival to the Ferrarese court. With his tendency towards the extreme and his inclination to exaggerate, Gesualdo represents the typical mannerist, the artist who employs extremism for style's sake. It is only when such a style is used with a purpose and sensitivity that the true artist emerges, and Gesualdo is often moved deeply enough by the text to go beyond mere mannerism and to transform his art into affective expression. But for all of his "newness"; Gesualdo represents an end rather than a beginning.

Monteverdi's role in the history of the sixteenth century madrigal is limited to his first four books of madrigals. In these early works, the composer is still writing within the traditional boundaries of the so-called conventional style,

6Ibid., p. 705.
even though tendencies heralding a break with the past can be seen, these being most noticeable in his predilection for harmonic clashes, motivic combinations, choral recitative, and a strong tendency away from five-part vocal unity. Any combination of these characteristics, when developed and elaborated, cannot but lead to the disintegration of the classical madrigal.
CHAPTER IV

THE MADRIGALS OF LUZZASCO LUZZASCHI

In an earlier chapter, mention was made of the difficulties involved in Luzzaschi research; and though it was in connection with the ferreting of biographical data that the problems first arose, nevertheless, when one turns to the actual music, another obstacle must immediately be faced. This concerns itself with the *Primo libro de madrigali* of Luzzaschi published in Ferrara in 1571. Consisting originally of five part-books as was customary at this time and which holds true for all of the Luzzaschi madrigal books, it forms the earliest publication of his that we have. Unfortunately, only two of the five part-books exist today, the alto and quinto. The volumes are dedicated to Donna Lucretia di Este, sister to Duke Alfonso II.

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1. Il primo libro de' Madrigali di Luzzasco de' Luzzaschi, Organista dell' Illustissimo et Eccellentissimo Signor Duca di Ferrara. A cinque voci. In Ferrara, per Francesco de' Rossi, stampatore Ducale M.D. LXXI. Eitner not only gives the wrong date in his Luzzaschi article in the Biographisch-bibliographisches Quellenlexikon..., 10 vols., 1899-1904 with a reprint including additions and corrections, 1947, but is unaware of its existence: "Das 1. Buch [Madrigali] soll 1575 erscheinen sein, unbekannt." Einstein says that the First Book "seems not to have been preserved." See Einstein, A., *The Italian Madrigal*, op. cit., p. 699.

2. Lucrezia had married Francesco Maria Rovere, Duke of Urbino, the previous year when she was 35 and he only 20. The marriage lasted only a short time, whereupon she returned to Ferrara. Lucrezia was highly educated in the arts, and it was she who is said to have protected the young Tasso during his first
Very little can actually be said about this volume, from which no complete madrigal exists. In more than one way this is indeed to be regretted, for the volume contains an unusually large number of madrigals, 43 in all, and is certainly the largest single volume that he wrote. We can only surmise that it contained some of his earliest compositions, for he was at this time only 26 years of age.

A few musical characteristics may be noted from this incomplete collection. First is his penchant for the mensuration sign $\phi^3_2$, which is found in these beginning volumes as well as in the last ones. In all instances, the occurrence of the sign coincides with some phrase of the text associated with a gay, light, or pastoral-like mood. Thus in this Primo libro the sign occurs with the following lines of text: "Che di gioia e di speme si disarmo" from Solea lontana in sonno consolarme; "Così vivo è l'amore" from the madrigal of the same title; "D'ogn' altro il piu giocondo e lieto stato" from Si dolce è il foco che da vostri rai.

Another interesting use of a notational device occurs in the madrigal S'oscura il mondo, & la terrestre mole where coloration is employed on the word "oscura." More information, however, on Luzzaschi's notational habits will be found in Appendix II.

years at the Ferrara court. It is to her also that Luzzaschi dedicated his Sesto libro some 25 years later.
Melodically and rhythmically, this group of madrigals offers little to challenge the imagination. Chromaticism is not to be found in the two extant parts, and the polyphony that appears to be present seems to owe its existence to the motet style of the day.

Luzzaschi's Secondo libro de madrigali, the first complete collection of his that we have, is dedicated to Leonora d'Este, the younger sister of Alfonso II. In the dedication to this volume, Luzzaschi speaks of the "nobile professione di Musica" as that which is only "un leggiadro, e artificioso accopiamento di voci in fra di loro contrarie: nata principalmente per tranquillare gli animi nostri...."

Of Luzzaschi's complete madrigal books, this is the largest, containing a total of 29 compositions. This volume, like most early works, reveals little that is new or different, and if the composer does not appear spectacular, he at least shows himself to be capable and well-schooled in his craft. Formally, these madrigals are clear-cut entities revealing both an understanding and an insight into the common practice of the period. The influence of the motet is clearly revealed not only in the five-voice texture but also in the equivalence of all of the compositions.

3 Secondo libro de madrigali a cinque voci di Luzzoscho Luzzaschi, Organista del Sereniss. S. Duca di Ferrara novamente composti; e dati in luce, In Venetia Appresso Angelo Gardano, 1576.

4"a charming and artificial coupling of voices in and among themselves contrary; born principally to tranquilize our spirits..."
voice parts. Thus one finds little use of solos or competing choirs which, if present in the upper voices, would tend to make one think of the concerto di Dame, that famous group of Ferrarese ladies. On the contrary, what strikes one most by the compositions in this volume is the balance of the whole. Contrapuntally, there is nothing as pedantic as a canon, while harmonically, Luzzaschi, save for one occasion, rarely goes beyond two accidentals in either direction. Luzzaschi thus shows himself in many ways still a beginner in this volume, but there is little doubt that he has taken several decisive steps forward. A conciseness of attitude coupled with an awakening sense for expression are traits that are already present, and these will reveal themselves again in his later works.

Imitative openings in motet style are the rule in this volume, although examples of homophonic beginnings may also be found. These beginning chordal passages at times derive their rhythm from that of the text, but exceptions to this practice are also frequent. Thus, for example, the opening of Geloso amante is notated in the following manner:

\[
\begin{array}{c}
\downarrow & \downarrow & \downarrow \\
Geloso & amante
\end{array}
\]

Here is a piece of careless textual setting since it is obvious that each half note should really be subdivided to

\[5\]

Refer to page 9 and following for a description of this group.
accommodate two syllables apiece. Luzzaschi does not seem too concerned with "just note and accent," or the use of note values which follow the declamation of the text. This incongruity between the rhythm of the music and that of the text is also to be found in those madrigals employing a polyphonic beginning where even the imitations are generally not strict. At times only the first three notes are used as a point of imitation as in the opening of Mentre gira, though a more elaborate example may be found at the outset of Fiamme belle d'amor which is reproduced in Appendix II and discussed further below.

Oftentimes a particular style is deliberately chosen with a reference to some textual idea. Thus in the madrigal Veggo tranquillo il mar, familiar or chordal style is here used for the purpose of depicting the calm sea. Generally speaking, however, Luzzaschi is inclined to vary his texture. Thus strict chordal writing usually follows an opening in imitation, and this holds true for imitative passages within the body of the composition.

One might suppose, without looking at later works, that the frequently encountered questionable and often real parallel fifths and octaves can be explained as the doings of a beginner. See, for instance, the examples on the following page.
But this argument hardly suffices when one examines madrigals from as late as the Sesto libro where, to be sure, though the frequency of occurrence of these parallel intervals is lessened, their presence is still to be noted.

A perhaps noteworthy characteristic of Luzzaschi's melodic writing, and one which extends even into his later works, is his use of the melodic skip of a minor sixth. It is generally an upward one, this writer having encountered only one such example of a downward skip. In the beginning volumes, at least, this melodic interval is employed as a means of specific word painting to heighten the emotion of the text. In this Secondo libro we find it associated with words such as "crudo", "sperando", "mio sole." It can be mentioned here that in some of his later works this melodic skip of a sixth is no longer specifically used as a formula for expression, for it often occurs on such completely innocuous words as
"fosse" and "ch' ogni", and yet we occasionally find examples in these later madrigals where it also occurs on "morte" and "morire." One might also note that save for the octave leap, the melodic skip of the minor sixth is the next largest intervallic unit found in Luzzaschi's music. Thus the poignant skip of the minor seventh, which can be found in the works of his contemporaries, is non-existent in any of the madrigals seen by this writer.

A frequent occurrence in Luzzaschi's harmonic writing is his use of what we would today call the dominant to subdominant progression (V - IV). Luzzaschi seems to have liked this particular sound, for we find this progression occurring throughout his madrigal writing. The most common arrangement of this progression is for the fifth of V to proceed to the root of IV.

The use of word painting is limited for the most part to a non-chromatic type of textual portrayal, that is one achieved through diatonic means. The one exception to this is the dramatic setting of Dante's Quivi sospiri which will be discussed below. Aside from this one example, the usual means for

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6 See Reese, Gustave, *Music in the Renaissance* (New York: W. W. Norton, 1954), p. 407. For an example of this progression in the music of Luzzaschi, see in Appendix II the transcription of the madrigal *Fiamme bella*, measure 13 and measure 15. This madrigal is also discussed below. For further examples of this progression, the music of which can be found in Appendix II, see Terzo libro: *Per obedir*, meas. 1-2; Quarto libro: *Crudelissima Donna*, meas. 13; Settimo libro: *Gioite voi*, meas. 35-36.
text delineation are employed: melismas, rhythmic patterns, placement of voices (whether high or low), notational coloration, and contrapuntal intricacies. These will be more specifically pointed out with reference to the individual madrigals in which they occur.

Another characteristic to be noted and one which remains throughout Luzzaschi's writing is his slavish adherence to the poetic line. A cadence is nearly always found at the end of a line, and in addition, all of the voices frequently stop simultaneously and are followed by rests. This results, of course, in a chopping-up of the work into several sections. Thus Luzzaschi never progressed to the point of his teacher, Rore, about whom Reese says: "Rore often disregarded the structure of the line as well as the rhyme and line division, and did not feel it necessary that the musica line should correspond to the poetic line." An examination of Rore, Lasso, Gesualdo, Marenzio, and Monteverdi confirmed the fact that this sectional treatment of the poetic line, and more important, the simultaneous and consistent use of rests in all voices is unique with and perhaps limited to Luzzaschi, though to be sure occasional instances may be found in the works of other composers, notably Gesualdo.

Probably the most significant and surely the most interesting aspect of Luzzaschi's entire madrigal writing is his

7 Ibid., p. 330.
use of what this writer has termed "melodic interchange of parts." By this is meant the occurrence in one voice of a melody previously found in another voice while, simultaneously, this latter voice takes up the melody that the first voice originally had, the poetic text in both cases being repeated. This results, in effect, in a kind of Stimmtausch, common among many of Luzzaschi's contemporaries, a type quite different from the exchange between subject and answer found in the imitative counterpoint of Bach's time. A simple example from Rore will illustrate what we mean by melodic interchange.

The above sort of interchange between tenor and alto is the one most frequently encountered. It can also be found in Gesualdo, Marenzio, and early Monteverdi. That these instances
of melodic interchange can assume quite complicated proportions will be seen from the examples below. One such example from Gesualdo's Ahi troppo saggia taken from his Primo libro shows how this simple interchange between two parts can at time be camouflaged by transposing the section when it recurs.

The following example from Rore's setting of Petrarch's Vergine illustrates the use of a three-part melodic interchange. Here the bass goes to the canto, the tenor to the quinto, and the quinto to the alto. (See the following page.) A more elaborate example from Gesualdo's Primo libro is excerpted from the madrigal Baci soavi. The example shows two
phrases which are labeled A and B, the latter musically following the former without a break. In the A sections, the exchange is four-fold but the parts are also transposed. The symbols make clear the process that is involved. In the B sections, the parts are also transposed but the technique used here concerns only two of the inner parts. (See the following page for the example.)

Thus far, all of our examples have been by composers other than Luzzaschi, and from the apparent frequency of their occurrence, one might rightly question the importance of stressing so common a device. The answer to this is explained simply by the fact that melodic interchange in the works of Luzzaschi's contemporaries is limited almost completely to their first few volumes. Also, in no instance does this device occur with the frequency with which we find it in the madrigals of Luzzaschi.

8For additional examples of melodic interchange by Luzzaschi's contemporaries, the reader is referred to the following composers and works: Gesualdo, Primo libro de madrigali, Madonna io ben vorrei, measures 31 and 44; Marenzio, Primo libro de madrigali, Che fa hoggi il mio sole, measures 17-21, Tis morir volea, measures 42 and 49; Monteverdi, Primo libro de madrigali, Amor per tua mercé, measures 23-27 and 32-35, Filli cara e amata, measures 27-38 and 39-50, Secondo libro, Bevea Fillide mia, measures 35-36 and 37-38 (the Grosstakte of Malipiero's edition), Terzo libro, O come è gran martire, measures 22-26 and 31-34.

9With Rore, this type of writing is indeed rare, but when present it is usually limited to a simple exchange between two of the inner parts, the tenor and quinto being the ones in which this device is most frequently found. Occurring more often with Rore and the other composers to be mentioned is a
With Luzzaschi, this use of melodic interchange of parts is more than an occasional technical device. It is found with frequent occurrence in all of his madrigal books and is presented in a variety of ways ranging from simple exchange of inner parts, such as has already been discussed, to complicated interchange involving three voices in transposition and even some instances involving four voices. That Luzzaschi

repetition of both text and music but with the voice parts remaining in their original location and not migrating to another vocal range. This type of sectional repeat is, to be sure, common to all periods of music history.

A careful examination of Gesualdo's first six books of madrigals reveals that melodic interchange is often found in his First and Second Books. Here again, however, it is generally of the simple type, or else repetitions of the text are followed by repetitions of entire musical sections with no interchange involved. Books III–VI do not contain this device at all, save for a few isolated examples. (This writer found only one example in over forty of these later madrigals.)

Marenzio's examples are also of the simple type, that is the interchange of canto and alto or quinto and tenor with the other parts remaining constant. His Fourth, Fifth, and Sixth Books of five-part madrigals do not go beyond this simplicity. More common than the device of interchange, however, is the repeat of an entire section with the voice parts kept intact.

The use of melodic interchange in Monteverdi is confined to his first four books of madrigals. A peculiar type of interchange will at times occur when he employs a three-voice texture (note the symbols over the voice parts): canto, quinto, and tenor. When repeating the same text and music (the latter often transposed), the music is frequently arranged for a different three-voice group: alto, tenor, and bass. It should be noted, however, that each repeated part retains its same relative position within the entire three-voice complex as can be seen from the symbols over the above-mentioned parts which indicate the melodic coincidences. Such an example can be found in the madrigal Ah dolente partita from his Fourth Book on the words "e santo nel partire." Much more frequent with Monteverdi, and perhaps in itself indicating a dissolution of the sixteenth century madrigal, is the repetition of a single part with entirely new material in the other voices. Two examples will suffice to clearly illustrate this. The first, Tutte le bocche belle, is taken from his Secondo libro and the second, Stracciami pur il core, from his Terzo libro. (See the following pages.)
Monteverdi: Tutte le bocche belle [Secondo libro]

Nel van-go oscu-ro ve-lo

Ristanvi baci im-pres-si

Quasi amo-van-se.

velo Nel vago oscu-ro

stel-le

Quasi amo-van-se
Monteverdi: Stracciam' pur il core [Terzo libro]

stracciam' pur il co-re, Ra-gi-om è ben in-gra-to

stracciam' pur il co-re, Ra-gi-om è ben in-gra-to

[ingra-] to che se

[in-] gra-to che se

[ingra-] to che se

[ema-] to che se t'ho
learned this device from Rore is entirely plausible, but whereas his predecessor and teacher used it sparingly and his contemporaries soon abandoned it after their first two or three madrigal collections, Luzzaschi, on the other hand, clung so tenaciously to it that this can truly be said to be an integral part of his style.

From these prefatory remarks we can now turn to a more detailed examination of several madrigals from this Secondo libro.

In Veggo tranquillo, Luzzaschi indulges in word painting by having the tenor descend scale-wise a diminished fourth from $E^b$ to $B^\#$ on the words "Onde mi da la morte." This diminished interval occurs in the same phrase two notes earlier in the bass. A contrapuntal device used to achieve textual delineation occurs on the words "queste contraria sorte" where the alto has the theme in inversion clearly depicting the "contrariness." The opening of this madrigal presents one of the very rare instances in Luzzaschi of what Einstein has termed "narrative rhythm." Luzzaschi, in this respect, does not fit in with the first half of Einstein's generalization in which he states: "And one may say, in general, that among musicians during the last third of the century the narrative rhythm $[\uparrow \downarrow \downarrow \downarrow]$ and the imitative beginning became the accepted

\[ ^{10} \text{Einstein, Alfred, "Narrative Rhythm in the Madrigal," Musical Quarterly, Vol. XXIX, 1943.} \]
thing for all stanzas of a narrative, descriptive, or idyllic character."

In the madrigal Al dolce vostro canto, Luzzaschi uses the proportional sign \( \frac{3}{2} \) for the text "il fior de l'eta nostra eterno fora." This line of text is repeated; the second time the canto drops out and the alto assumes almost the identical melodic line the canto had except transposed a fourth lower. After this repeat there is a change back to the original mensuration for the words "eterno fora," and the long note values are surely indicative of the composer's intent to portray the "eternal." The high writing of the canto part and its often independent relationship with the other parts makes one think strongly that perhaps this was written with one of the famous Ferrara Dame in mind.

In Mentre carco, the opening with only the three lower voices is a deliberate intent to depict the "carco di doglia" ("the burden of grief") which portrayal is also aided by the harmonic use of suspensions. This madrigal also employs the proportional sign \( \frac{1}{2} \) for the final line of text: "e me di gioia pieno." Once again the connection is an obvious one, that is the use of triple meter and a quickening of the tempo to depict "joy." On the words "Bella vaga e gentil," a simple

\[ \text{Ibid., p. 481.} \]

\[ \text{For our reasons regarding proportional interpretation of this sign, see pp. 87-88... See also p. 35 for the types of text associated with this sign.} \]
melodic interchange between canto and tenor occurs.

*Non fu senza*, a complete transcription of which is reproduced in Appendix II, is set to a text by Guarini. The opening makes use of two motives in imitation, a device more aptly described as paired imitation. The theme stated in the canto, the dominant voice through most of the madrigal, is given a "tonal answer" in the bass, a device which while certainly not unique during this period should be viewed in terms of what lies around the corner of the century. Moreover, one can still find an abundance of examples from this period showing "real" answers in which the skip downward of a fourth is answered by the same interval in all of the voices, each voice beginning on a different degree of the scale, the result being that type of counterpoint generally associated with the Netherlands School. In measure 12, the repeat of the text "Dolci labbra amorose" from measure 9 is accompanied by a repeat of the same music with slight shifts and changes in that the alto and quinto exchange parts with certain modifications while the other three parts repeat their material in its essentials. In measure 26, on the repeat of the words "Se per pena," previously stated in measure 23, we have a type of melodic interchange which we mentioned as occurring in Monteverdi's *Ah dolente partita* from his Book IV of madrigals. In Luzzaschi's madrigal, the three upper parts which first have this text (canto, alto, and tenor) go to the three lower voices (quinto, tenor, and bass) in the exact same order,
that is the canto to the quinto, the alto to the tenor, and the tenor to the bass. The two upper parts are then given new material. With the repeat of the words "Pero non vi sia," measures 29 and following, there is a repeat through the end of the piece of both text and music previously stated beginning measure 6, but here with melodic interchange between tenor and quinto. We can thus diagram the form of this madrigal in the following manner:

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Intro. | A | A

meas. #'s 1 6 29 51
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Also worthy of mention here are the two strong cadential figures which set off the divisions schematized above and which occur in measures 6 and 29. One should notice that each section is followed by a rest in all of the voice parts and that these sections do occur at the main divisions of the poetic text as was mentioned previously.

The two madrigals Geloso amante and S'apre un riso belong together and are set to a text by Tasso. The text is actually in the form of the Petrarchan sonnet but is here divided in an unusual manner. The first quatrains of the octave occurs in the prima parte, Geloso amante, while the second quatrains and the entire sestet occupy the seconda parte, S'apre un riso. Were these two madrigals viewed separately, this connection would never be seen. (It should be noted that the first line of the bass part book in the seconda parte is notated
in the original a third too low.)

In *S'apre un riso*, the word "giro" is depicted by an upward leap of a fourth and a scalewise turn back downwards. The phrase "Lieta rivolge" is repeated both textually and musically, the latter with a very small number of insignificant changes. The phrase "Raggio di sua bellezza" is also repeated with melodic interchange occurring between alto and quinto.

There appears to be a mistake in the quinto part beginning in measure 42 where a portion of the text is repeated, for in transcribing according to the original notation, there result two undisguised parallel octaves while a literal repetition as is found in the first statement of the phrase eliminates them. However, from the many instances of real and questionable parallel octaves encountered in Luzzaschi's madrigals, those indicated here should not be as startling as the printer's error makes them appear. The last line of text "Ne le tenebre anchor vivro beato" is notated in coloration, an obvious play on the word "tenebre" ("darkness"). The purely syllabic setting of this final line of text, which is shown in the example below together with the preceding phrase, is in marked contrast with the imitation of the previous phrases. Also to be noted are the bass progressions by fifths,

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13 In the printed editions of Tasso's works, the line ends "sarò beato" while Luzzaschi uses "vivrò beato." The former might be a later revision.
that is up a fourth and down a fifth: E, A, D, G, C, F.

Another interesting example of formal structure is to be found in *Fiamme belle d'amore*, a complete transcription of which is reproduced in Appendix II. The musical form of this madrigal can be considered as an inverted bar, A B B, with two instances of interpolated and fragmentary material from previous sections. The diagram below will help make this clear.

After the complete text has been stated once, there is a strong dominant-tonic cadence ending in measure 20 and followed by rests in the four lower voices. Luzzaschi then goes back to the third line of text beginning "Come avien" where the alto line beginning in measure 20 is practically identical with the tenor line in measure 10. This is, however, mere preparation for the second repeat of the same line, beginning in measure 24, which at this point also repeats the entire musical section that was previously stated in measures 11 and following. Here the tenor and quinto interchange parts. The last line of text "Se d'amor fiamm' e cosi belle siete" follows in course with the same musical material that was presented in measure 15 and with the same interchange between tenor and quinto. The fourth line of text is again repeated beginning
in measure 31. The canto in this measure has the same melody as the tenor previously had in measures 17 and following. The bass in measure 33 has the same cadential figure that the canto had in measure 19. A fourth repeat of this line follows with the same music as was presented in measure 17 with only two changes: the quinto has the tenor part; the tenor has the first four and last two notes of the quinto part with the middle notes being newly composed. While these new notes make no changes in the harmony as presented previously, their rhythmical form results in accent displacement in the penultimate measure in combination with the canto which previously had this syncopation by itself.

The one madrigal in this collection which seems out of place is Luzzaschi's setting of Dante's Quivi sospiri from the Inferno. In the late sixteenth century, Dante had been all but forgotten as a source for madrigal texts. As Einstein points out, none of the great "Michelangelesque" composers of the period--Rore, Lasso, or Monteverdi--ever set a line of Dante to music. However, between the years 1576-1584, this particular text suddenly became popular and was set no less than six times. These include settings by Giulio Renaldi, 1576; Giovanni Battista Mosto, 1578; Domenico Micheli, 1581; Francesco Suriano (also Sorianno), 1581; Pietro Vinci, 1584.  


15Ibid., p. 143.
In all of Luzzaschi's madrigals there is nothing to compare with this setting in its chromaticism, degree inflection, motivic construction, and slavishly detailed treatment of the text from which every phrase and almost every individual word undergoes musical translation. On the words "Rissonavan per l'aer senza stelle" the following harmonies are heard consecutively: A, d, E♭, c, A♭, D♭, b♭, F, D, G. With the phrase "al cominciare lagrimai," the bass begins a chromatic ascent by half-step from d to g which is later imitated by the alto and canto. The text offered the opportunity, and the music leaves no doubt that the composer availed himself of it to the fullest extent. One can indeed almost hear the "cries of the damned." Einstein thinks, however, that Luzzaschi has gone too far afield:

Luzzaschi beginnt wunderschön, zart, das 'Seufzen', die 'Tränen' sind mit aller erdenklichen Feinheit und Erlesenheit gemalt; aber dieser Anfang wie alle folgenden Einzelheiten sind nicht nur von jener furchtbaren Vorstellung Dante's weit entfernt, sie haben gar nichts mit ihr zu tun. Bei dem 'diverse lingue' bedient sich Luzzaschi wieder jenes Symbolismus, jener Uneigentlichkeit, deren auffälligstes Extrem die sonderbare 'Augenmusik' des Madrigals ist.

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16 We are here following the distinction made by Reese in which semitonal progressions on a single degree are termed "degree inflection." See Reese, Music in the Renaissance, op. cit., p. 16.

17"Luzzaschi begins beautifully and delicately; the 'sighs' and the 'tears' are portrayed with the most imaginable delicacy and selection; but this beginning like all of the following details is not only far removed from Dante's frightful image, it has nothing at all to do with it. With the 'diverse lingue', Luzzaschi again avails himself of that symbolism and that
A period of six years elapsed before the publication of Luzzaschi's *Terzo libro* in 1582. The dedication of this volume is to Margherita Gonzaga, the eighteen year old Duchess of Ferrara who had married Alfonso II two years previously. This collection contains a total of 23 madrigals.

Little can actually be said about this volume that was not already mentioned in connection with Luzzaschi's *Secondo libro*. Stylistically speaking, no real difference is apparent between the two volumes. The traits we have discussed above such as melodic interchange of parts, the penchant for V - IV progressions, melodic leaps of a minor sixth, and even parallel fifths are prevalent here too. The main difference to be noted is the greater or lesser frequency with which they occur.

Chordal style at the beginning of a madrigal seems to be more conspicuous here as opposed to the more common imitative counterpoint found in Book II. Harmonically, there are more decided tonal implications in this volume together with a better understanding of voice leading. Still to be regretted, however, is the continued musical subservience to the text which abounds throughout the entire collection.

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figuration which is the most striking extreme of the unusual 'eye music' of the madrigal." See Einstein, Alfred, "Dante im Madrigal," *Archiv für Musikwissenschaft*, III, 1921, pp. 407-08. This article contains a transcription of this madrigal as does the same author's *The Golden Age of the Madrigal* (New York: G. Schirmer, 1942).

If one searches long enough for some contrast between this volume and the earlier one, one notices what might be referred to as a more "relaxed" style of writing. By this we mean an unobtrusive manner of writing whether it be in terms of complicated rhythms that call attention to themselves or excessive chromaticism such as was noticed in Luzzaschi's setting of Dante's Quivi sospiro. In other words, there is lacking the complicated polyphony, the excess of detail, and the extensive and minute word painting. More specific details as they occur in individual madrigals will be noted below.

The madrigal Per obedir, which along with its seconda parte, Vedete in quanti, is transcribed in Appendix II, contains a bass part which illustrates what we mean by tonal implications in Luzzaschi's writing of this period. The root progressions of chords either a fifth or a fourth apart are clearly seen in measures two through six where the following bass notes are to be found: g, c, f, Bb, Eb, Bb, f, c, g, d, g, c, f. Along with this progressive tendency, which eventually was to culminate in a full-fledged tonal system, one finds such archaic practices as the strong dominant to tonic cadence in measure eight with the third absent from the tonic chord.

Upon the repeat of the words "E ritorno dolente" beginning in measure eight, we encounter a rather novel arrangement of melodic interchange. The canto takes the melody the alto
had in measures five and following but transposes it up a fourth. The alto takes the part that the tenor had in measure five with the same transposition. The bass and tenor transpose their own parts, and the quinto has a newly composed part, the previous phrase having been scored for only four voices. Another interesting example of melodic interchange occurs in measures 17 and following. The tenor on the words "Ne s'avedea" repeats the exact four notes the quinto had in measure 12, the accompanying parts being different.

In measure 18 on the words "che l'amoroso foco" the canto transposes up a twelfth the bass line from measure 13, with all intervals kept intact, while the quinto borrows the rhythm that the tenor formerly had. The following phrase in measure 19 beginning on the up-beat is repeated exactly from measure 15 but without the two lower parts and with but one note changed in both the quinto and the canto.

The final phrase of the canto is a rhythmic "straightening out" of its syncopated line with the same text and melody which were stated twice previously in measures 16 and 20. It is also interesting to note the use of larger note values in this last phrase on the words "a poco a poco."

In the seconda parte, Vedete in quanti, Luzzaschi indulges in a bit of word painting in measure four by using semi-minims in the line "Poi che l'amante corre" after a beginning mostly employing semi-breves and minims. The smaller
note values and the descending line are obviously intended to convey the meaning of "corre." In measure 21, beginning with the words "spera il Pastor," the bass takes the line the alto had in measure 17 transposed down one octave while the quinto takes the part of the canto, also transposed. It is interesting to see in this particular madrigal the many different vocal textures Luzzaschi uses: a three-part texture at the beginning, the four lower voices beginning in measure 13, the two upper voices in measure 17, and the combination of bass with alto and quinto four measures from the end. A real five-part texture thus occurs only in the middle and at the very end. Had Luzzaschi continued along these lines in subsequent madrigals, one might be tempted to look upon him as a forerunner in the dissolution of the five-part madrigal. Unfortunately, however, this madrigal appears to be but an isolated example of varied vocal texture. A comparison of the prima and seconda partas reveals a rather symmetrical arrangement in that each is set to a five-line text and each occupies exactly 25 measures of our transcription.

Il piu leggiadro is one of the three Luzzaschi madrigals from his total output that begins with the proportional sign $\Phi_2^3$, the other two being Cosi vivo è l'amore from his Primo libro and Giocete voi col canto from his Settimo libro, and its use is here dictated by the "leggiadro" ("charming") text.  

19See page 88 regarding the interpretation of this sign.
An interesting bit of text delineation occurs on the word "falsitadi" which is treated as a descending fourth. Luzzaschi most likely sets the following word "tradimenti" to an ascending fourth in order to show the similarities between the two evils.

Though not stipulated in the original, it seems likely that the madrigal O Re del Paradiso is the seconda parte of the above. This seems borne out not only because the latter madrigal is located immediately after Il piu leggiadro but also because of the textual similarities and the fact that the half cadence at the end of the first madrigal is resolved into a full cadence at the end of the second.

The madrigal Morir non puo 'il mio core is the only one from this collection that was later republished.

Luzzaschi's next three volumes of madrigals, the Quarto libro, Quinto libro, and Sesto libro, were each published in Ferrara a year apart beginning in 1594. Thus twelve years

\[20\] See under Appendix I, Item 23.

\[21\] Il quarto libro de' madrigali a cinque voci di Luzzasco Luzzaschi, Organista del Serenissimo Duca di Ferrara, In Ferrara per Vittorio Baldini, Stampator Ducale, M.D.XCIII.

\[22\] Quinto libro de' madrigali a cinque voci di Luzzasco Luzzaschi, Organista del Serenissimo Signor Duca di Ferrara. In Ferrara Appresso Vittorio Baldini, Stampator Ducale, M.D.XCV.

\[23\] Sesto libro de' madrigali a cinque voci di Luzzasco Luzzaschi, Organista del Serenissimo Signor Duca di Ferrara. In Ferrara Appresso Vittorio Baldini, Stampator Ducale, M.D.XCVI.
had elapsed between the publication of Book III and Book IV. As a result of this proximity in time between volumes, it is natural that they should have characteristics in common, and it might be well to summarize these before discussing each volume separately.

If the preceding volumes have appeared on the whole to be stylistically akin to each other, some decided changes can be noted in the later ones which follow. These might be said to consist not only of more frequent uses of imitative openings as a common practice but with stricter points of imitation both at the outset and within the body of the composition as the example below illustrates.
Oftentimes this strictness of the contrapuntal lines is deliberately used as a means for achieving dissonance as is revealed in the following example where the appoggiaturas are employed to depict the phrase "e mio tormento."

During the twelve year interim between the Terzo libro and the beginning of this "trilogy," Luzzaschi seemed to have schooled himself in contrapuntal technique, for in addition to the traits mentioned above, he also shows for the first time a highly developed and skillful use of short, epigrammatic motifs treated imitatively. At times consisting of only four
or five notes, these small melodic units indicate a new phase in his style. This terseness of melodic design is clearly illustrated below where it is exemplified in the use of a four-note motif.

Along with or coincident with the brevity of the thematic material is the relative shortness of some of the madrigals themselves. Emphasis on and interest in depicting the individual word is still characteristic of these three later volumes. Also, that Luzzaschi's writing is still governed by the text is all too apparent if only from the many rests conditioned by the poetic line and resulting in a musically sectionalized treatment.
From these general remarks, we can turn to a detailed discussion of the individual volumes.

The dedication to Luzzaschi's Quarto libro is the shortest of any he wrote but certainly one of the most significant. It reads "All' Illustrissimo et Excellentissimo Signor mio sempre colendissimo Il Signor Don Carlo Gesualdo Prencipe di Venosa." If this is not surprising enough, the opening sentence surely is.

Havendo vostra eccellenza con diverse maniere, mostrato al Mondo di stimare, & lontano, & vicino, le mie, ancorche'deboli compositioni: ne sapendo io come renderle vine gratie di così felice grido, sparo dal molto valor suo, ad honor mio, ho resoluto di consevarle il parto di questi Madrigali, che hora excono dalle mie mani, affinche col far questo ufficio di tanto debito, servano insieme all' Eccell. Vostra: per caldo pegno dell' animo mio desiderosissimo di servirle.24

Exactly how Gesualdo made known his "esteem" for Luzzaschi's compositions is not apparent through any sources seen by this writer. But it is perhaps because of this statement that Einstein seeks and finds similarities between the two composers.

Gesualdo is to Luzzasco about what Tintorettot is to Titian or El Greco to Tintorettot: from the outset he goes further harmonically, his motifs are less simple and 'diatonic', he avoids pairing his voices. But fundamentally the two styles are the same. In both there is the same breaking up of the piece by rests in all the voices, both have the same motet-like exposition in close imitation and the same epigrammatic brevity.25

24 "Seeing that your Excellency has in various ways shown to the world, both far and near, that you esteem my compositions, feeble though they may be,...I have resolved to dedicate to you this new collection of madrigals which now leaves my hands...."

What Einstein says is undoubtedly true, although the "motet-like exposition" at times gives way in Luzzaschi to an opening in familiar style or to something far removed from the imitative openings associated with motet style. However, further on when discussing Marco da Gagliano, Einstein says: "Marco was thoroughly familiar with certain pieces by Venosa Gesualdo--this may be seen most readily in their common tendency to repeat settings of entire lines in transposition..."

What Einstein means by this type of repeat is not too clear. It is doubtful that he is referring to what we have termed "melodic interchange of parts" for nowhere has this writer found this practice discussed, either because it was thought too obvious or perhaps, more likely, because it was not noticed. Therefore one can assume that Einstein is referring to the practice already mentioned of repeating, either literally or in transposition, entire melodic phrases with all of the voice parts intact. Furthermore, as was noted previously, melodic interchange in Gesualdo is generally limited to his first two books of madrigals.

Of particular interest in this volume, aside from the generalizations already made, is Luzzaschi's tendency towards complicated rhythms especially in the final cadences. The penultimate two measures from the madrigal La Dove furnish an excellent example of rhythmic complexity in an otherwise

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26 Ibid., p. 738.
virtually uncomplex setting as the example below clearly shows.

Chromaticism is yet to be found in this volume, and the dissonance is still achieved through diatonic means. This latter, as the examples below will verify, is often the result of strict imitation.

The first phrase of *Mentrè la notte* is notated in coloration, that is the use of black notes instead of white, and is given only to the four lower voices. During this period in history, the use of coloration to depict "night" was very common. In his madrigal *Fa ch' io riveggia*, Monte uses black notes to
set the line "far di notte giorno." A curious instance of cross relation occurs in the middle of Luzzaschi's piece as is shown in the example below. The f in the alto cannot be raised without creating the melodic interval of the augmented fourth while the resultant augmented octave precludes the raising of the f in the bass.

In Luzzaschi's setting of Crudelissima Donna, a complete transcription of which is in Appendix II, the appoggiaturas on the last beat of measure four show how non-harmonic tones are used to give emphasis to the individual word. It should be noted that the dissonance is arrived at through the simultaneous
and strict imitative entrances of the alto and bass. The line "E fulmine al mio core" in measure nine and following is characterized by a group of four fusa which are obviously intended to depict the text. This interesting passage illustrates on a small scale what was mentioned above regarding the use of short motifs within a contrapuntal framework. In measure 14 there occurs another interesting example of melodic interchange in transposition. If this passage is compared with that having the same text in measure 12, it will be noted that the quinto has the tenor part transposed up a fourth; the tenor has the bass part with the same transposition; the alto has the quinto part equally transposed; and the canto has the alto part transposed up a fifth and entering five semi-minims early. Another instance of melodic interchange is found in measure 21 where the canto has the bass part from measure 19 and the alto the tenor part, the quinto having a newly composed part. The last two measures preceding the final chord give an example of the rhythmic intricacies, here limited to the canto, that were mentioned previously as being found in this volume.

A notable feature of this madrigal is the high tessitura of the canto. The drop to a lower range at measure 19, the repetition of this phrase an octave higher at measure 21, and the climax at 25 are also worthy of attention.

Another example of the use of the appoggiatura arrived at
through contrapuntal means and used to give emphasis to the text is found in measures five and six from Dolce mia fiamma. That the second d of the quinto in measure five is not an error is revealed by the bass imitation in the following measure. The example on the following page reproduces the first six measures.
The example below is taken from the final measures of *Quand' io miro* and shows once again Luzzaschi's use of a short motif, this one comprising only three notes.

The madrigal *Se 'l Lauro è sempre verde* and its *seconda parte*, *De se pur secco*, are transcribed in Appendix II. The use of strict imitation and the often resultant harmonic clashes are clearly illustrated here. In measure five of the *prima parte*, a momentary clash of the g against both the a and the f is brought about through the strictness of the imitation, the tenor imitating the bass line in the preceding two measures. In measure nine, the c of the alto against the d of the canto are likewise a result of strict imitation,
the alto here imitating the quinto in measure five. As the same text, "E per fredda staggion foglia non perde," occurs in both instances, it is indeed conceivable that the composer is also indulging in a bit of tone painting. Note that in measure 19, a similar clash between bass and tenor results with the same phrase of text. In measure 17, with the same text being used, a five-part texture is encountered, the bass, beginning in the previous measure, repeating its melody from measure three, the canto having the part of the tenor from measure four, and the other parts being newly composed.

Short sections of melodic interchange are frequent in this madrigal. In measure 27, on the words "che 'l mio sfrondato," the quinto has the melody of the canto from measure 21 and the bass that of the tenor from the same measure. What was previously a two-part texture is now augmented to four parts. On the following line of text beginning in measure 29 there occurs an example of three-part melodic interchange with the material in measures 23 and following: the quinto has the part of the alto, the tenor that of the canto, and the bass that of the quinto. In both instances the same melodic part is retained as the lowest voice.

The seconda parte, De se pur secco reveals many of the same characteristics. Mention can be made of the appoggiatura in measure two, the b of the quinto against the a of the alto; the peculiar suspension across the bar line between measures
10 and 11 with the g of the tenor against the a of the bass, this undoubtedly associated with the text "la pena mia"; the parallel seconds in measures 22 and 23 on the word "languisce." The last line of text with its change of mood to a more pleasant thought is reflected in the music by its up-beat patterns, the dotted rhythms, and the use of smaller note values.

Two of the madrigals in this collection were printed earlier in Luzzaschi's lifetime. Tu ribello d'amor had been published in 1590, again in another collection of 1594, and once more in the following year, 1595. Tra le dolcezza e l'ire had previously appeared in 1592. In addition, four of the madrigals from this *Quarto libro* were published in the *Seconda Scelta*, these being Tra le dolcezza e l'ire; Io t'amo anima mia; Dolce mia fiamma, e mio tormento; and Quando miro me stessa i' son pur bella. The madrigal Dolorosi martir fieri tormenti is also transcribed in Einstein's *The Italian Madrigal*.

Luzzaschi's *Quinto libro* is dedicated once again to the Duchess Margherita Gonzaga. Whereas Luzzaschi's earlier madrigal volumes had no set number of individual madrigals per volume, we do find, beginning in this volume, the tendency to limit the number of madrigals to 21. Thus his Book I contains 43 madrigals; Book II, 29 madrigals; Book III, 23 madrigals;

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27 See the list of Appendix I, Items 16 and 17.

28 See the list of Appendix I, Item 19.
Book IV, 23 madrigals; Book V, 21 madrigals; Book VI, 21 madrigals; Book VII, 21 madrigals; and the Seconda Scelta, 21 madrigals. The number 21 was a common one for madrigal collections during this period, though this writer is unaware of any inherent significance in this particular number. Suffice it to say that Monteverdi's first two madrigal volumes, to cite but one example, also contain this same number. When Luzzaschi, therefore, falls into this pattern of limiting his later volumes to 21 madrigals apiece, it might be indicative of the fact that in his increasing "worldliness," he had come to know the works of other composers. This is indeed plausible when one recalls that Gesualdo was at the Ferrarese court.

Furthermore, this Quinto libro shows a crystallization of technique and a synthesis of stylistic characteristics peculiar to Luzzaschi. By this is meant the addition of nothing new, for the same characteristics we have mentioned before are still applicable to this and successive volumes. Rather does one find here a more imaginative use of the old style. This is reflected not only in the more concise thematic material but also in the brevity of the madrigals themselves, one of which comprises no more than 24 measures of a transcription. Luzzaschi knows what he wants to say and manages to say it in as short a time as possible. There is little that is here redundant. In addition, more prevalent here than in any previous volume, save for the Quivi sospiri from Book II, is the
use of degree inflection which in large measure enables Luzzaschi to take the short cut by furnishing him with a more concise and accurate means of expression.

The madrigal *Parte il corpo* illustrates many of the general characteristics already mentioned and is transcribed in Appendix II. The appoggiaturas in measures one and two are worthy of attention: the d of the bass and the a of the tenor. In measure five, the repeat of the words "ma con voi resta l'alma dolente" is accompanied by melodic interchange of parts. The alto has the part of the tenor from measure three transposed up a fifth, the quinto has that of the alto transposed down a fourth, the tenor has the canto part transposed down an eleventh, and the bass transposes its own part down a fourth. The sudden pauses in all the voices in measures 11 and 12 are certainly calculated for their dramatic effect, coming at that particular part of the text. The cross relation on the last beat of measure 12, the B and B♭, may likewise be intended to expound the text. At the beginning of the next measure, the tenor and quinto have interchanged their parts from the previous measure while the canto has taken the part of the bass. In measure 14, on the phrase "il dolor mio," degree inflection occurs in the bass which is imitated in the following measure and across the bar line in the canto. The appoggiatura in the canto at the beginning of measure 15 is an added emphasis to this text. The melismas in the last measures on the word
"vita" should also be noticed together with the smaller note values.

**Moro ardendo** is also transcribed in Appendix II. The opening in strict imitation is interesting as is the sudden entrance of the canto in measure eight on a high unprepared f which is in effect the seventh of a dominant chord that resolves on the next beat. In measure 14, the bass repeats from measure 12 as does the alto, the latter, however, not being exact. The other parts are newly composed. An incipient tonal feeling is seen in measures 17 and 18. The harmonies, beginning on the second beat, can be analyzed in C in the following manner: I, V, I⁶, II⁶, VII⁶, I. In measure 23, the use of degree inflection in the alto on the word "morte" is obviously tied in with the text, the drama of which is heightened by the abrupt entrance of the tenor at the end of the measure for one note. It is worthwhile to see how the rests, as in Parte il corpo, add to the dramatic effect. The final phrase "0 dolce ardore," beginning in measure 26, once again reveals how Luzzaschi weaves a continuous dialogue contrapuntally from a melodic fragment of only five or six notes. This is surely one of the composer's more personal musical sketches and one deserving of attention.

The madrigal **Avra ch' errando**, which is transcribed in Appendix II, likewise begins in motet style. The canto begins without the "head motif" of the two repeated notes, these being present, however, with the repeat of the phrase in measure four.
The thematic outline by ascending thirds of a minor seventh beginning in measure five in the bass on the words "Di fronde in fronde" is handled imitatively, the two seventh chords involved being the ones on a and e. In measure 10, the word "veloce" is depicted by a series of four fusa, whereas the surrounding notes are minims and semi-minims. The parallel seconds in measure 12 and the parallel ninths in measure 13 seem not to be errors but rather associated with the text "le mie triste querele." This is the sort of thing Gesualdo does. In fact, the word painting in much of this madrigal seems to suggest a Gesualdo influence. The harshness of the dissonance could easily have been avoided, but it is significant to note that it arises out of the strictness of the imitation. The degree inflection in measure 1¼ also adds to the meaning of the text. The downward leap of the tri-tone in the canto in measure 17 on the word "misera" is then taken up in strict imitation by the other voices. The short phrase "E piangendo e morendo," beginning in measure 21, is twice set off by rests in all of the voices. These two phrases are then repeated intact beginning in measure 28 with the tenor and quinto interchanging parts. The section that follows, "anco l'adoro," is also repeated from measure 2¼ with the same interchange occurring. Thus this madrigal also can be said to be in an inverted bar form ABB: the A section comprising measures 1-20, the first B measures 21-27, and the second B measures 28 to the end.
The example below from Se parti i moro illustrates a more involved type of melodic interchange of parts on the words "mi torrà la vita." While most of the examples previously examined went no further afield than interchange among three different voice parts, the following example has a fourth voice participating. In brief, the canto part goes to the tenor transposed down a fourth, the alto goes to the canto transposed up a fifth, the quinto part is taken by the alto up a fifth, the bass transposes its own part down a fourth, and the rhythm of the tenor (and in this particular case almost the identical notes without transposition) is taken by the quinto.
The popularity of this volume is revealed by the reprint of the following nine madrigals in the Seconda Scelta: Se la mia vita sete; O miracol d'Amore; Ma diviene il morir; Ecco dolce o gradita; Tu godi, o bell' Amante; Io vissi anima mia; Cinto di neve homai; A l'hor sia lieto il core; Moro ardendo e m'è grato.

The Sesto libro was obviously considered lost by nineteenth and twentieth century musicologists, for in all of the material consulted by this writer, there was no mention of this publication. Eitner lists the Quinto libro and then skips to the Settimo libro; Fétis only gives dates for the first four volumes, all of which except the second are incorrect; Riemann mentions seven madrigal books, but it is obvious that he was acquainted with only five, for only the dates of the Second, Third, Fourth, Fifth, and Seventh Books are given; Van der Straeten does not mention the Sesto libro at all and seems to be unaware of its existence; modern dictionaries such as

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30 Fétis, F. J., Biographie des Musiciens, 1860-70.


32 Van der Straeten, Edmond, La Musique aux Pays-Bas avant le XIXe siècle, 8 vols., 1867-88.
as *Grove's* merely mention the fact that Luzzaschi wrote seven books of madrigals; Einstein also seems not to have known of this volume though it is certain that he knew a sixth book had been written.

It was only through communication with Professors Claudio Sartori and François Lesure that this writer was informed of the existence in the Biblioteca Marucelliana in Florence of the *quinto parte* of this *Sesto libro*. This is the only part book which remains extant. Prior to the knowledge of this, however, a microfilm had been obtained of the *Seconda Scelta* and of the only known existing part from the *Settimo libro*. A comparison of the contents from the *Scelta* with Luzzaschi's other madrigal volumes revealed that this collection was made up of four madrigals from Book IV, nine from Book V, two from Book VII, and six unaccounted for. It was this writer's assumption that these six madrigals might possibly be from Book VI. When a photostat of the contents was finally obtained, it revealed that only four of the six madrigals were taken from the *Sesto libro*, leaving two still unaccounted for. These two might possibly have appeared in an earlier anthology, but

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34 Einstein, Alfred, *The Italian Madrigal*. Einstein transcribes in Volume III of this work the complete Luzzaschi madrigal *Itene mie querele* and cites the *Seconda Scelta* as its source, he evidently being unaware that it was originally published 17 years earlier in the *Sesto libro*. 
thus far there is no evidence for this supposition. Thus where
as the whole Sesto libro would have been virtually lost with only one part in existence at present, four complete madrigals are salvaged through the contents of the Seconda Scelta. These four are Ahi come tosto passa, Sorge la vagha Aurora, the already mentioned Itene mie querele, and Cor mio benche lontano.

This volume is dedicated to the "Duchess d'Urbino" who was Lucrezia d'Este, the same patron to whom Luzzaschi dedicated his Primo libro and who died two years later in 1598.

The dedication to this volume is rather interesting in that it reveals some of Luzzaschi's ideas on the relationship between poetry and music, and it is therefore quoted here for the first time in its essentials.

Sono (Madama Sereniss.) la Musica & la Poesia tanto simili, & di natura congiunte, che ben può dirsi (non senza misterio di esse faucelleggiando) ch' ambe nascessero ad vn medesimo parto in Parnaso. Il che non è chi meglio intenda di V.A. laquale tanti ritratti del natural n'ha veduti, & così ben' il viuo dell' un, & l'altra conosce? Ne solamente si rasomigliano queste due gemelle nell' aria et nel sembiante, ma di più godono ancora della rasomiglianza de gli habiti, & delle vesti. Se muta foggi l'vna, cangia guise anche l'altra. Perciòche non solamente ha la Musica per suo fine il giuamento, & il diletto, lineamenti, e fatezze della sorella naturaliss. ma la leggiadria, la dolcezza, la gravità, l'acutezza, gli scherzi, le viuezze, che sono quelle spoglie, ond' elle con tanta vaghezza s'adornano, sono portate dall'

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Music and Poetry are so similar (Most Serene Lady) and by nature related that I am able to say to you (not speaking with any mystery about them) that both were born simultaneously in Parnassus. There is nobody who can better understand than Your Highness who has seen so many living poets and musicians and knows so well the most important. Not only do these twins closely resemble one another in manner and appearance, but more, they even enjoy this closeness of habits and dress. If one changes the manner of the one, a change follows in the other. Therefore, not only has Music for its aim the useful and the delight but features and aspects which are very natural of her sister, the charmingness, the sweetmess, the seriousness, the keenness, the jests, the liveliness which are those garments...
Two main characteristics distinguish this volume from the preceding. One is that the canto part seems to be more independent from the other voice parts, its tessitura often-times keeping it an octave above the next highest part. The other stylistic change to be noted is that the imitative sections seem to be much freer, the texture much thinner and more transparent with complete sections of five-voice sonority not as frequent. To be sure, these characteristics are based on an examination of only four madrigals from a volume containing 21, and thus they might not be wholly valid were the

with which they adorn themselves in such beauty that they are carried by the one and by the other in such an equal manner that often Music resembles Poetry and Poetry often resembles Music. But since Poetry was born first so Music (as its counterpart) reveres and honors it. So much has it almost become a shade of the other not venturing to stir her feet until her older sister precedes her. From this it follows that if Poetry raises its style, Music follows by raising its own. If Music weeps if it weeps, smiles if it smiles, runs if it runs, rests if it rests, prays if it prays, denies if it denies, shouts if it shouts, is silent if it is silent, lives if it lives, dies if it dies—all these affects and sentiments so vividly become expressed by it that it is more proper to speak of resemblance than imitation. Hence Music becomes in our times somewhat different from that which was formerly in the past, for from the past modern Poetry is likewise different. And in order not to speak of the other forms of poetry which do not change but in subject matter such as canzone, sestine, sonnets, octave, and terza rime, and I will say of the madrigal that it is only made for the music and I am telling the truth when I say that in our time it has received its perfect form, so much different from the old form that if those first poets could live again they could hardly recognize it so changed is it today because of its brevity, its acuteness, its charmingness, its nobility and finally for its sweetness with which the Poets have flavored it and which flourishes today. Resembling that praiseworthy style our Musicians have attempted to find new modes and new inventions more sweet and charming than the old; from those they have formed a new mode which not only through its newness but through its exquisiteness of art is able to please and attain the applause of the world..."
other madrigals available.

Though the madrigal *Itene mie querele*, as has been men-
tioned above, is transcribed in Volume III of Einstein's *The
Italian Madrigal*, it has been thought desirable to reproduce
our transcription in Appendix II in order to correct what we
believe to be a misinterpretation in Professor Einstein's
transcription. This will be pointed out in the course of our
analysis. According to Einstein, the text for this madrigal
is anonymous. The homophonic opening with degree inflection
in the first two measures helps to convey the meaning of the
words "mie querele." The chromaticism in measures 12-14 with
the d♯ and e♯ in the canto, the augmented fifth between alto
and canto in measure 16, the degree inflection in the bass in
the same measure, all have textual significance. The appog-
giatura dominant ninth in measure 19 occurs on the word "crudel-
mente." Immediately after, there is the chromatic rise in the
canto in measures 20 and 21 on the word "dolorosi" which is
imitated in parallel thirds in the following measure by the
bass and tenor. The following phrase "Cangero lieto" is no-
tated in $\phi^3$, and it is with the interpretation of this sign
that this writer finds disagreement with Einstein. Einstein's
transcription interprets this sign as an indication of triple
grouping, tantamount to what Gertrude Parker Smith says about
the sign $\phi^3$ in her volume of the Rore madrigals.37 Thus

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37 Smith, Gertrude Parker, *The Madrigals of Cipriano de Rore for
2 and 4 Voices*, Smith College Archives, number VI, 1943. On
page 124 she says that this sign ($\phi^3$) "indicates a phrase-
group of $\boxed{\text{\text{}}} , not a change of tempo or note-value."
Einstein continues to transcribe in integer valor. It is the opinion of this writer that the sign $\Theta \frac{1}{2}$ has strict proportional significance. Correspondence with Professor Willi Apel has substantiated the interpretation given in our example. Parenthetically, Professor Apel further adds that this practice continued well into the seventeenth century. This interpretation leads to a quickening of the tempo which is congruent with the text. On the other hand, Einstein's transcription results in an abrupt slowing down of the tempo which hardly seems in keeping with the joyful character of the words, and he even adds that this "written-out ritenuto" is characteristic of Gesualdo and the late madrigal in general. Thus it is that our transcription by necessity denies the existence of this ritenuto. In comparing the two transcriptions, one should note that Einstein transcribes $\delta = \downarrow$ while our transcription makes the reduction of $\theta = \downarrow$. Also, we have attempted to show the temporal relationship between the sections in $\Theta$ and that in $\Theta \frac{3}{2}$. Finally, Einstein cites this madrigal as an example of a piece that "could almost be by Gesualdo himself." It is further interesting to note that Gesualdo also set this basic text in his Fifth Book of madrigals (Itene o miei sospiri) though a comparison of the two texts reveals certain differences.

38 Einstein, Alfred, The Italian Madrigal, p. 704.
39 Ibid., p. 704.
40 See below, pp. 101-102.
The important point, however, is that Gesualdo also starts this last line in triple meter with the very same rhythm used by Luzzaschi.

The exposition from *Ahi come tosto passa* illustrates in the few measures given below the independence of the canto voice from the other voices which enter by pairs in parallel thirds.

Further on in the madrigal, the following passage is encountered whereby the four lower voices are in homophonic style with the canto entering independently with the same text after they have finished the first part of the phrase. (See the example on following page.)
The significance of these passages in terms of the monodic style is obvious, not that it is implied that these are full-fledged monodies but only that we have here the fragmentary and incipient emergence of the top voice as an independent unit, a step obviously in the proper direction. Actually, none of the Luzzaschi madrigals seen by this writer ever approach the monodic style.

A transcription of the very short madrigal Sorge la vag'

Bukofzer defines monody as a solo song with a "harmonically conceived melody and the supporting bass, designed from the outset to carry harmonies." Also necessary according to Bukofzer is the "affective approach to the words and the virtuoso embellishments." See Bukofzer, Manfred, Music in the Baroque Era (New York: W. W. Norton, 1947), p. 25.
Aurora is also to be found in Appendix II. The use of two motifs in the exposition is interesting, and though surely not a new device in madrigal writing, it is a rarity with Luzzaschi. Again the composer uses the sign $\phi^3_2$ in the course of the piece with the text "Che liet' il mondo infiora." It is perhaps significant to note that the c of the quint in measure 10, which in a tonal framework would normally resolve to the b in the following measure, here resolves upwards to the d. The repeat of the last phrase beginning in measure 23 (first stated in measure 18) is literal save for the interchange of tenor and quinto.

Eight years passed before there appeared the Settimo libro which was published in Venice in 1604. This would seem to be the last work of Luzzaschi's published during his lifetime. As Duke Alfonso II had died the year after the publication of his Sesto libro, the Settimo libro is the only one of the seven madrigal books which omits from the title page the caption "Organista del Serenissimo Signor Duca di Ferrara." With the death of the Duke, there ended the reign of the Estes in Ferrara. Thus it is only speculation as to the course of Luzzaschi's life during the years that ensued.

The dedication of the volume is to "Il Signor Don Francesco Valdina, e Vintimiglia" of Naples to whom Luzzaschi refers

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42Settimo libro de madrigali a cinque voci di Luzzasco Luzzaschi, novamente dati in luci. In Venetia, Appresso Giacomo Vincenti, MDCIII.
as his patron. All that this writer could gather concerning this "Signor" was that he was also the recipient of madrigal book dedications during this time by Antonio il Verso as is evidenced by Vogel's list of dedication personages.

Be that as it may, there is little that can actually be said concerning this volume from which, once again, only a single voice part exists, namely the canto. Thanks once again to the existence of the *Seconda Scelta*, a comparison of the contents reveals that two of the madrigals (out of a book containing 21, including one for six voices) were reprinted, these two being *Gioite voi co'il canto* and *Dopo lungo di giuno*. They are both reproduced in Appendix II.

In the exposition of *Dopo lungo*, the quinto and canto parts enter imitatively with the second line of text before they take up the first. At the very end of measure 12, there occurs a dominant chord on F, and with the introduction of the e\(^b\), a resolution in B\(^b\) is expected. Luzzaschi, however, resolves to G major in the next measure by introducing a B\(^7\) and then cadences in C. One of the few instances of four-part melodic interchange noted in all of Luzzaschi's work occurs in the very brief phrase with the repeat of the words "ma pero tale" in measure 25. In comparing this with the preceding measure, one notes that the canto is derived from the quinto,

\[^{43}\text{See Appendix I, Item 7 for another part which is presently lost.}\]
the alto from the tenor, the quinto from the alto, the tenor from the bass. The whole passage is transposed up a fifth, and only the final note is changed. Mention can also be made of the parallel fifths between tenor and alto in measure 29 on the second and third beats.

_Gioite voi_, a text also set in a shortened form by Gesualdo, begins with the mensuration sign \( \frac{3}{2} \). Because of the frequency of this sign in the madrigals of Luzzaschi, and, as was explained previously, the satisfactory results that are obtained by treating it as a proportional sign, the same was done in the transcription of this composition. Theoretically, at least, a proportional sign derives its meaning from what precedes it, the number indicated by the denominator of the proportional fraction and applicable to that part of the music which comes before the sign now being equal to the numerator or that part occurring after the sign by which it is governed. However, as this sign occurs at the beginning of the madrigal, there is obviously nothing that can here precede it, that is the denominator has no point of reference. While some may feel that this therefore calls for a transcription in integer valor, the \( 0 = 1 \), it would soon be seen that such a transcription is unsatisfactory. The slowness of the tempo as would be indicated by the half and whole notes would run contrary to the

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character of the text. We have therefore transcribed the $\delta = \frac{1}{2}$. The two instances of degree inflection occurring in the madrigal are associated with the text: in measure 18 and following on the word "dolore" and measure 27 and following on "Che vint' al mio penar." A rare instance in Luzzaschi of changing a chord from major to minor occurs in measures 22-25 where there is a fluctuation between the mode of D minor and D major. The sound is somewhat similar to that associated with early baroque harmony with its experiments in a full-fledged tonality. The alternation between major and minor is a frequent occurrence in this period. The final cadence with the resolution to the subdominant before the appearance of the G major chord two measures later is an effect well planned to delineate the meaning of the text.

Little can be added concerning Luzzaschi's Seconda Scelta delle madrigali à cinque voci that has not already been said in discussing his Sixth and Seventh Books. Until complete part books are found, this posthumous collection dating from 1613 contains our only complete examples from his last two volumes of madrigals. The volume as a whole contains 21 compositions, and as was pointed out previously, four are from Book IV, nine from Book V, four from Book VI, and two from Book VII. Two of the madrigals are unaccounted for: Signor s' io resto vivò and its seconda parte, Ahi pur forza è. It is interesting
that Carlino, the publisher of this volume, was also Gesualdo's publisher. It is possible to speculate that Gesualdo may have paid for the costs involved. The dedication to Don Alfonso Basurto was written by Marcello Magnetta, and here follows the first sentence:

*Escono queste Seconde Muse dal sacro Tempio di quello Heroe venerando Luzzasco Luzzaschi, che con le sue coltissime compositioni musicali, si è fatto non solo per l'Italia, ma per tutta l'Europa Immortale.*

The fact that there is a *Seconda Scelta* would surely imply the existence of a *Prima Scelta*, but none of the sources consulted make mention of this. It is possible to suppose that the numerical designation refers to the numbering supplied by the publisher, but the title seems to deny this as it states that this is the "second collection...of Luzzasco Luzzaschi." It is also possible to speculate that perhaps the publisher considered the original volumes in which the madrigals first appeared as the "primo" ones and that the word "secondo" refers to their "second" appearance in print. This reasoning, however, also suffers from the fact that *Tra le dolcezze e l'ire* was published in a collection of 1592, again two years later in 1594, and a third time in the *Seconda Scelta*, though the publisher, Carlino, may not have known of the initial publication.

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46 "Here come forth the second muses from that sacred temple of that revered hero Luzzasco Luzzaschi who with his most learned musical compositions was made immortal not only throughout Italy but throughout the whole of Europe.

47 See Appendix I, Item 19.
in 1592. Neither of the two reasonings above concerning the title of this volume is strongly favored by this writer, although the latter surely has more merit than the other.

The *Nuova scelta di madrigali di sette autori* which was published by Carlino two years later contains one madrigal by Luzzaschi, *Morir non puo 'l mio core*. The dedication, written by the same Marcello Magnetta, is once again directed to Don Alfonso Basurto in which he reminds the Don that "Le mesi passati...hebbi ardire di dedicarli la Seconda Scelta de' Madrigali di Luzaschio Luzaschi huomo così celebre in questa professione..."

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48 See Appendix I, Item 23.
CHAPTER V

TEXTS

One of the most puzzling problems in Luzzaschi research concerns the identification of the poetic texts set by the composer. Of the over 180 madrigals written by Luzzaschi (in our count, a madrigal in two parts is considered twice), this writer has been able to identify only 22 accurately. Furthermore, this astonishingly small number of identifiable texts was no easy task to discover. All of the major poets of the period, some of the lesser ones, plus many of the popular anthologies including those printed in Ferrara or devoted to Ferrarese writers were consulted with the meager results mentioned above.

Of those texts that were identified, Tasso and Guarini are the most represented. Surprisingly enough, however, the texts of these two poets chosen by Luzzaschi are not the familiar and popular ones encountered in the late sixteenth and early seventeenth centuries. In none of the five-part madrigals has this writer found a single setting from the Pastor fido or the Gerusalemme liberata, the former being the most famous source of madrigal texts for the period.

The micro-film of the Primo libro arrived only after an exhaustive search had already been made for the texts of the other libri, and thus this volume was not taken into account. A cursory search for these texts has failed to uncover a single one.
The question immediately arises as to why Luzzaschi would deliberately by-pass this rich storehouse of literary wealth, a storehouse located in his own backyard so-to-speak, in that Tasso and Guarini were actually in the employ of the Este court. When other composers were constantly setting texts such as Guarini's "Ardo si, ma non t'amo," "Tirsi morir volea," "Cruda Amarilli" or Tasso's "Vaghi boschetti" and "Giunto alla tomba," Luzzaschi, on the other hand, seems totally unconcerned and indifferent, perhaps even antagonistic towards these more common verses. This is at least the impression conveyed by the seemingly total absence of these texts from his entire output. However, one should be cautioned that this may indeed be an illusory misconception for the very reason that Luzzaschi is not only extremely free with the texts he uses but is even prone to rework them and rewrite them if need be. Kinkeldey first called attention to this fact when discussing Luzzaschi's solo madrigals where he specifically cites an instance where the composer borrows the first line from a section in the Pastor fido and sets it before a madrigal text of Guarini. Using this as a clue, several other textual aberrations were uncovered by this writer. These range from simple changes of a single word or words, which could obviously have arisen from a source antedating the printed version, to a reshifting of lines and actual textual insertions, much like the medieval tropes, within the borrowed text. Several examples will illustrate these various methods.
One of Tasso's sonnets begins with the line "Aminta, poi ch'a Filli non dispiacque" which Luzzaschi set in his Seconda libro. The second quatrain reads in Tasso in the following manner:

"A lei, che piu ch' alcun' altra gli piacque,
Dal soverchio piacer sentendo offesa
L'alma felice in si bel laccio presa,
Così languendo disse, e poi si tacque:--"

Luzzaschi changes the order of these lines with the following result:

"Dal soverchio piacer sentendo offesa
L'alma felice in si bel laccio presa
A lei, che piu ... etc."

A Guarini madrigal, quoted below, is entirely reworked by the composer in his setting from the Terzo libro. Guarini's text is:

"Io d'altrui s'i' volessi, i' non potrei,
Nè potendo vorrei
Se'l mio cor tutto quanto
Possedete, se tanto
Son trasformato in voi, che non son' io,
Come farò d'altrui, se non son mio?"

Luzzaschi uses this basic text but adds an entirely new middle section taken either from some other source or possibly written by himself. His version thus reads:
"Io d'altrui se volessi i no'l potrei
Ne potendo il vorrei
Vostro non e quel core onde vivete
E non sara mai quanto son io
Dolce mi vita ah che temete
Se voi mi possedete
Tutto se tanto transformato in voi che non son io
Come sarò d'altrui se non son mio."

A careful comparison of these two texts will reveal not only
the insertion of new text in the middle, with the beginning
and ending lines retained intact, but the amplification of the
third line in the Guarini original by the retention of two of
the words "quanto" and "core," a procedure again reminiscent
of the earlier practice of troping.

An example possibly akin to that pointed out by Kinkeldey
occurs in the setting of Tasso's sonnet "Itene a volo, o miei
pensieri ardenti." In his Quinto libro, Luzzaschi sets the
opening line "Itene a volo è miei sospiri ardent" (note the
substitution of the word "sospiri" for "pensieri") and follows
it with a text totally dissimilar with that of the Tasso ver-
sion. It is indeed likely that Luzzaschi has once again tacked
on a first line from one known source to a totally different
text.

Another interesting example is Luzzaschi's setting of
Gioite voi from his Settimo libro, a complete transcription of
which is to be found in Appendix II. This is one of the many
texts that was not identified. However, a noteworthy parallel between the text used by Luzzaschi and that employed by Gesualdo in his *Quinto libro* reveals certain differences. Luzzaschi's text is:

"Goite voi co'l canto
Mentre io piango sospiro
Ne prenda l'alma un minimo respiro
Ahi miserò mio core
Nato sol al dolore
Piangi ma piangi tanto
Che vint' al mio penar conosca in lei
Gli affanni e i dolor miei."

Gesualdo sets only the first five lines with obvious changes:

"Gioite voi col canto
Mentre piango e sospiro
Ne del mio lagrimar punto respiro.
Ahi, miserò mio core
Nato sol al dolore."

More interesting still is the final example below. Another unidentified text, *Itene mie querele*, was set by Luzzaschi in his *Sesto libro* and again by Gesualdo in his *Quinto libro*. Luzzaschi's text:

"Itene mie querele
Precipitose a volo a lei
Che m'è cagion d'eterno duolo
Dite le per pietà
Ch' ella mi sia dolcemente crudele
Non crudelmente ria
Ch'i dolorosi stridi
Cangerò lieto in amorosi stridi."

Gesualdo's text reads:
"Itene o miei sospiri
Precipitate 'l volo
A lei che m'è cagion d'aspri martiri
Ditele, per pietà del mio gran duolo
Ch' ormai ella mi sia,
Come bella, ancor piu;
Che l'amaro mio pianto
Cangerò lieto in amoroso canto."

The identity of the two texts is obvious, though they do point out the danger of taking only the first line incipit for identification purposes, and it is undoubtedly correct to say that Gesualdo is using the original version if only because there is present a rhyme scheme which is not perceived in Luzzaschi's setting. 2

From the varied nature of these examples it should be apparent why identification of Luzzaschi's texts presents so baffling a problem. The fact that he will combine two different texts, that he will graft a new text upon another, that he will

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2 A rhyme scheme can be forced by squeezing the whole into a sestet. In such a case, the grossly irregular lines that result would end with the following words: "querele"
"volo"
"duolo"
"crudele"
"stridi"
even change the text to suit his needs as probably occurs in the last example cited--all this makes the researcher's task that much more difficult.

It is not suggested that all of the unidentified texts are due to this "distortion" of the original. Many are undoubtedly by lesser poets of the time whose works are preserved only in manuscripts, if they are preserved at all. It is even possible to speculate, though we have no proof, that Luzzaschi may have even composed some of the texts himself. It would certainly not be out of the ordinary for him to do so, residing as he did amidst such literary talent. Our own society offers many examples of specialized groups attracting amateurs, dilettantes if you will.

How else explain the fact that practically all of Monteverdi's texts are easily identifiable (regardless of his greater popularity and the tremendous amount of research devoted to him), that over half of Wert's texts are known, that Einstein has been successful in tracing many of the Marenzio settings. It should also be pointed out that Einstein, himself, had trouble identifying Luzzaschi texts as is evidenced in the Smith College series of the Einstein madrigal collection.

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5See the Madrigals of the Sixteenth and Seventeenth Centuries copied by Dr. Alfred Einstein, Smith College Music Library.
Perhaps this "indifference" to the texts of the major poets is in itself an indication of the non-progressive role played by Luzzaschi within the framework of the five-part madrigal. Wert, Marenzio, and Monteverdi are recognizably modern in striving for the dramatic setting, for the musica rappresentativa, and this careful selection of texts may well be a reflection of their progressive tendencies.

In reel 3, vol. 29, Einstein has transcriptions of Luzzaschi's Quarto libro and his Seconda scelta. When the texts of the madrigals were known by him, Einstein was wont to indicate the name of the poet, usually at the right-hand side of the madrigal title. No such indication is to be found for any of the Luzzaschi madrigals!
CHAPTER VI

LUZZASCHI'S SOLO MADRIGALS

Luzzaschi's importance as a composer was first insisted upon by Kinkeldey in his article dealing with the composer's solo madrigals. This writer has purposely avoided until now any detailed mention of these works inasmuch as they stand apart from the type of madrigal characteristic of the sixteenth century. However, it certainly seems fitting to comment briefly on these madrigals which certainly have received greater attention by musicologists than any of Luzzaschi's other works.

In 1601, the famous volume of solo pieces with keyboard accompaniment appeared. There are twelve madrigals in all contained in this volume, and they are arranged in the following manner: the first three are for solo soprano, the next four for soprano duet, and the remaining five for soprano trio.

All of the madrigals have a keyboard accompaniment which in all cases doubles the vocal part, except where the latter


2 Madrigali di Luzzasco Luzzaschi per cantare et sonare a uno, e doi, e tre soprani. Fatti per la Musica del gia Ser. Duca Alfonso d'Este. Stampati in Roma appresso Simon Verovio, 1601. A copy of this volume can be found in the Library of Congress.
has written-out ornamentation. The accompaniment is in strict four-voice homophonic style even when the voices enter in imitation or when one voice is singing while the others have rests. In actuality, these accompaniments amount to no more than keyboard arrangements or reductions of a chordal madrigal.

These madrigals were obviously intended for the famous "Concerto di Dame": Lucrezia and Isabella Bendido, Tarquinia Molza, and Laura Peperara. The vocal line in these works ranges from g to c³ and the embellishment and ornamentation are elaborate enough to challenge the finest of virtuosi. As Kinkeldey notes, "Wenn nicht Luzzaschi selbst ausdrücklich gesagt hätte, dass er diese Stücke für den Gesang Komponier hätte, würde man oft viel lieber an Instrumente denken." These works are in effect true vocal concerti.

It is interesting to observe that of the twelve madrigals contained in this volume, no less than six are set to texts of Guarini. Compare this with the paucity of Guarini texts in

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3Reese points out that this volume is the only known one of its kind from the period which provides written-out accompaniments for keyboard. See Reese, Gustave, Music in the Renaissance, p. 411.

4See page 9 and following concerning the accomplishments of these women singers.

5Kinkeldey, op. cit., p. 544.

6Ch'io non t'ami cor mio; Cor mio deh non languire; O dolcezze amarissime d'Amore; Troppo ben puo questo tiranno Amore; T'amo mia vita; Non sa che sia dolore.
the five-part madrigals.

On the whole, these madrigals are written in a conservative style. Nevertheless, they are important, indicating as they do the trend towards fewer-voiced compositions which eventually culminates in the monody of the baroque. It would be a mistake, however, to assume that these works have anything to do with the "stile recitativo" of the Camerata. Nor do they have anything in common with Luzzaschi's five-voice madrigals save for the few instances in the latter works where musical passages were mentioned which seemed to have been written with the "signore" in mind. At most, these solo madrigals reveal a breakaway from the polyphony of a bygone age.

7 Examples of these madrigals may be found in the Kinkeldey article; Einstein, The Italian Madrigal, Vol. III, p. 310, also facsimile after the original in Vol. II, opposite p. 709; Schering, Geschichte der Musik in Beispielen, No. 166; Wolf, Music of Earlier Times, No. 48; Lavignac, Encyclopédie, 2e partie, tome V, p. 3391; a fragment in Reese, Music in the Renaissance. Further concerning these madrigals see Racek, Jan, "Les Madrigaux à voix seule de Luzzasco Luzzaschi," in La Revue Musicale, 1932.
CHAPTER VII

LUZZASCHI'S POSITION IN THE HISTORY OF THE MADRIGAL

Thus far an attempt has been made both to characterize Luzzaschi's madrigal style in general and to analyze representative works illustrating these various traits in detail. In addition, specific stylistic changes that occur in his various madrigal collections have been pointed out in a way that would help to delineate his growth and maturity as a madrigal composer. In his early works, for example, mention was made of the motet influence upon the madrigals of Luzzaschi. This influence is especially noticeable in his earlier works where the five-voice texture predominates, all parts being of equal importance. Also to be noted in these early works is the almost complete absence of solo material and material suitable for competing choirs. There is thus lacking what might be termed "vocal orchestration," a technique used frequently and with good results by Monteverdi.

The fairly frequent occurrence of parallel fifths (when one of the voices is not an ornamental tone) and octaves within the works of Luzzaschi seems on first glance to be the crudities of a beginner, but mention was made of their presence even within his later compositions. Luzzaschi, like other composers before and after him, did not hesitate to resort to the conventional madrigalesque devices of the period. Other
earmarks of his early style include the dominant to subdominant progression and the upward melodic leap of the minor sixth. Two characteristics that remain throughout his entire career are his rigid adherence to the poetic line and his use of melodic interchange of parts. In the first instance, a cadence frequently occurs at the end of each line of text and is usually followed by a rest, the result being that the musical fabric is punctuated by a series of small sections. Seldom does the musical sentence extend beyond the poetic. The latter characteristic, melodic interchange of parts, is a device that enables the composer to spin out a musical composition without writing new material. In addition, it affords the composer the opportunity to reveal his contrapuntal ingenuity in arranging these different interchanges.

When one speaks of a basic Luzzaschi style, one refers to the combination of traits listed above which are prevalent as early in his career as his Secondo libro of 1576. His succeeding volumes contain only a few stylistic changes that were not already present in this second volume. Among these can be mentioned the strictness of the contrapuntal line and the use of short, almost fragmentary melodies treated imitatively.

But lest these particulars prevent us from seeing the total picture, it is perhaps wise in the final appraisal of Luzzaschi to back away from this close-up view so that some comparison with the works of his contemporaries in the same genre of
writing might be made. Although some of these points have already been discussed in Chapter III, a summary together with some possible deductions might enable one to evaluate more fully his contribution to the madrigal literature of the late sixteenth century, or perhaps more significantly to the final act of the Italian madrigal in general.

In many respects Luzzaschi's works represent one of the last vestiges of the classical madrigal. By the term "classical" we understand here a type of a cappella writing which employs a five-voice texture with all voices of equal or near equal importance, the usually present imitative phrases frequently alternating with sections in homophonic style, the modal harmonies with little concern for tonal progressions save for cadential figures, and the much indulged in practice of musically portraying the text.

As has been previously delineated, Luzzaschi was not an innovator who was destined to leave his mark in the history of the Italian madrigal. Even his use of melodic interchange of parts was not a new practice whose origins can be traced to him, although evidence seems to confirm the conclusion that he certainly employed this device more frequently than did the other madrigalists. The actual merits of this practice, however, are certainly questionable and its use, aside from being a hallmark of style, adds little to the development and growth of the sixteenth century madrigal.

Luzzaschi's style on the whole was a borrowed one.
Mention has already been made of Rore's influence, especially in the five-part sonority and in the seriousness of the writing. But although he was the pupil of Rore, Luzzaschi was surely not his successor, for Rore had a revolutionary side to his musical personality, and we have called attention to his indifference concerning the formal structure of a poem, that is to his often complete disregard for the poetic line and its relationship to the musical setting. In contrast to this it can be said that Luzzaschi is a formalist, for he respects the line division of the text and generally punctuates the end of a line with a cadence much in the same manner as the poet is wont to use a comma. In short he is content to follow conventionalized patterns and styles rather than to forge ahead and create a new and more personal means of expression. Luzzaschi, to be sure, was undoubtedly influential among the lesser composers of Ferrara, of whom Einstein mentions a nobleman, Fontanelli, as one and Girolamo Belli as another. However, it is difficult to find traces of Luzzaschi influence in the works of major madrigal composers. The relationship between Luzzaschi and Gesualdo has

1 Perhaps if we were to choose Rore's successor, the choice would go to Wert who was more of a progressive than Luzzaschi. See above, page 29. Wert was a frequent visitor at Ferrara if only because of his love for Tarquinia Molza, a musician and singer at the court. See especially Rammazzini, A., "I Musici fiamminghi all' corte di Ferrara: Giaches Wert e Tarquinia Molza," in Archivico Storico Lombardo, Vol. VI, 1879, p. 116. Also Solerti, Ferrara e la Corte Estense, and Einstein, The Italian Madrigal.

2 See Einstein, ibid., p. 703 and p. 755.
been discussed. While Einstein seems to draw certain conclusions regarding these two, this writer is not too convinced that Luzzaschi was that much of an influence upon the younger man. Certainly in comparing the two, it is apparent that Luzzaschi is not the innovator as was Gesualdo who, if for no other reason, finds mention in every general history of music because of his harmonic daring and audacity. It is possible that Luzzaschi's dedication of his *Quarto libro* to Gesualdo may account for Einstein seeking more parallels than are really present. Marenzio, like Wert and Gesualdo, was also a visitor at the Este court and was certainly acquainted with Luzzaschi, but there is no musical sharing between these two personalities. One can truthfully say that Luzzaschi lacked the genius of Marenzio who was able through a variety of technical skills to transform the most minute and subtle elements of the text into an appropriate musical expression. There is no evidence that Luzzaschi was personally acquainted with Monteverdi, although one can assume that he knew of him if only because of the famous musical contests between the ladies from the court of Ferrara and that of Mantua. In the final analysis, then, one must say that Luzzaschi's efforts, by comparison, fall short of the mark made by the aforementioned composers.

But these negative remarks should not disillusion us concerning Luzzaschi's abilities or his contribution to the

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3 See above p. 67.
musical scene. Wert, Marenzio, and Monteverdi were musical giants of the period and Luzzaschi simply was not. When the available evidence is sifted and analyzed, the conclusion remains that Luzzaschi is not of the same class. But this does not mean he was incompetent, for the role of artistic giant can surely be played by only a qualified few. Luzzaschi rather belongs to that genre which might be termed "lesser madrigalists." He contributed little that was new; his style on the whole is representative of the period. In some ways such as his being "governed" by the individual lines of the text or his consistent use of melodic interchange, he is perhaps even looking backwards. But in evaluating his madrigals as music to be performed, irrespective of historical position, there is no denying that much of it is well written and even skillfully written. As a leading member in the most outstanding musical center in Italy, one can indeed assume that his madrigals were frequently performed. Thus, while Luzzaschi may have been more renowned as an organist of the time, as evidenced by some of the laudatory remarks previously quoted, there is no denying the fact that his creative abilities as a madrigalist are worthy of closer scrutiny than has thus far been allotted them. If not worthy of "memoria eterna" as Banchieri though he was, Luzzaschi is surely not deserving of "oblio eterna."
Appendix I

The following source list for Luzzaschi's madrigals has been compiled from and collated with various library catalogues plus, of course, Eitner, Vogel, and Einstein. All of the sources listed are printed books with the few exceptions of manuscripts which are so designated. It is worthwhile mentioning that while none of Luzzaschi's numbered madrigal books was ever reprinted, the madrigal anthologies in which at least one Luzzaschi madrigal is to be found often had several printings and editions, and these will be cited below. The following list of sources is arranged beginning with the numbered madrigal books and followed by the collections, anthologies, and manuscripts. Explanatory notes are inserted where clarification or additional information is available. The abbreviations used are the following:


2 Vogel, Emil, Bibliothek der gedruckten weltlichen Vokalmusik Italiens aus dem Jahren 1500-1700, 2 vols., Berlin: 1892.

3 Einstein, Alfred, Bibliography of Italian Secular Vocal Music Printed between the years 1500-1700, by Emil Vogel, revised and enlarged by A. Einstein in Notes II (1945), 185, 275; III (1945), 51, (1946), 154, 256, 363; IV (1946), 41, (1947), 201, 301; V (1947), 65, (1948), 277, 385, 537.
C - canto  B - bass  
A - alto    5 - quinto  
T - tenor   6 - sesto

1. *Il primo libro de' Madrigali di Luzzasco de' Luzzaschi*, Organista dell' Illustriissimo et Eccellentissimo Signor Duca di Ferrara. A cinque voci. In Ferrara, per Francesco de' Rossi, stampatore Ducale, M.D. LXXI.
   a. Reggio-Emilia, Archivio di Stato (A, 5)

   In the *Catalogo Generale delle opere musicali*...for Reggio-Emilia, only the bass part book is said to exist. Professor Claudio Sartori and Professor Francois Lesure of the Répertoire International des Sources Musicales do not know of this bass book's existence. Whether it has been lost or whether the catalogue is in error (in that it does not list the alto and quinto books) is difficult to determine as this writer was unable to trace the library's acquisition of these part books.

   Eitner says this publication is lost in its entirety and gives the erroneous date of 1575 which is repeated in *Groves*, Fifth edition, 1954.

   a. Bologna, Biblioteca G. B. Martini (formerly the Liceo Musicale) (complete)
b. Paris, Bibliothèque des Conservatoire nationale (complete)

c. West Berlin, Deutsche Staatsbibliothek (T)

Eitner lists three more sources which probably no longer exist:

d. Munich, Hof- und Staatsbibliothek (a printed manuscript of J. J. Maier dated 1879 containing music of the 15th-17th centuries)

e. Berlin, Königlich Bibliothek (abteilung Teschner)

f. Liegnitz, Bibliothek Rudolfina der Königlich Ritterakademie (Catalogue by Dr. Ernest Pfudel: "Die Musik-Handschriften der Kgl. Ritter-Akademie in Liegnitz" in Monatshefte für Musikgeschichte, Beilage, 1886-87.) Though this library no longer exists, this source is listed here for completeness.

Correspondence from Professor Friedrich Blume, the Universitäts-bibliothek Tübingen, and the Westdeutschen Bibliothek Marburg confirmed the unknown whereabouts of these volumes. Dr. Blechschmidt of the Deutsche Staatsbibliothek has written me of several entries in their card catalogue. However, during the war, many of the items were moved and unfortunately the present location of some is still not known.

3. Terzo libro de madrigali a cinque voci di Luzzascho Luzzaschi, Organista del Serenissimo Signore il Duca di Ferrara, novamente composti, e dati in luce, In Venètia, Appresso Angelo Gardano, MDLXXXII.
a. Bologna, Biblioteca G. B. Martini (complete)
b. Ferrara, Biblioteca communale (complete)

4. Il quarto libro de' madrigali a cinque voci di Luzzasco Luzzaschi, Organista del Serenissimo Signor Duca di Ferrara, In Ferrara per Vittorio Baldini, Stampator Ducale, M.D.XCIII.
   a. Modena, Biblioteca Estense (complete)
   b. Bologna, Biblioteca G. B. Martini (C, A, T, 5)
   c. Florence, Biblioteca del R. Conservatorio di Musica (one part book missing)

5. Quinto libro de' madrigali a cinque voci di Luzzasco Luzzaschi, Organista del Serenissimo Signor Duca di Ferrara, In Ferrara, Appresso Vittorio Baldini, Stampator Ducale, M.D.XCV.
   a. Modena, Biblioteca Estense (complete)
   b. London, British Museum (C, T)

6. Sesto libro de' madrigali a cinque voci di Luzzasco Luzzaschi, Organista del Serenissimo Signor Duca di Ferrara, In Ferrara, Appresso Vittorio Baldini, Stampator Ducale, M.D.XCVI.
   a. Florence, Biblioteca Marucelliana (5)

7. Settimo libro de madrigali a cinque voci di Luzzasco Luzzaschi, novamente date in luce, In Venetia, Appresso Giacomo Vincenti, MDCIII.
   a. Bologna, Biblioteca G. B. Martini (C)
   b. West Berlin, Deutsche Staatsbibliothek (B) This is undoubtedly the same as the bass part book in the Berlin Königlich-Bibliothek listed by Eitner. The present location of this work is not known according to recent information from the music librarian.
   a. London, British Museum (complete)
   b. Naples, Biblioteca del R. Conservatorio di S. Pietro a Majella (C, A, B, 5)
   c. Bologna, Biblioteca G. B. Martini (C, T, B)

Eitner lists another publisher, P. P. Riccio, for this source in Bologna. However the catalogue of the Liceo Musicale mentions Carlino as the publisher.

9. *Il Lauro secco, libro primo di Madrigali a cinque voci di diversi autori*, in Ferrara, per Vittorio Baldini, MDLXXXII.

   This contains one madrigal by Luzzaschi: *Se’l Lauro è sempre verde* which was later published in his *Quarto libro*.
   a. Danzig, Stadt-Bibliothek (complete)
   b. Bologna, Biblioteca G. B. Martini (complete)
   c. Modena, Biblioteca Estense (complete)
   d. London, British Museum (B)
   e. Venice, Biblioteca Marciana (5)
   f. Paris, Bibliothèque nationale (C)

Einstein gives one more source which is here quoted:
"formerly Heyer, Cologne, complete but defective. (See auction cat. Liepmanusssohn-Henrici, No. 313.)"

10. The same but published 1584.
   a. Leipzig, Antiquarischer Anzeiger von Kirchoff & Wigand, Nr. 791, p. 28 (? complete)
11. The same but published in Venice by Gardano, 1596.
   a. London, Westminster Abbey, chapter library (complete)
   b. Bologna, Biblioteca G. B. Martini (complete)

12. *Il Lauro verde, madrigali a sei voci di diversi Autori*,
   in Ferrara, per Vittorino Baldini, MDLXXXIII.
   This contains one madrigal by Luzzaschi: *Ecco il bel Lauro verde*.
   a. Danzig, Stadt-Bibliothek (complete)
   b. Munich, Stadt-Bibliothek (C, T, 6)
   c. Venice, Biblioteca Marciana (5)
   d. London, British Museum (5)
   e. London, British Museum (an 18th century manuscript
      scored by E. T. Warren Horne (possibly complete)
   f. Ferrara, Biblioteca comunale (5)

   For another source Einstein mentions the following: "Auction Hoepli-Milan 23/28 April 1923, No. 199."

13. The same but enlarged by adding two more madrigals for 8 voices: 1 by Alessandro Striggio and the other by Giovanni
    Gabrieli, published 1591 in Antwerp by Pietro Phalesio and
    Giovanni Bellero.
    a. Munich, Stadt-Bibliothek (complete) (? the one now in West Berlin, Deutsche Staatsbibliothek)
    b. Elbing, Marien-Kirche (complete)
    c. Gent Universitäts Bibliothek (C, A, T, B, 6)
    d. Paris, Bibliotheque nationale (A, T, B, 5, 6)
    e. London, British Museum (C, A, B, 5)
f. Ratisbon (Regensburg), Bibliothek Proske (A, T, B, 5)
g. Upsala, Bibliothèque de l'Université Royale (C, B)
h. Stockholm, Académie Royale de Musique (T, 5) (Einstein says C, T, B, 5, but I have followed Davidsson's catalogue which is more recent.)

The Catalogo Generale delle Opere Musicali... for Naples mentions a 1593 publication in Venice by Gardano as existing in the Biblioteca del R. Conservatorio di Musica di S. Pietro a Majella (C, T, B, 5). This is the only reference to this particular edition known to this writer.

14. I lieti amanti, primo libro de madrigali a cinque voci di diverse eccellentissimi musici, novamente composti, & dati in luce. In Venetia, presso Giacomo Vincenzi & Ricciardo Amadino, compagni, MDLXXXVI.

This contains one madrigal by Luzzaschi for 6 voices:

Filli al partir del suo caro Pastore.

a. Modena, Biblioteca Estense (complete)
b. Bologna, Biblioteca G. B. Martini (complete)
c. West Berlin, Staatsbibliothek (? complete or only T)
d. Danzig, Stadt-Bibliothek (C, A, T, B)
e. Venice, Biblioteca Marciana (5)

15. L'amorosa ero rappresentata da' più celebri musici d'italia con l'istesse parole e nel medesimo tuono, In Brescia, Appresso Vicenzo Sabbio, MDLXXXVIII.

This contains one madrigal by Luzzaschi: Ero così dicea.
a. Rome, Biblioteca Vallicelliana (complete)
b. Bologna, Biblioteca G. B. Martini (A, B)


This contains one madrigal by Luzzaschi which was later republished in his *Quarto libro*: *Tu ribello d'Amor*.

a. London, British Museum (complete)
b. West Berlin, Staatsbibliothek (? complete or only T)

17. *Novi frutti musicali, madrigali a cinque voci*, Anversa, Pietro Phalesio, M.D.C.X.

This contains the same Luzzaschi madrigal as found in Item 16 above.

a. Oxford, Library of Christ Church (complete)

18. *Giardino de musici Ferraresi, madrigali a cinque voci*, novamente composti, e dati in luce, in Venetia, Appresso Giacomo Vincenti, M.D.XCI.

This contains one Luzzaschi madrigal: *O soave d'amor*.

a. Modena, Biblioteca Estense (A, T, B)

19. *La Gloria musicale di diversi Eccellentissimi Auttori a cinque voci*, In Venetia, appresso Ricciardo Amadino, MDXCI.

This contains one madrigal by Luzzaschi which was later republished in his *Quarto libro*: *Tra le dolcezze e l'ire*.

a. Modena, Biblioteca Estense (complete)
b. Bologna, Biblioteca G. B. Martini (complete)
c. Venice, Biblioteca Marciana (T)
d. London, British Museum (A)
20. Canzonette a quattro voci composte da diversi eccellenti musici, Venice, Giacomo Vincenti, M.D. XCVII.

This work was originally published in 1591, but in this edition two new works were added: one by Alessandro Orologio and the other by Luzzaschi entitled Sia benedetti' amore.

a. Cassel, Landes Bibliothek (complete)
b. Vienna, Nationalbibliothek (C, A)

21. Musica de diversi eccellentissi. auttori a cinque voci sopra i pietosi affetti del M.R.P.D. Angello Grillo; Raccolta per il Padre D. Massimiano Gabbiani da Brescia, Monaco Cassinese, Venice, Angelo Gardano, M.D.C. IIII.

This contains one madrigal by Luzzaschi: Questa ch' agli occhi miei.

a. Cassel, Landes Bibliothek (complete)
b. Chicago, Newberry Library (complete)


All of the compositions herein contained are by Verso except for two, a Spanish cancion and a 6-part madrigal by Luzzaschi: Non guardar. A 5-part madrigal beginning with the same incipit was published in his Quinto libro.

a. Bologna, Biblioteca G. B. Martini (C, T, B, 5, 6)


This contains a possible Luzzaschi madrigal which was
previously published in his Terzo libro: Morir non puo 'l mio core.

   a. Bologna, Biblioteca G. B. Martini (C, T, B)

24. In the Catalogue of Manuscript Music in the British Museum, Vol. III, 1909, there is listed a Luzzaschi madrigal which was previously published in his Quarto libro: Tra le dolcezze. The manuscript can be found under Add. 37402-37406 passim. The catalogue states that most of the works are anonymous and that this particular madrigal is "arranged for string quintet."

25. In the Catologo Generale delle opere musicali...for the Biblioteca del R. Conservatorio di Musica di S. Pietro a Majella in Naples there is a manuscript (A, B, 5) in which only the composers of the first three madrigals are listed. There then follows a list of 17 madrigals, the composer (or composers) of which is presumably unknown. It is this writer's contention that all of the madrigals were written by Luzzaschi, for out of the entire 17 madrigals, at least 14 have text incipits which were set at one time or another by Luzzaschi. The following is a list of the manuscript's contents. The numbers in parentheses refer to the Luzzaschi volumes where the same text incipit occurs.

Coretti Ant.    Io parto anima mia
Monte Verde [sic] Anima mia perdona
Lucciaschi     Gioitevoi col canto (VII and Scelta)
                Morir non puo (III)
Si dolce e lieta vita
Tu sai che chi
Per ubediir alla sua ninf* Alcides (III)
Vedete in quanti affanni (?III)
Grazie d'amor o me beato (III)
Dall' odorate spoglie (III)
Dolci sospiri ardenti (III)
Arsi già solo e non sostenni il foco (III)
Se in queste belle vostre amate braccia (III)
Misero, misero che farò
Come viver poss' io (III)
O quante volte invan cor mio ti chiamo (III)
Il vedervi e lasciarvi (III)
Io d'altrui se volessi (III)
Non sono oime queste mie luci (VI)
Io vorrei pur morir (III)
Appendix II

Notation and Transcription of the Madrigals

Luzzaschi's madrigals were, according to the custom of his time, published in part books (Stimmbücher) with a separate volume for the canto, alto, quinto, tenor, and bass. The quinto partie is still a migratory part, at times lying above the alto and at times below.

Very little need be said here concerning the notation of the late sixteenth century in general and that of Luzzaschi in particular. On the whole the notation of the madrigals is of a simple type, almost entirely in duple mensuration, either C or \( \frac{3}{4} \). There are very few ligatures to be found, the only type occurring in Luzzaschi being that designated as ligatura cum opposita proprietate (c.o.p.). In a few instances coloration is found and this always has textual association. Much more frequently encountered is the sign \( \frac{3}{4} \) generally within the course of the composition, though there are a few examples where it is found at the beginning. Discussion of this sign with its various interpretations was purposely withheld until the chapter dealing with Book VI so that a direct comparison of two different transcriptions of the same composition, one

---

1Einstein in *The Italian Madrigal* differentiates between the misura cromatica (C) and the misura comune also called misura di breve (\( \frac{3}{4} \)). The latter mensuration he says was employed by Luzzaschi, Wert, and Marenzio for use with pathetic texts. This writer has found no such consistent practice in the madrigals of Luzzaschi.
by Einstein and the other by this writer could be made.

The usual editorial procedures are followed in the transcriptions. Coloration is indicated by a dotted bracket (\(\text{r-----}\)), and ligatures by a closed bracket (\(\text{r-----}\)). Luzzaschi often repeats an added accidental with consecutive repeated notes. It is to be understood in our transcriptions that an accidental carries through for the entire measure unless cancelled within the measure. Any editorial accidentals are inserted above the staff of the part in which they occur. The underlaying of the text follows, for the most part, that contained in the original.

While no attempt has been made to suggest a possible tempo for the various madrigals, an endeavor has been made to show the temporal relationships in those madrigals containing sections notated in \(\text{\textsuperscript{1}}\) and \(\text{\textsuperscript{3}}\). Professor Willi Apel has concurred with this writer's interpretation.

Finally, it will be noted that the note values have been reduced in all musical examples and that this reduction (\(\text{\textsuperscript{3}}\)) has been used consistently throughout. Reduction of note values in sixteenth century music is a thorny problem, and there are two decided schools of thought. One school subscribes to the belief that a semibreve represents a long note value and should be transcribed as a whole note. The other school contends that an erroneous conception of the music follows from not reducing the notes far enough, that is they favor using smaller note values. It is obvious that music consisting of nothing
but whole and half notes with a few isolated quarter notes
gives the impression, whether it be true or not, of a slow
tempo. Furthermore, such examples do not even look like music: viz. the old *Oxford History of Music*. To be sure, a reduction such as is employed here leads occasionally to isolated in-
stances of thirty-second notes. These, however, prove to be
the exception rather than the rule. Moreover, this entire
problem becomes somewhat ridiculous when one realizes that the
written note represented but a mere guide for the singer. Thus
Monteverdi's own *gorgia* practice reveals not only thirty-second
notes but sixty-fourths as well.
Appendix II

Transcriptions of Complete Madrigals

<table>
<thead>
<tr>
<th>Non fu senza</th>
<th>Secondo libro</th>
<th>p. 129</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiamme belle d'amore</td>
<td>Secondo libro</td>
<td>p. 136</td>
</tr>
<tr>
<td>Per obedir'</td>
<td>Terzo libro</td>
<td>p. 141</td>
</tr>
<tr>
<td>Vedete in quanti</td>
<td>Terzo libro</td>
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<tr>
<td>Crudelissima Donna</td>
<td>Quarto libro</td>
<td>p. 149</td>
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<tr>
<td>Se'l Lauro è sempre verde</td>
<td>Quarto libro</td>
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</tr>
<tr>
<td>De se pur secco</td>
<td>Quarto libro</td>
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</tr>
<tr>
<td>Parte il corpo</td>
<td>Quinto libro</td>
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</tr>
<tr>
<td>Moro ardendo</td>
<td>Quinto libro</td>
<td>p. 168</td>
</tr>
<tr>
<td>Avr ch' errando</td>
<td>Quinto libro</td>
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</tr>
<tr>
<td>Itene mie querele</td>
<td>Sesto libro</td>
<td>p. 178</td>
</tr>
<tr>
<td>Sorge la vag' Aurora</td>
<td>Sesto libro</td>
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</tr>
<tr>
<td>Dopo lungo</td>
<td>Settimo libro</td>
<td>p. 187</td>
</tr>
<tr>
<td>Gioite voi</td>
<td>Settimo libro</td>
<td>p. 193</td>
</tr>
</tbody>
</table>
Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

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Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta

Non fu senza vendetta
vi sia grave Dolci labbra amorose

vi sia grave Dolci labbra amoro-

vi sia grave Dolci labbra amorose

vi sia grave Dolci labbra amorose

Dolci labbra amorose

Dolci labbra amorose

Dolci labbra amorose

Dolci labbra amorose

Dolci labbra amorose

Dolci labbra amorose

Dolci labbra amorose

Dolci labbra amorose
Se per pena del furto il cor perde i si Se per pena del furto il cor perde i si

Per pena del furto il cor perde i si Per pena del furto il cor perde i si Per o Per o

Se per pena del furto il cor perde i si Se per pena del furto il cor perde i si
non vi sia grave Dol-ci labbra amorose

non vi sia grave Dol-ci labbra amorose

Dol-ci labbra amorose

Dol-ci labbra amorose

amoro-se Dol-ci labbra amorose
ch'è le vostre vermiglie e fresie rossi caro

caro o cibo inno-

le vostre vermiglie e fresie rossi caro

caro o cibo inno-

o cibo inno lassi ai desir misti

lassi ai desir misti ai desir misti

caro o cibo inno lassi ai desir misti ai

o cibo inno lassi ai desir misti ai
Se d'amor fiamm'e così belle sirete se

Se d'amor fiamm'e così belle sirete se
•

A poco a poco

co l'arco dentro e di fuori a poco a poco a poco

L'arco dentro e di fuori a poco a poco a poco

L'arco dentro e di fuori a poco a poco a poco

Po-co

Po-co

Po-co

Co
Spero ilPastor vedersi
a pietà fu ma-
i Spero il Pastor vedersi
giunta a pietà fu ma-
i a pietà fu ma-

i bei Rai! Ma se beltà giunta a pietà fu ma-

osibei Rai! Ma se beltà giunta a pietà fu ma-

Ma se beltà giunta a pietà fu ma-

Ma se beltà giunta a pietà fu ma-

Crudelissima Donna

Quarto libro

Il tuono esser vorrei. Poi che

delissima Donna. Il tuono esser vorrei

delissima Donna. Il tuono esser vorrei.
E fulmine al mio core, E fulmine al mio core mio core...
forza chiedete aiuta A chi con stratia hor ritenete

chiedete aiuta chiedete aiuta A chi con stratia hor ritenete

hor forza chiedete aiuta

chiedete aiuta A chi con stratia hor ritenete in vita.

in vita A chi con stratia hor ritenete in vita.

in vita A chi con stratia hor ritenete in vita.

A chi con stratia hor ritenete in vita.

A chi con stratia hor ritenete in vita.
Quarto libro

Se 'l lauro è sempre verde

Fredda stagion, foglie non perdono.
Parte il corpo

Parte il corpo da voi Parte il corpo da

Parte il corpo da voi Parte il corpo da

Parte il corpo da voi Parte il corpo da

Parte il corpo da voi Parte il corpo da

Parte il corpo da voi Parte il corpo da

voi, ma con voi resta l' Alma dolente e mesta

voi, ma con voi resta l' Alma dolente e mesta

voi, ma con voi resta l' Alma dolente e mesta

voi, ma con voi resta l' Alma dolente e mesta

voi, ma con voi resta l' Alma dolente e mesta

voi, ma con voi resta l' Alma dolente e mesta
E vivo? ah! non è vivo, ah!


Resta l' alma dolente e messa.
Morte, son' i o,
Che partir"}
Morte son' i o,
Morte son' i o
Morte son' i o, Morte son' i o
Morte son' i o, Morte son' i o
Morte son' i o, Morte son' i o
Morte son' i o, Morte son' i o

Che partendo m'ha ucciso il dolor

Morte son' i o

E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,

Morte son' i o

Che partendo m'ha ucciso il dolor

Morte son' i o

E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,

Morte son' i o

Che partendo m'ha ucciso il dolor

Morte son' i o

E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,
E se puoi vivvo,
...
1) in the original the b is on the d space
dolce amore

0 dolce amore

0 dolce amore

dolce amore

0 dolce amore
di fior- re in fior- de-le
fior- re Porta veloce è l'idol mio curo- de-le

Porta veloce è l'idol mio curo- de-le
dolcemente crudele non crudelmente riva ch'è dor

dolcemente crudele non crudelmente riva

dolcemente crudele non crudelmente riva ch'è dor

dolcemente crudele non crudelmente riva

dolcemente crudele non crudelmente riva

lorosi stridi ch'è doloresi stridi Cantà rà lieto

ch'è doloresi stridi Cantà rà lieto

lorosi stridi ch'è doloresi stridi Cantà rà lieto

ch'è doloresi stridi Cantà rà lieto

ch'è doloresi stridi Cantà rà lieto

ch'è doloresi stridi
Poca fu l'oca si ma però tue ma perita

le che spirò refrigerio che spirò refrigerio

le che spirò refrigerio che spirò refrigerio

ch. che spirò refrigerio che spirò refrigerio

che spirò refrigerio che spirò refrigerio al mio gran ma...
Gioite voi

col canto

Mentre io piango, e sospiro

Mentre io piango e sospiro
Ahi mister mio core
Nato sol el do lore

Ahi man o mio core
Nato sol el do lore

Nato sol el do lore

Piangi ma piangi tanto ma piangi ma piangi
1) in original
APPENDIX III

Facsimiles of the Dedications to the Seven Madrigal Books
and the Seconda Scelta
ALL'ILLVSTRISSIMA ET ECCELENTISSIMA SIGNORA
DONNA LUCRETIA DI ESTE DA LA ROVERE,
Principessa d'Urbino, Signora mia colendissima.

O mondo in luce il presente libro de Madrigali da me posti in Musica, è l'eddichallo splendore del nome di V. Eccellenza, non per ch'io mi reputi che questa sia opera degna del bellissimo giudizio che ella ha in simili compositioni, come l'ha parimente in cose più qualificate, ne che questa sia maniera con ch'io possa sciorre una parte, ben che minima, de' tanti obblighi ch'io lo tengo, ma solo perché non potendo io servirle personalmente, le lasci appresso questo vivo testimonio dello spirito mio a lei consacrato, e di lei duotissimo, e col raccomandarmi humilissimamente nella desideratissima gratia di V. Eccellenza, le lascio sub ogni debita riverenza, la mano, e le prego dal Signor Dio ogni suprema felicità,

Di Vostra Eccellenza,

Humilissimo, e duotissimo Servitore,

LUCCESCHI LUCCESCHI.
ALL' ILLUSTRISSIMA ET ECCELLENTISSIMA
SIGNORA ET PATRONA MIA COLEN DISSIMA
Madama Leonora d'Este.

I come da terreno quantunque fertile, & ben coltivato indarno alcun buon frutto & spera, fe dalla tempesta del cielo la sua naturale disposizione, & l'altrui folle cimiere alzata non viene, cosi al mio debole ingegno Madama Ecc. l'elisercitarli con continuas & sussuca cura nulla, o poco giova he aurebbe giama posto, o potrebbe fe dalla benigna protezione & molta liberità di V. Ecc. Illustissima favorito, & folianuto in ogni tempo non fosse loro; parédo il lei (con e nel aero) che questa nobile professione di Musica la quale in semma altro non e un leggiadro, & artificioso accoppiamento di uocì in fra di loro co-trarie; nata principalmente per tranquillire gli animi nostri non possa essere da quello ac-thifce bene & mistatrunamente trattata, che prima non habbia egli in fe steso l'animo ben composto, & tranquillo: & tale nel potessa heaueri giama colui, che continua guerra habbia con la fortuna & con suoi propri pensieri. Douendo io dunque mandare in luce questi miei Madrigali, è stato ben ragione uoio che io in v. Ecc. Illustissima gli indirizzi, accio che quasi fruti del mio terreno fertile per le stesse, ne acquerer al sole della sua grazia, all'ombra della sua protezione si assista: nel che non ho io tanto quanto a l'imperfezione dell'opera, quanto al debito, della seruità mia giudicando, io maggiori indignità il non dar nulla a chi tutto per obbligo si commette, che il dar poco donei meritii di chi riceve uanzante di gran lunga i termini d'onumum eccellenza: percin che l'uno è disfetto della volunta, & l'altro ed dell'ingegno, il quale però comunque egli sia, è nobile, e tale, penche intrinsecamente di quella da buona intenzione non fuole essere ne de Dio steso non che da gli homini disprezzo. Degnissi dunque, V. Ecc. Illustissima in testimonio dell'infinita mia dionone verho le sgradevoli quelle mie notte fatte: poi che quella benignità che sola ha dato loro il nascimento, può anche cancellare ogni imperfezione rendendone non men degno di fedelissima che chiare nella luce del mondo Et d'essere ogni possibile humilità baccio la mano pregandole da N. S. Dio felice fine d'ogni suo desiderio.
ALLA SERENISSIMA MADAMA MIA SIGNORA
ET PATRONA COLEN D I S S I M A.

LA SIGNORA DUCHESSA DI FERRARA.

A molto tenpo ch'io mi sento debitore a S. V. Serenissima d'alcun segno dell'intima devotion mia, e come nell'esito feci m'impresi il piu che possi di prontamente esibire il mio effetto della mia fedelissima servitù e delo l'esser da quel tempo che per opere maravigliose n'entua piacque, alla di una bontà di farla nostra patrona, oltre all'oblio naturale in me e commune con tutti gli altri subditi suoi, di sommamente inchinarsi, & ferirsi; e sì furo particularmente in me un cumulo di tanti obblighi per ragione delle molteplici gracie, ch'ella fi è degna sempre di farmi, che non pur quel che ch'io alse dal poco spirito mio, ma e anche lo stesso spirito potrebbe effer balevole dimostrazione della millanesima parte di me, e che io debo. Da che può ella comprendere, che la tardanza è stato legno di riunirea: perciò ch'io, doendo io par in qualche maniera sodisfare a dehio casi grandi, & non avendo che altro offrirgli, che le povere manifestre, da me ottimamente conosciute per principi di tanto honore, ho voluto, che S. V. Serenissima sieno in altro, almen nel tardare riconosca una tacita confessione dell'indigna loro: argomentando da quel ch'io di, ch'io le devo quel che posso, & del modo di darlo, che non do quel che debo, & tanto meno quel che merite, ma da piccolo arboscello non pon veute frutti degli della grandezza tua, se ben essi, qualunque sono, non per aleti, & da radici fauna prodotti, & come maturati al sole della tua gratia così a lei sola fin quando da principio sono, non esistono: degno sì dunque S. V. Serenissima di non riconoscere l'umilissima ofleta di quell'infelici me pur suoi Madrigali, & con quella benignità, ch'ella fi degni di pregarmi alcuna volta alcun'ancora, con la medesima si compiacere, e come ben umilmente la suplico, di non negarmi lo splendore del Serenissimo nome suo per proteggerli & perpetuarli: operando tanto di lei piudegna, quanto l'alcolarmi può a molti altri commiere, ma la preghiera, & perpetuare loro altronde non può essere, che dalla buona gratia di S. V. Serenissima, alla quale con ogni possibile riuniera habilitamente.m'inchino, & prego dalla Maestà di Dio felicissimo fine d'ogni desiderato concerto. Di Ferrara il primo di Marzo 1581.

Di S. V. Serenissima

Humilissimo, & deuotissimo Servitore.

Luzzasco Luzzaschi.

Di Ferrara il di 10. Settembre. 1594.

Humiliss. et deuotiss. servitore

Luzzasco Luzzaschii
ALLA SERENISSIMA MADAMA
& l'adrona mia colendissima,

LA SIGNORA DUCHESSA
DI FERRARA, ETC.

L'infiniti fiumi, ch'io ho di tempo, in tempo ricevuti dalla benigna grazia di V. A. si come sono stati maggiori d'ogni mio merito, così vorrebbe non esser riconosciuti con qualche effetto di servitù maggiore delle mie forze. Ma quand'io penso che da me non può venire cosa, che per natura, si come fuddito, e per elezione, si come servitù, non le sia molto debbita, un pezzo o fa, mi confonda, ed isfido di me medesimo in modo, che s'hauesi guardato alla mia debolezza, non sarei stato ardito di dedicarle i presenti miei Madrigali, che se ne vengono a lei con la scorta di quella stessa humanità, con la quale si è compiaciuta sempre la sua buona mercè d'ascoltarli. Io dunque in virtù di questa gli appresento all'A.V. supplicandola che si digni gradir in essa un vivo testimone ed della mia singolare diszione, e della sua infinita benignità. La quale à guisa di luce, che nelle tenebre acquisti forza, si uiene tanto lìuor guardantruale, quanto è minore la dignità del dono, e'l merito di chi dona: e senza più a V. Alt. humilmente inchinandomi prego Dio che d'ogni suo desiderio, la faccia lieta, e' contenta.

DI Ferrara il di ultimo d'Agosto 1595.

DIV. A Sereniss. humiliss. & dvoiiss. servitùores,
Luzzasco Luzzaschi.
A'la Serenissima Signora

D V C H E S S A D V R B I N O,

O N O (Madama Sereniss.) la Musica & la Poesia tanto simili, & di natura congiunte, che ben può disfì (non senza mistero di esse s'allesteggiano) ch'abbe nascersero ad un medesimo parto in Parnaso. Il che non è ch'io meglio intendi di V.A. la quale tanti ritratti del natural n'ha veduti, & cosi ben il viso dell'un, & l'altra conosce. Ne' solamente si raffigurìano queste due gemelle nell'aria et nel sembiante, ma di più godono ancora della raffigurazioni che gli habitui, e delle vesti. Se mai foggi l'una cangia guise anche l'altra. Perciò che non solamente bò la Musica per suo fine il giuamento, & il diletto lineamente, & fata removing della sorella naturalis, ma la leggiadria, la dolcezza, la granuità, l'acutezza, gli seberzi, le piacere, che sono quelle foglie, onde ella con-


mamment raffigurà, s'adorno, sono portate dall'una, & dall'altra con maniera tanto conformi, che bene flessa Musico il Poem, & Poeta il Musico c'assembra. Ma come a nascere fu prima la Poesia, così la Musica lei (come sua dona) rurisce, & onora. In tanto, che quasi ombra di lei diventa, la di muover il piu non ardisca, dove la sua maggior non la preceda. Onde ne siegue, che se il Poeta inalza lo stile, folena eziando il Musico il torno. Piaghe, se il vero piagne, ride, se corre, se resa, se pria, se ne grave, se grida, se tace, se viube, tutti questi effet-

ti, & esserti così vivamente da lui vengon espressi, che quella par quasi emulazione, che proprio raffigurando è dirsi. Quindi veggiamo la Musica de' nostri tempi alquanto di uersa da quella, che gia fu ne' passati, perciò che dalle passate, le Poesie moderne son altri dif-

erse. & per tacer di tutte l'altra, che non sentono mutazione, se non di materia, come canzioni, felse, sonetti, ottaue, & terze rime, dirò del Madriale, che solo per la Musica par trattato, & il nero dirò, dicendo, che'gli nell'età nostra bò ricevuta la sua perfetta forma, tanto dall'antica dionessa, che se que' primi rimarori tornassero vivi, à pena che potessero riconoscerlo, non s'im-


tato si vede per la sua brevità, per l'acutezza, per la leggiadria, per la nobilità, & finalmente per la dolcezza, con che l'hanno condito i Poeti, c'hoggiorificeno. Il cui lodovole stile i nostri Musici raffigurando nuovi modi, & nuove invenzioni più dell'antico, & leggiadre hanno tentato di ritrovare, delle quali forse non mai tentati, interessate, ma che non solo per la no-


vità sua, mà per l'ingegno dell'artifizio, potesse piacere, & conferire l'applauso del modo. Di questa guisa (Madama Serenissima) mi sono io ingennato di vestir i prefent nomi Madria-


di, & all'Altezza Vostri gli ho dedicati, accio che il mondo conosca, che può ben mutar il suo stile la Musica, mà non può cangiar la sua divozione l'animo mio, il quale carico di tante gra-


zie dall'infinita benignità di V.A. in ogni tempo ricevute, & legato dall'indiinfolabil nodo di tanti oblighi, che gliene deve, non può, ne potrà mai sfararsi à soli nobili pezzi, & da vincolo co-


si grazioso disegliersi. Deggio dunque l'Altezza di gradir quelle mie poche fatichie, come te-


stimoni della debita, & humilissima servitù, che maggior onore, & maggior gloria non po-


tran'èse ricevere, che prender il principio della loro vita dalla benigna luce della sua grazia, nella quale raccomandandogli, & con humilissima riuenera all'Altezza Vostra inchinando-


mi, grido N.S. Dio, che lungamente felicissimo la conferiti.

Di Ferrara il di 14 Settembre. 1556.

Di Vostra Altezza Serenissima

Humilissimo, & devotissimo Servitore

Luzzacco Luzzaschi.
AL MOLTO ILLUSTRÆ
SIG. MIO ET PATRON COLENDISS.
Il Sig. Don Francesco Valtina, e Vintimiglia.

A presente dedicazione di questi miei pochi Madrigali la quale io faccio a V.S. molto illustré è cagionata (non lo nego) dalla singolarissima affezione, con la quale sono accostato, ch'h'ella mi ama, & stima più di quello, che giamaio possa meritare. ma veramente quest'occasione posto à qui chiammat' nude, che madre di questo parro, ch'h'ora in luce si ne viene, che madre confessò efferve stata la verace fama che v'intorno della sopranà cognizione, che V.S. molto illustré hà della divina Musica congiunta con la gratia, con la quale fa notisce con segnalata benignità i professoni del lei. Dunque fe tanto Cavaliere, qual ella è, è quasi nuovello Apollo della età nostra, à cui giustamente degnò di gara colsegnati le muse. Che maraviglia, se tratto io dall'uno, & dall'altro di questi affetti, dono à V.S. molto illustré le presenti composizioni, qualunque li guarro, con felice auguria, ch'uscendo ellene al confetto del mondo con la scorta di famofo signore nuovano grato, e felici eternamente in fime col granoso nome di lei, che N.S. Idelolunga e felicemete cöterui. Di Ferrara il di 10 di Marzo 1604.

D V. Sig. Molto Illustré.

Affezionatissimo & Devotissimo. Sermitore:

Luzzafco Luzzafchi.
A DON ALFONSO BASURTO

SCONO queste Seconde Muse dal sacro Tempio di quello eroe venerando Luca-fco Luzaschi, che con le sue coltissime composizioni musicali, si è fatto non solo per l'Italia, ma pertutta l'Europa immortale. Ma uscir non profumeano, se i non le hanessi fatte sicure della scorta del nome di V. S. che con altrettanta lode di gusto della profession della Musica, di gentilezza di costumi e di affetto in tutte le virtù, ha fatto di tanta gloria acquisto, che si può con tutti gli huomini di valore equiparare. Che per ciò baurò io fatto cosa singolare: di dedicar l'opre di buono di tanta virtù, a V. S. tanto virtuosa, sapendo che dall'agradir, che farà delle mie fatiche per beneficio universale, riceuergi animo, et prontezza a servir sempre a V. S. acufo rinuerno dalla Napoli li 15. d'Otto-bre. 1613.

Di V. S.

Affettionatissimo Servigore

Marcello Magnetta
Appendix IV

An Alphabetical Listing of Luzzaschi Five-Voiced Madrigals

Book I

Ahi bella libertà
Ahi dolorosa sorte
Ahi empia sorte & ria
Ahi pur forz' è ch' io muoia
Con voi quando partiste
Così viuo è l'amore
Deh ooh' al chiar' e a l'ombra
Donna, s'io resto viuo
Dunque se tutta hor voi
Essend' io senza il core
Fiamma gentil si dolcemente il core
Fiamme dolce e gentile
Forse per fin del mio si caldo
Giacca Madonna
I begli occhi
In me sol regna fede
I sarò sempr' avinto
Lieta nel suo bel volto
Ma mentre hor riverenza
Mentre fa con gli accenti
Mentre l'ardenti stelle
Mentre vissi con voi dolce mio bene
Ne mi lece ascoltar
Non ti sovien di quell' ultima sera
O felice terreno
Ond' abbagliat' il senso, e l'intelletto
Passato ho valli, poggi, colli, e monti
Per secreto divin' alto consiglio
Quando a la bella bocca
Quando mi trovo a voi
Quando ne' suoi vagh' occhi
Sante Madre d'amore
S'allhor ahi che languisco & moro
Se di perfett' amor
Se il dolce viso vostro
Se nel bel vostro viso
Si dolce è il foco
Solea lontana in sonno consolarne
S'oscura il mondo
Strale il guardo
Tanta dolcezza sento
Timor che d'ogni spene
Vago amoroso fiore
Book II

Al cielo mancheran
Al dolce vostro canto
Aminta poi
Cogliete anima mia
Come potrà
Deh non cantar
E cosi e il cor
Fiama belle d'amore
Felici colli
Celoso amante
Guidomi alto destino
Labbra soavi
Lucente e chiare stelle
Mentre amor
Mentre carco di doglia
Mentre gira soave
Mi consuma il pensiero
Non desio gia
Non fu senza vendetta
Occhi che fia
Qual se giami
Quel foco ch' io pensai
Quivi sospirie pianti
S'apre un riso
Se gli occhi ond' io
Si è fiero il dolore
Veggio tranquillo il mar
Voi che 'l sole
Vostri piu feri ardori

Tasso
Tasso
Tasso
Guarini
Dante
Tasso

Book III

Alcun dunque di voi
Arsi già solo
Come viver poss' io
Da l'odorate spoglie
Dolci sospiri ardenti
Fuggiti dal mio raggio
Gratie ad Amor
Il più leggiadro viso
Il vedervi e lasciarvi
Io d'altrui
Io vorrei pur morir
Morir non puo 'l mio core
O come è gran martire
O quante volte in uan
O re del paradiso
Per far una leggiadra
Per obedir à la sua Ninfa
Però turbata

Guarini
Guarini
Guarini
Guarini
Petrarch
Questi è fortuna ria
Se la mia luce miro
S' in queste belle
Vedete in quanti modi
Veggio dolce mio bene

Guarini

Book IV

Crudelissima Donna
De se pur secco
Di semplice farfalla
Dolce mia fiamma, e mio tormento
Dolorosi martir fieri tormenti
Fra più dolci amorosi avolgimenti
Gentil bella mia Donna
Invide siepi à che mi contendete
Io v'amo anima mia
Io veggio pur pietate ancor
La dove par ch'ogni altro si conforte
Mentre la notte al suo bel manto
O dolce meraviglie
Quando miro me stessa i' son pur bella
Quante volte volgete
Questi tuoi dolci sguardi
Se à voi di me non cale
Se 'l Lauro è sempre verde
S' Homai d'ogni sù errore
T'amò spesso mi dice
Tra le dolcezze e l'ire
Tù ribello d'Amor, tò di pietade
Ver' è ch' Amor mi punge e mi faetta

Lodovico Tansillo
S. Cesare Corrado

Book V

Ahi cruda sorte mia
A l'hor sia lieto il core
Avra ch' errando intorno
Cinto di neve homai
Come viva il mio core
Credete a mé
Ecco ò dolce ò gradita
Godete anima bella
Io vissi anima mia
I tene à volo
Lungi da te cor mio
Ma diviene il morir
Moro ardendo e m' è grato
Non guardar
O miracol d'Amore
Parte il corpo da voi
Può ben fortuna

Tasso
Se la mia vita sete
Se parti i moro
Tu godi, 'è bell' Amante
Vivo da voi lontana

Book VI

Ahi come tosto passa
Al fin cor mio ti vidi
Ancide sol la morte
Cor mio benche lontano
Doppia dolcezza i godo
Felicissimo sonno
Itenie mie querele
Nasce da l'ira
Ne le bell' opre sue
Non mi togliete il guardo
Non sono oime
O dolorosa gioia
Se'l bel guardo t'infiamma
Se tu fuggi
Se vi donai
Se vi duol il mio duolo
Si pose accorto sdegno
Son quei bei lumi l'arme
Sorge la vagha Aurora
Talhor io vidi il Ciel
Tu che con vari accenti

Anon. [Einstein, It. Mad.]

Book VII

Chi die spirto
Cosi morirò
Di bei colori
Dopo lungo digiuno
Dov'io fuggo crudele
E mentr' il guardo
Gioite voi co'l canto
Hoggi naque
Hor pompa & ostro
I temo della speme
La stringe egli soave
Misero è degno è ben
Nel dolce sen
Non è questa l'aurora
Piange i perduti figli
Poiché tal veggio
Quando ella hoime
Questa vostra pietate
Questo duol che mi strugge
Smeraldi eran le rive (à 6 voci)
Tirsi morir volea

Guarini
Guarini

Tasso

Guarini
Seconda Scelta

Ahí come tosto passa (Book VI)
Ahí pur forza è
A l'hor sia lieto il core (Book V)
Cinto di neve homai (Book V)
Cor mio benche lontano (Book VI)
Dolce mia fiamma, e mio tormento (Book IV) Tasso
Dopò lungo digiuno (Book VII)
Ecco ò dolce ò gradita (Book V)
Gioite voi co'l canto (Book VII)
Io v'amò anima mia (Book IV)
Io vissi anima mia (Book V)
Itene mie querele (Book VI)
Ma diviene il morir (Book V)
Moro ardendo e m' è grato (Book V)
Ò miracol d'Amore (Book V)
Quando miro me stessa i' son pur bella (Book IV)
Se la mia vita sete (Book V)
Signor s' io resto vivo
Sorge la vagha Aurora (Book VI)
Tra le dolcezze e l'ire (Book IV)
Tu godi, ò bell' Amante (Book V)
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ABSTRACT

Luzzasco Luzzaschi belongs to that group of late sixteenth century Italian composers concerning whom we know practically nothing.

Investigation seems to indicate that he was born c. 1545 and that he studied with Rore in Ferrara. By 1571 or earlier, Luzzaschi was organist to Duke Alfonso II, a position he held until the Duke's death in 1597. Active as composer, organist, and teacher at one of the most cultivated courts in Italy, Luzzaschi's name is most frequently associated with the "Concerto della Dame," that group of lady singers at the Ferrara court whose fame was spread by the chronicles of the period and for whom Luzzaschi wrote his often mentioned volume, the Madrigali ... per cantare et sonare. Upon the death of his patron and the dissolution of the court at Ferrara, little information regarding the composer is available. Evidence is ample that he was the teacher of Frescobaldi, and it is likely that his life came to a close in Ferrara c. 1607.

Luzzaschi's five-part madrigals, to which this study is limited, are contained for the most part in his seven madrigal books published between the years 1571 and 1604. Of the Primo libro, Sesto libro (long considered totally lost), and Settimo libro, no complete copy is extant. However, a posthumous volume entitled Seconda Scelta...reprints some madrigals from
Luzzaschi's last three madrigal publications, that is from the Fifth through the Seventh books. Thus this collection is extremely valuable, for it contains our only known source for Luzzaschi madrigals from his Sixth and Seventh books. (Unfortunately, no evidence to date has uncovered any complete madrigals from the First book.) A few madrigals not contained in any of the seven books were published in various anthologies of the period, and a complete source list of all known Luzzaschi madrigals together with other bibliographical information is contained in Appendix I. In all, Luzzaschi's total output of five-part madrigals numbers at least 186.

The intent of this dissertation is an analysis both technical and historical of these madrigals in order to arrive at some conclusions concerning Luzzaschi's contribution to and significance in the musical literature of the late sixteenth century Italian madrigal.

Beginning with the Secondo libro, the largest of the complete madrigal books and written when the composer was in his very early thirties, the reader is immediately confronted with a volume noted for its balance and clarity and one revealing an understanding of the common practice type of madrigal characteristic of the period. The usual madrigalisms on textually important words are to be found together with other melodic and harmonic peculiarities that go into the making of a personal and individual style.
Probably the most significant aspect of Luzzaschi's madrigal writing is his use of what this writer has termed "melodic interchange of parts," that is the substitution of melodic material among the voices which results in effect in a kind of Stimmtausch. This device is not limited to Luzzaschi's early writing but is employed throughout all of his madrigal volumes.

One does not find in Luzzaschi's madrigals indications pointing to a departure from tradition. Individual madrigals such as his tortuous setting of Dante's Quivi sospiri may stand out and focus attention upon themselves, but on the whole, these represent isolated examples of departure from the norm. Luzzaschi is a stable madrigalist, perhaps even retrospective in outlook and method, and one will have to look well among his works to find signs of a Wert, a Marenzio, or a Monteverdi.
AUTOBIOGRAPHY

Arthur G. Spiro, the son of Wilbert and Sophie Spiro, was born in Minneapolis, Minnesota on June 10, 1928. He attended the University of Minnesota and there received both his A.B. and A.M. degrees in 1951 and 1953, respectively. He attended Harvard University from 1953-57 and Boston University from 1957-59. He was a graduate assistant at the University of Minnesota, a teaching assistant in the Adult Extension Division at Harvard University, and an instructor at the University of Kansas.