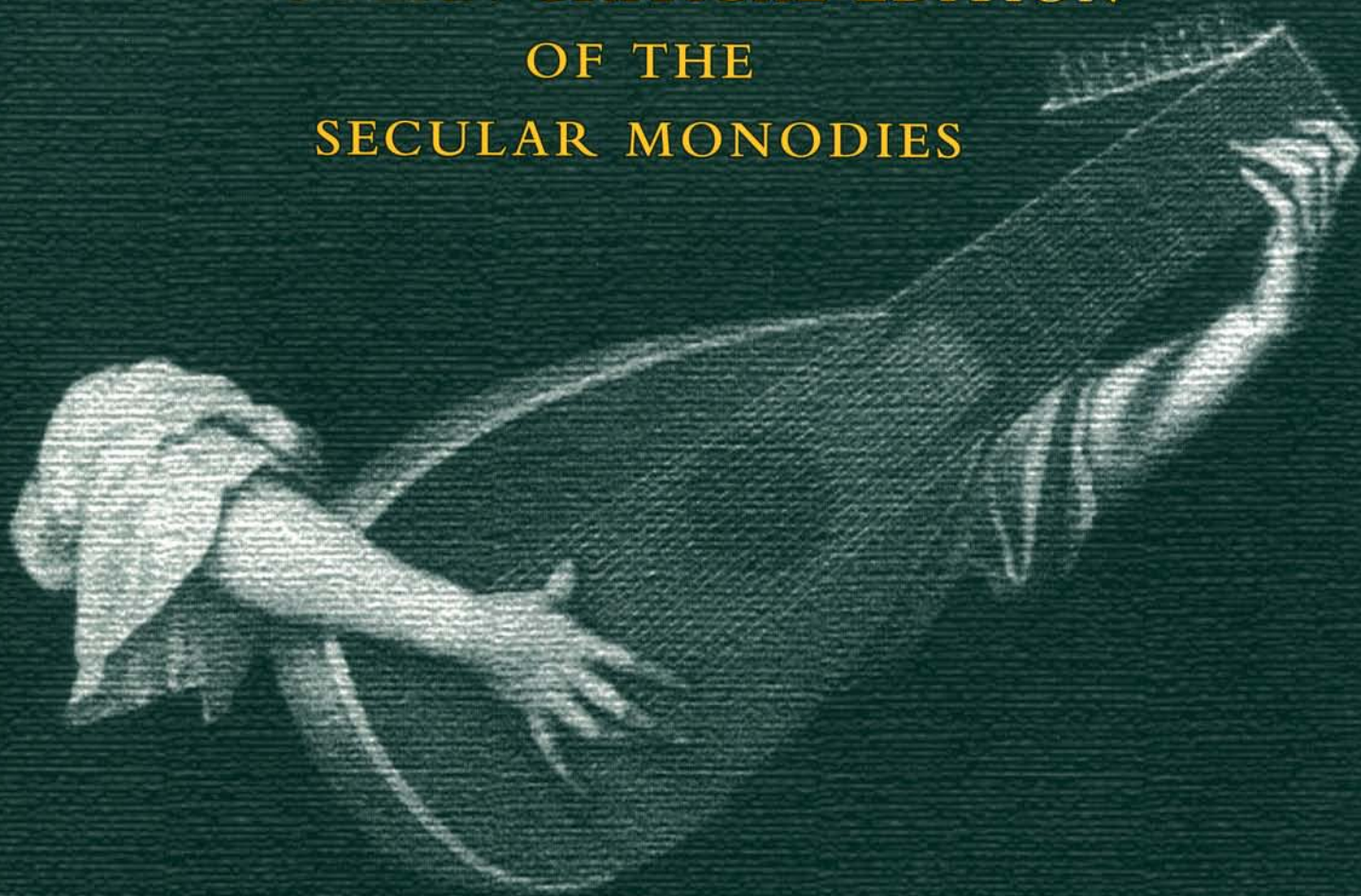


Francesca Caccini's
Il primo libro delle musiche
of 1618

A MODERN CRITICAL EDITION
OF THE
SECULAR MONODIES



Ronald James Alexander and Richard Savino

Francesca Caccini's
Il primo libro delle musiche
of 1618

Francesca Caccini's
Il primo libro delle musiche
of 1618

A MODERN CRITICAL EDITION
OF THE SECULAR MONODIES

Ronald James Alexander
and
Richard Savino

Indiana University Press

BLOOMINGTON & INDIANAPOLIS

This book is a publication of
Indiana University Press
601 North Morton Street
Bloomington, IN 47404-3797 USA

<http://iupress.indiana.edu>

Telephone orders 800-842-6796
Fax orders 812-855-7931
Orders by e-mail iuporder@indiana.edu

© 2004 by Richard Savino

All rights reserved

No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage and retrieval system, without permission in writing from the publisher. The Association of American University Presses' Resolution on Permissions constitutes the only exception to this prohibition.

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.

MANUFACTURED IN THE UNITED STATES OF AMERICA

Cataloging information is available
from the Library of Congress.

ISBN 0-253-21139-5 (pbk. : alk. paper)

1 2 3 4 5 09 08 07 06 05 04

Contents

Preface vii

I. Overview and Commentary 1

Introduction: Francesca Caccini (1587–ca. 1640)	3
<i>Il primo libro delle musiche</i>	5
The Present Edition	6
Performance Practice	7
ACCOMPANIMENT	7
ORNAMENTATION	8
Textual Commentary and Translations	9

Notes 20

Bibliography 23

II. The Secular Monodies of *Il primo libro delle musiche* 25

- | | |
|---|---|
| [1] Ardo infelice, e palesar non tento | [10] Chi desia di saper che cosa è Amore |
| [2] Io mi distruggo, et ardo | [11] Che t'ho fatt'io? |
| [3] Lasciatemi qui solo | [12] O vive rose |
| [4] Io veggio i campi verdeggiar fecondi | [13] Se muove a giurar fede |
| [5] La pastorella mia tra i fiori, è 'l giglio | [14] Ch'amor sia nudo, e pur con l'ali al tergo |
| [6] Rendi alle mie speranze il verde, e i fiori | [15] Fresche aurette |
| [7] Dov'io credea le mie speranze vere | [16] Dispiegate guancie amate |
| [8] S'io men vò, morirò | [17] O chiome belle |
| [9] Non sò se quel sorriso | |

Preface

Ronald James Alexander (1961–90) was a remarkable person who possessed a strong intellect and substantial innate musical abilities. I had the privilege of being his advisor and classical guitar and lute instructor at the California State University at Sacramento. He was the kind of student one can only hope will walk through your office door. There were many times when his comments, insights, and challenges pushed me to a higher level, for which I was, and remain, grateful.

A provocative and budding scholar, Ron was the recipient of numerous awards. He completed his Master of Music degree at the University of California at Davis and at the time of his passing was enrolled in the Ph.D. program in musicology at Stanford University. The present work was born out of his Master's thesis.

In addition to his love of the classical guitar and lute, Ron performed on the viola, viola da gamba, recorder, steel stringed guitar, and bagpipes. His interests reached beyond classical music as well, evidenced by his researching and performing Balkan folk music.

Ron was also a serious sports enthusiast. An active mountain climber, bicycler, and skier, there were many

times that Ron wore me out skiing in the High Sierra. On July 13, 1990, less than a week before his tragic accident, he climbed to the top of Longs Peak in Rocky Mountain National Park. He lived life fully and enthusiastically. Many who knew him have remarked that he had done more in his twenty-eight years than many people do in a lifetime. He is sorely missed.

I would like to offer special thanks to the following individuals and institutions for their help and support in making this work a reality: Emanuella Galli and Christine Brandes for looking over and assisting with the text underlay; Eric Milnes and Robert Strizich for their engraving skills; Massimo Ossi for his translations; David Nutter, D. Kern Holoman, and Christopher Reynolds for the support and guidance they offered to Ron while he was enrolled at UC Davis; the CSU Office of Grants and Research for the time which allowed me to complete this project; and, most importantly, Ron's mother, Dr. Priscilla Alexander, whose patience knows no bounds. It is to her and the memory of her son that I lovingly dedicate this work.

RICHARD SAVINO

I

Overview and Commentary

Introduction: Francesca Caccini

(1587–ca. 1640)

Francesca Caccini was born in Florence on September 18, 1587, the daughter of Giulio Caccini (1546–1618).¹ The certainty with which we can mark her birth stands in marked contrast to the uncertainty surrounding the date of her death, circa 1640. Raised in the midst of the flourishing artistic community of the Medici, Francesca was educated in the musical arts by her father and first performed before the court of the grand duke Ferdinando I de' Medici (1549–1602). It was here that Francesca first sang as part of a family ensemble, the “Concerto Caccini,” which comprised her parents, Giulio and Lucia, sister Settimia, and brother Pompeo. As her virtuosity developed, Francesca sang in an ensemble of three sopranos with her sister and the famed Roman *virtuosa* Vittoria Archilei (1550–ca. 1620). This trio, under the direction of her father, was a *Concerto delle donne*, similar to that of the legendary “three ladies” of Ferrara.² An accomplished instrumentalist, Francesca was noted for her ability upon the lute, guitar, and keyboard. In addition to her musical skills, she was known for her poetry, written both in the vernacular Tuscan as well as in Latin.

Francesca was first noted in court diaries at the premiere performance in 1600 of Jacopo Peri's (1561–1633) *Euridice*, written for the occasion of the marriage of Maria de' Medici (1573–1642), niece of the grand duke, and Henry IV of France (1553–1610).³ In this performance she sang the airs and choruses written by her father and inserted into the opera, as noted in Peri's preface, specifically for “those persons under his [Caccini's] direction.”⁴ For the same occasion she sang in her father's pastoral *Il rapimento di Cefalo*, based on a libretto by the poet Gabriello Chiabrera (1552–

1638). Thereafter she continued to perform at the court of the grand duke and was soon noted in court accounts along with such famed virtuosi as the elder Caccini, Peri, and the soprano Archilei.

In the winter of 1604 the family ensemble, at the invitation of the French court, traveled to Paris to entertain Henry IV and his new queen. En route the group performed at the courts of Modena and Savoy. In France the king was impressed by Francesca, now called “La Cecchina,” saying that she “sang better than anyone in France.”⁵ He requested a leave of absence for her from the Medici so that she might attend and perform at the French court. The request was denied, as the grand duke obviously was not willing to give up one of his most prized singers.⁶ A similar request was made four years later by the court of the Gonzagas in Mantua for Francesca to perform in the premiere performance of Monteverdi's *Arianna*, staged as part of the festivities for the marriage of Francesco Gonzaga and Margherita of Savoy. This request was also denied. Her sister Settimia was sent in her place, and she performed with great success.

By the spring of 1606 Francesca had started to compose, collaborating with her father's librettist, Michelangiolo Buonarroti (1568–1647). The grand-nephew of the artist, Buonarroti was known as “Il Giovane”; he wrote several *canzonette* for Francesca. She was married the same year to a fellow virtuoso singer and composer, Giovanni Battista Signorini (1573–1626). Francesca continued to sing in both court and festival performances as described by the court diarist Cesare Tinghi in 1610: “All his highness' musicians came from Florence and made music in three choruses; there was

Vittoria and Antonio Archilei and Giulio Romano [Caccini] with his two daughters and his wife; and they made stupendous music to the great pleasure of His Highness and all the people.”⁷ Of one performance in 1612 the poet Jacopo Cicognini (1577–1633) wrote:

The *ottavi* were composed musically by the same women who sang them. The first was sung by Vittoria Archilei; the second by the lady Settimia; and the third with her usual readiness and universal admiration by the lady Francesca, both daughters of the most celebrated Giulio Romano; and the fourth ottavo composed by the same Francesca with most graceful and engaging style, united them with beautiful fugues and ornamental passages.⁸

By this time Francesca had begun to emulate her father not only in her role as a *virtuosa*, but also as a teacher of singers and with her own *scuola*, which performed at court. She regularly wrote music for court entertainments—*feste* and *balle*—to libretti by Buonarroti and other writers. In collaboration with the poet Ferdinando Saracinelli, Francesca presented *Il ballo delle zingane* for the Carnival celebrations of 1615. With a single exception, all that remains of the court entertainments are the texts. For her opera *La liberazione di Ruggiero* (1625), however, both text and music survive.

In 1617 Francesca and her husband visited the courts of Milan, Parma, Lucca, Savona, and Genoa. In Genoa the poet Chiabrera wrote, “Here she is heard as a marvel without contradiction and in a few days her fame has spread.”⁹ The following year, 1618, she published *Il primo libro delle musiche*, a collection of songs for one and two voices. This work, dedicated to her patron Cardinal [Carlo] de’ Medici (1596–1666), included both secular as well as sacred monodies and, like her father’s *Nuove musiche*, was a significant contribution to the repertoire of monody. The collection contains a total of thirty-six pieces, a sizeable volume for the period. In a letter to Buonarroti regarding the book, Francesca, now thirty years old, wrote of a dedication (not included in the final published work) in which she sought to pay homage to her mentor:

If possible, I should like to name my father where I praise the virtuosi of Florence, in such a way that he would be honored by it, to speak of him as the master of the others, because I would not have it appear that I wished to depend on him through pride, but to acknowledge him as master.¹⁰

In December 1618, four months after the publication of *Il primo libro*, Francesca’s father died. By this point she had already firmly established her own reputation. She composed entertainments for the court,

taught her school of singers, and sang with such virtuosity that she was acclaimed as one of the greatest singers in all Italy. As one of the highest paid employees of the court, she now received a stipend well in excess of what her father had been earning.

The following year, 1619, she composed parts of the court entertainment *La fiera* with Marco da Gagliano (1582–1643) to a libretto by Buonarroti.¹¹ In 1621 she similarly contributed parts to Giovanni Battista da Gagliano’s sacred drama *Il martirio di Sant’Agata* with a text by Cicognini. The piece was first performed in Florence in 1622, during the period of mourning following the death of the grand duke Cosimo II the year before. It was repeated six times that year, an unusual occurrence for an entertainment written for the court.¹²

In 1625 Francesca composed the opera *La liberazione di Ruggiero dall’isola di Alcina*, on a libretto by Saracinelli. As noted above, this is her only surviving stage work and is the work by which she is best known today. The opera, or *balletto* as she called it, the first published by a woman, was written for the festivities welcoming the visiting Prince Wladislaw Sigismondo of Poland. Based on the sixth, seventh, and eighth cantos of the Renaissance poet Ludovico Ariosto’s (1474–1533) *Orlando furioso*, the romantic plot centers around the fall of the hero, Ruggiero, under the spell of the enchantress Alcina, and his subsequent rescue by the sage Melissa. With its focus on the less than heroic circumstances of the lead character, succumbing to one woman and then being rescued by another, the opera is a departure from the contemporary practice of reviving the themes of classical mythology.¹³

The musical style and structure of the *La liberazione* can be traced to two distinct musical influences. The recitatives and arias are rooted in the virtuoso singing style of her father, *recitar cantando*, which sets her opera apart from the drier recitative style favored by the Camerata, the group of Florentine intellectuals and musicians who had created the first operas. The structure of the opera, with its scenes carefully delimited by instrumental ritornelli and vocal choruses and its skillful alternation of recitative and aria, is so strikingly similar to that of Monteverdi’s *Orfeo* (1607), that, as Raney writes:

An unfortunately limited acquaintance with other operas of the first two decades of the 17th Century might lead one into the error of tracing too many details of *La liberazione* to Monteverdi’s *Orfeo* as a source, but the fact remains that there are scarcely any devices in the later work that cannot be found in the earlier one, and these are so often used in corresponding places or for similar

effect that one is led to conclude that Francesca had Monteverdi's score very strongly in mind or even very close at hand.¹⁴

That same year, 1625, she produced a second opera, *Rinaldo innamorato*, with an unidentified librettist. The score, extant only in manuscript, has since been lost, with the exception of the aria "Ch'io sia fidele," which was published in a later collection.

With the death the following year, 1626, of her husband, Signorini, who had been residing in Rome, Francesca gradually withdrew from the service of the court, performing less and less. The last record of her performing for the court is at the 1628 performance of Marco da Gagliano's opera *La flora*. There is no documented record of her death, only fragmented accounts, such as this anonymous, undated report of a woman from Florence: "In 1626 her husband died there; she remarried a man from Lucca, leaving the service of their Highnesses of Tuscany, and died of cancer of the mouth. Excellent in singing, playing a musical instrument and composing."¹⁵

State archival records mention the death of a Francesca Caccini who died in 1640, the death date commonly ascribed to her. However, the husband of this woman, a senator, was also named Caccini, a striking coincidence. A third account tells of Alessandro Ghivizzani from Lucca, who died in 1632, "a good composer and writer of counterpoint, husband of Francesca Caccini, daughter of Giulio Romano, a woman excellent in the singing of music."¹⁶ This is an apparent error in the record, in that Ghivizzani was in fact Francesca's sister Settimia's husband. There is a tomb with Francesca's name on it in Florence, alongside her father, Giulio, and sister, Settimia. No death date is given, and it is not known if she was actually buried there.

Francesca Caccini was remembered in G. B. Doni's (1594–1647) *Trattato della musica scenica* (1635) with these words:

To him, Giulio Romano, is owed in great part the new and gracious manner of singing that is then put into use, he having initiated many things and taught many pupils, the maximum to his daughter who succeeded, as she is even today, excellent in this faculty¹⁷

and by Lorenzo Parigi in his *Dialogo* (Florence, 1618):

He is reborn, Signor Giulio, still living, in the lady Francesca, his daughter, of which new singer everyone affirms that she is "Rich with golden and purple feathers." And I, who have never been a flattering friend to anyone, every time that I hear her, I tell her this line from our poet, "This one alone among us is the siren of heaven."¹⁸

Il primo libro delle musiche

Giulio Caccini's two collections, *Le nuove musiche* (Florence, 1602) and *Nouve musiche e nuova maniera di scriverle* (Florence, 1614), follow similar musical plans. In them Caccini refers specifically to two types of songs, *madrigali* and *arie*. The *madrigali* are through-composed, emotionally charged examples of his quasi-declamatory *recitar cantando*; the *arie* represent the lighter, strophic forms. In both collections these two types of song are clearly separated, with the weightier *madrigali* to the front of the books and the *arie* in the back.

Francesca Caccini's *Il primo libro* was published in the year of her father's death, four years after the publication of his final collection of monodies. Her collection differs markedly from his two in the variety of song types listed in the table of contents. Francesca lists such diverse types as *sonetti*, *ottave*, *ottave sopra la Romanesca*, *canzonette*, *mottetti*, *hinni*, *arie*, *arie allegre*, and *madrigali*.¹⁹ The number of individual pieces in this book made it one of the largest monody collections to date with a total of ninety-nine pages, compared to the thirty-nine of *Le nuove musiche*. It was the first to include an even distribution of both secular and sacred works in one volume, and in such considerable numbers: seventeen and nineteen, respectively.

The musical plan is much like her father's in that those works to the front of the book are the more substantial *madrigali*, *sonetti* and *arie*, and those to the back are the lighter *canzonette*, *mottetti*, and *hinni*. Sacred works are freely intermixed with secular, the various songs grouped by genre. Francesca's shorter strophic pieces display a strongly divergent style from the pieces at the front of the book. Her *canzonette* are bereft of the florid roulades and passages that abound in the earlier *madrigali* and *arie* in the book. They are all in triple meter, with the exception of "Fresche aurette," and reveal the influence of contemporary popular song with their syncopated rhythms and guitar accompaniments in "Chi desia di saper che cosa è Amore" and "Ch'Amor sia nudo," and a repeated musical refrain in "S'io men vò."

The first three pieces, "Ardo infelice," "Io mi distruggo," and "Lasciatemi qui solo," show the more dramatic side of the composer, writing in the style of her father's *recitar cantando*. "Ardo infelice" is not an *aria d'ottave* in the true sense of a strophic melodic formula, but is more madrigalesque with its through-composed

writing and use of short arioso phrases. The dramatic melodic intervals, minor sixths, diminished fourths, and tritones, as well as the striking chromatic progressions and jarring harmonies, show its clear association with the declamatory style. The modal shift in the fifth part, with its sudden change of signature and the direction “Va cantata allegra,” is foreshadowed by the chromaticism of the previous parts.

The next piece, “Io mi distruggo,” a *madrigale à due* for soprano and bass, with its Monteverdian echoes and juxtaposition of imitative polyphony and homophonic sections, shows vestiges of the declining form of the madrigal. Although the vocal bass part is ostensibly an embellished version of the basso continuo, it is integrated with the soprano in a series of imitative passages of considerable ingenuity. In the highly developed last two verses, focused around a lamenting descending fourth, the soprano imitates the bass at measure 46, in diminution on the words “Ch’Io vò morir.” The aria “Lasciatemi qui solo” is a brooding set of strophic variations, each section opening with its own monotone declamation and, with the exception of the final strophe, each ending with the repeated refrain “Lasciatemi morire.” The bass is repeated with little variation. The basic melody itself is preserved with changes only in the various embellishments applied. The *recitativo* style of this aria lends a far more serious air than that of the *ottave* that follow.

Francesca is notable in her extensive use of strophic variations, the *aria* and *ottave sopra la Romanesca*, and the sacred *arie allegre*, all of which lie stylistically in a middle ground between the *madrigali* and *canzonette*. These pieces, in which the bass as well as the melody is sometimes varied from strophe to strophe, employ the various ornaments or *giri di voce* described by Giulio Caccini in his didactic preface to *Le nuove musiche* (see “Performance Practice” below). A prime example of this writing is the aria *sopra la Romanesca* “Dov’io credea le mie speranze vere,” where the melody is treated to a series of elaborate passages over an unchanging bass line. Oddly, the *Romanesca*, one of the favorite bass patterns of the early Baroque, is not used in its strict form in any of the secular pieces of *Il primo libro*. It is used only in the first of the sacred works marked *sopra la Romanesca*. This discrepancy has confounded many scholars. It is thought that, in this case, the designation *sopra la Romanesca* simply implies an ostinato bass, most often in minor mode. It has also been suggested that the term denotes music written “in the Roman style,”

in which ostinato basses and florid writing are used. The last theory is made somewhat believable by Francesca’s close contact with the Roman soprano Vittoria Archilei, who undoubtedly wielded a certain amount of influence upon the music of the younger singer/composer.

The three *ottave* as well as the aria listed above, although they do not employ the *Romanesca* bass pattern, do use repeated bass/chordal formulas in several different manners. “Io veggio i campi,” “Rendi alle mie speranze il verde,” and the aria “Dov’io credea le mie speranze vere” use relatively fixed basses with little variation. They do, however, differ in the manner in which the song is structured around that bass. “Io veggio” is written without sectional divisions. The bass pattern repeats once at bar twenty-nine. This falls on the syntactical break between the first and second halves (sentences) of the *ottava*. The first sentence deals with the word “veggio” (I see) and the second with “sento” (I hear or feel); thus the music is divided by the poetry into two halves. “Rendi alle mie speranze il verde” is set in four sections with two verses per section, the second verse repeated in each section. The variation in this piece is similar to that of “Dov’io credea” with the melody embellished by florid *passaggi*. “La pastorella mia” is exceptional in how loosely the strophic form is employed. Like “Rendi alle mie speranze il verde,” the eight verses are divided into groups of two. In this poem the two-line sentence structure is reproduced in the music itself with four clearly defined sections, each with its own brief instrumental ritornello. However, any repetition of the bass and melodic patterns is barely discernable, with little resemblance between one section and the other.

The Present Edition

This edition is based on the original and only edition of 1618, published in Florence by Zanobi Pignoni.²⁰ At this time no manuscript versions of the monodies in this collection have been found. The only piece from *Il primo libro* to appear in a contemporary collection is the aria “Dov’io credea le mie speranze vere,” included in Fabio Costantini’s *Ghirlandetta amorosa*, published in Orvieto in 1621.²¹ This version, transcribed in Luigi Torchi’s *L’arte musicale in Italia*, vol. V (Milan, 1897–1916), is a simplified strophic version, based on the first of the four variations in *Il primo libro*. More recently three of the other secular pieces, “Ardo infelice,” “O

vive rose,” and “Dispiegate,” have been transcribed by Carolyn Raney in her Ph.D. dissertation, “Francesca Caccini, Musician to the Medici, and Her *Primo Libro* (1618).”

In preparing this edition, the authors have sought to render the music and text of the original as faithfully as possible, making as few editorial emendations as possible. With the exceptions of rebarring, halving of note values in triple meter to express the implied faster tempo; reducing tied notes to their modern equivalents; and tacitly correcting obvious typographical errors, for instance, eighth notes in the place of sixteenths, the printed rhythms have not been altered. Tied notes in the bass have been preserved where they represent cues from the composer for the rhythm of the harmony above. Similarly, the original bass figurations, such as 11 $\frac{1}{4}$ 10 14, etc., somewhat archaic by modern standards, remain. For the most part printed pitches, key signatures, and accidentals have been reproduced as presented in the original. Any corrections to the original are indicated by parentheses and notes.

The text underlay of this edition was problematic, however, in part because of numerous and obvious inaccuracies in the original printing, evidenced by the large number of uncorrected typographical errors and omissions in both the text and music, and the careless or nonexistent alignment of text and music. Additionally, there are numerous corrections done in pen present in both of the two copies consulted for the edition.²² It is in the aspect of text underlay that the present edition departs most from the original. The texting was at once aided and hindered by the inclusion of brackets of various shapes and lengths which are used to delimit both tied notes and melismas on single syllables. Many problems of underlay arose from a lack of consistency, both in use and placement of these “aids.”

Of particular interest in terms of underlay is Francesca’s regular use of a leading tone cadential pattern, in which the final syllable falls upon the penultimate note, that is, the leading tone. This is an exception to the normal convention of the last syllable occurring on the last note of a phrase or piece, as prescribed in numerous contemporary treatises, notably those dealing with the practice of ornamentation. However, in his preface to the modern edition of Peri’s *Varie musiche*, Tim Carter notes that this cadential pattern was standard practice in the 1610s, occurring several times in Peri’s work.²³ This particular cadence is made

very clear in *Il primo libro* by the use of the above described brackets to join the last two notes.

Performance Practice

ACCOMPANIMENT

The most common accompanying forces called for in the title pages of contemporary collections of secular monodies are lutes, or keyboard instruments, or both.²⁴ The keyboard instruments most often suggested by composers are the harpsichord (*arpicordo* or *clavicembalo*), clavichord (*clavicordo*), and spinet (*spinetta*). The organ, however, was usually called for in those collections which included motets. It is the lute or, more specifically, one of its variants, the *chitarrone*, *tiorba* (theorbo), *arciliuto* (archlute), or *liuto attiorbato*,²⁵ which is most frequently requested to accompany early Baroque solo song. An addition to these accompaniment instruments, indicative of the Spanish influence in Italian music, was the five-course Baroque guitar (*chitarra alla Spagnola*).²⁶

As noted above, Francesca Caccini was a proficient player of the lute (*liuto*, possibly referring most likely to the archlute or *chitarrone*, favored by her father), the *chitarra Spagnola* (the five-course Baroque guitar), and the harpsichord. Contrary to common practice, she makes no mention in her title page of the instrument(s) with which she meant her songs to be accompanied. This is quite unlike her father, who mentions the *chitarrone* as the instrument “more suitable for accompanying the tenor voice” several times in his prefatory essay.²⁷ There is an exception to this omission: the designation of “per cantare sopra la chitarra spagnola” for two of the *canzonette*, “Chi desia di saper che cosa è Amore” and “Ch’Amor sia nudo,” both of which are supplied with Baroque guitar *alfabeto* notation (a system of chordal notation: see below).

It is likely that the appropriate accompanying instrument to be used for the rest of the pieces, as well as along with the Baroque guitar in the *canzonette*, would have been some form of lute, or multiples thereof. Monteverdi writes in one letter of Francesca Caccini’s singing to the accompaniment of a “liuto chitarronato.”²⁸ Since Monteverdi was familiar with the *chitarrone*, and he calls for the instrument specifically by name in a number of his works, it is plausible to suggest that his reference to the *liuto chitarronato* suggests an arch-, or theorboed, lute of some kind. Such an instrument, while preserving the higher “Renaissance” lute tuning for the strings over the fingerboard, would

be augmented with a series of diatonically tuned bass strings, similar to those on a *chittarone*.

Although somewhat variable, the most common tuning for a seventeenth-century Italian theorbo, or *chittarone*, allows for a much more facile reading of works that are in “sharp” keys, such as A major, C₄ minor, etc.²⁹ By comparison, the archlute is more suited to “flat” keys like G minor or B₄ major. It is important to note that overwhelming majority of works in Francesca’s collection are in “flat” keys. Furthermore, although not unique in this repertory, Francesca’s use of compound basso continuo figures seems to imply very specific voice leading when compared to her contemporaries. If one interprets these figures literally, they will find that they lie comfortably on the lute or archlute but are extremely awkward, or impossible, on a theorbo.

The basso continuo in this edition has not been realized in favor of allowing the performer to realize his or her own version. However, there is also the issue of the historical appropriateness of realizing a figured bass for accompanists. In his 1983 study John Walter Hill notes that the majority of seventeenth-century lute tablature accompaniments are primarily chordal in nature and emphasize a strict homorhythm above the given bass line.³⁰ They also display a strong disregard for both the smooth melodic line of the top voice and so-called “proper” voice leading. In particular the harmonies are full of “consecutive perfect consonances.”

Such parallelisms were clearly acceptable within the context of early Baroque basso continuo accompaniment, contrary to that of the contemporary polyphonic practice. This “pre-tonal” phenomenon is verified repeatedly in the writings of Viadana, Guidotti, Galilei, and Giulio Caccini himself.³¹ The main concern of these “realizations” was clearly the production of as full a chordal accompaniment as possible within the limits of the instrument, thereby allowing for the singer’s—who was often also the accompanist—unobscured declamation of the text.³²

A similar harmonic practice is also found in collections calling for the *chitarra*, which used a system of chordal notation known as *alfabeto*. *Alfabeto* was a notational system in which a letter represented a particular chord that was to be strummed on the guitar; for example, the letter A represented a G major chord, the letter B, a C major chord, etc.³³ This parallel practice suggests that lutenists and guitarists both used standardized chord forms or shapes that were easily played and remembered while accompanying solo songs, and that these shapes were employed with little or no attention

to voice leading beyond occasional suspensions and cadential patterns.

It is significant that keyboard realizations examined in the same study do not differ drastically from the various lute tablatures, revealing similar chordal characteristics except for the addition of the solo vocal line in the top voice, where, for the most part, the top lines of the lute tablatures remain discreetly below the solo voice. These points should be kept in mind when accompanying the solo song of this period.

ORNAMENTATION

It is clear that vocal embellishments were used in early monody, both written in the music itself and inserted “tastefully” by the performer. An excellent guide to the various *trilli* and *gruppi*, *esclamazione*, and *intonazione* and other vocal embellishments appropriate to this variety of solo song can be found in Giulio Caccini’s preface to his ground-breaking volume *Le nuove musiche*, translated in its modern edition by H. Wiley Hitchcock, who clarifies the sometimes ambiguous instructions of the composer in his 1970 follow-up article on Caccini’s vocal ornamentation.³⁴

In *Il primo libro* Francesca, unlike her father, makes profuse use of the ornamental *trilli* (abbreviated *tri.*) or vocal tremolos, which occur repeatedly in all but a couple of the pieces. The tremolos in *Il primo libro* fall on notes of various duration. On the longer sustained notes, the *trillo* with “measured accelerando,” thought by many to represent the “Caccini trill,” may be appropriate.³⁵ The ornament falls most often on shorter notes, quarter and eighth notes, often in dotted rhythms, and in several instances on sixteenth notes, often in the middle of elaborate roulades and passages. In these last extreme instances the singer will be hard pressed to produce even the slightest quavering of the voice, let alone a measured accelerando. Curiously, the *trillo* is omitted from the final supertonic to tonic cadences, the seemingly most obvious places for its use. It is likely, as stated by Hitchcock, that these cadences would and should be ornamented with tremolo by the performer.³⁶

The *trillo* is the only ornament called for in *Il primo libro*, aside from the obvious written-in *passaggi*, *giri di voce*, and other melodic flourishes described in Giulio’s preface. Other ornaments, described by Caccini, yet rarely written into his own pieces include *l’intonazione della voce*, *l’esclamazione*, and *il crescere e scemare della voce*. These ornaments of attack and dynamics are as appropriate to the monodies of *Il primo libro* as in his own *Musiche*.

The term *l'intonazione della voce* carries two meanings: first, the use of good intonation in the modern sense, and second, the actual approach or attack to the note itself. Caccini gives three versions of this ornament, rising up a third to the note, a gradual crescendo, or a decrescendo. The first is discarded by the composer because of problems arising from dissonance, performers remaining on the lower note too long, and the fact that it had become too much of a cliché. Of the latter two, he preferred the decrescendo for its affect and grace when moving to an *esclamazione*, the opposite ornament.³⁷

L'esclamazione and *il crescere e scemare della voce* are similar ornaments, differentiated from one another primarily by the duration of the respective notes to be embellished. *L'esclamazione* is described as “certain strengthening of the relaxed voice,” or “a light quick crescendo made from a point of low vocal intensity.” They are made on moderately long descending notes, commonly at the beginning of phrases. “Moderately long” means those notes shorter than whole notes, which are specifically reserved for embellishment by *il crescere e scemare*.³⁸ This ornament is simply a gradual crescendo and diminuendo over the longer span of a whole or larger note, in a slower dramatic swell.

All of these “implied” embellishments may be considered optional. Indeed, many modern performers may be satisfied simply executing just those notes and ornaments written in the music, which is perfectly acceptable in view of some of the more extreme *passaggi* written into this sort of music. Yet, if contemporary accounts of Francesca’s level of virtuosity are to be believed, one might assume that she was in full command

of the various forms of ornamentation described and explained in her father’s preface, using them in the performance of her own music as well as that of other composers.

Textual Commentary and Translations

This edition adopts the title of each song as provided in the original table of contents of *Il primo libro* as given below, with the addition of sequential numbering in brackets. Two additional descriptions of each piece are given as relevant: the first is based on information in the *Tavola* (table of contents, designated here as “Tavola”); and the second, appearing in the print itself preceding each work (indicated here as “Print”).³⁹ These designations are followed by the piece’s page number(s) in the original. Following the title information and page numbers are a brief description of the poem with regard to type, length, metric, and rhyme scheme; the original poem in Italian; and an English translation.

Only one of the following poems can be attributed: the *ottava* “La pastorella mia” to the poet Ansaldo Cebà. In addition, and notably so, are repeated allusions to Rinuccini’s *L’Arianna*, both in the refrain “Lasciatemi morire” of the aria “Lasciatemi qui solo” and the textual refrain and entire third stanza of the aria “Dov’io credea le mie speranze vere.”⁴⁰ This is significant in view of the similarities, discussed above, between Monteverdi’s setting of *Arianna* and Francesca’s own *Liberazione di Ruggiero*. As previously noted, she was a talented poetess and in all likelihood incorporated much of her own verse into *Il primo libro*. The influence of the earlier opera upon the young composer/poet and her music and texts is clear.

[1] ARDO INFELICE, E PALESAR NON TENTO

Tavola: “Ottave”

Print: “Aria d’Ottave”

Il primo libro (1618), pp. 9–16

The poem is a six-stanza ottava rima set entirely in endecasillabo verses, with the rhyme and meter scheme a¹¹b¹¹a¹¹b¹¹a¹¹b¹¹c¹¹c¹¹.

Prima Parte

Ardo infelice, e palesar non tento
A chi l’alma mi strugge il foco mio
Ben si legge nel volto il mio tormento
E l’affanno del cor narra il desio.
Se talor parlo il fulminar pavento
Di quel guardo crudel che mi ferio
Che quanto ard’ il mio cor quanto sospira
Tanto teme di lui l’orgoglio, e l’ira.

Part One

Unhappily I burn, and make no attempt to show
My fire to the one who consumes my soul;
My suffering can be clearly read on my face,
And my heart’s anguish tells of my desire.
If at times I speak up, I dread the lightning
From that cruel look that wounded me,
For as much as my heart burns and longs,
So it fears its★ pride, and its ire.

Seconda Parte

Dell'aspre pene mie nunzii dolenti
 Alla bella mia morte invio sospiri
 Ma che pro se per l'aria 'l par de' venti
 Sen vanno i messaggier de miei martiri.
 Amarissime lacrime cocenti
 Spargo per far pales' i miei desiri
 Ma nulla giova e 'l pianto mio non vede,
 O per altra cagion nato lo crede.

Terza Parte

Talor lungi da lei soave speme
 L'anima mi lusinga e falla audace,
 Che pria ch'io m'avvicini all'or estreme
 Al bell'Idolo mio dimandi pace.
 Così voci e lamenti accolgo insieme
 Per l'incendio scoprir che si mi sface,
 Ma poscia palesand' il mio dolore
 Resta ghiaccio la lingua, e fiamma il core.

Quarta Parte

Sovente innanzi alla crudele, e bella
 Tutto gelido vo tutto tremante,
 E loquace tacer muta favella
 Chieggion dolce pietade al bel sembiante.
 Ma per fiero tenor della mia stella
 Non sa scoprim' il mio languire amante
 E 'l foco palesar nell'alm'accolto
 Interrotto parlar, pallido volto.

Quinta Parte

Clizia novella a nuovo sole intorno
 Volgo lo sguardo innamorato, e 'l piede
 Dovunque si raggira e fa soggiorno
 Seguir le vaghe piante ogn'or mi vede.
 Seco passa la notte, e seco il giorno
 Ne però del mio foco ella s'avvede
 E per mia dura irreparabil sorte
 D'uccidermi non sa chi mi dà morte.

Sesta, e ultima Parte

Care stelle d'amor come potete
 Le vostre in me fissar vaghe pupille
 E di quell'alto incendio onde m'ardete
 Il cener non mirate, e le faville.
 Il cor voi mi ferite, e non vedete
 Del cor le piaghe a mille segni, e mille,
 Occhi belli, occhi rei, saprete tardi
 Che colpa è 'l mio morir de vostri sguardi.

Part Two

As mournful messengers of my harsh sufferings
 To my beautiful death I send my sighs;
 But to what avail, if, like winds,
 The messengers of my sufferings blow about in thin air.
 Bitter burning tears
 I shed to let my desires be known,
 But nothing helps me, and she does not see my weeping,
 Or believes it springs from some other cause.

Part Three

At times, away from her, sweet hope
 Flatters my soul and makes it bold,
 So that before I reach my final hour
 I may ask my lovely Idol for peace.
 Thus words and laments I join together
 To reveal the flames that so consume me,
 But then, as it discloses my pain,
 My tongue remains frozen, and my heart aflame.

Part Four

Frequently, I go before that cruel beauty
 All cold and shivering,
 And my loquacious silence and silent speech
 Ask her lovely countenance for sweet mercy.
 But, because of my star's proud demeanor,
 My interrupted words, my pale face,
 Don't know how to reveal my lovelorn languishing,
 Or how to show the fire that dwells in my soul.

Part Five

Like a new Clytia,* following a new sun
 I turn my enamored gaze, and my foot,
 Wherever it may turn and linger,
 Witnesses my following her lovely footsteps.
 With her I [my gaze?] spend nights, and with her days,
 But she is not aware of my fire,

And it is my hard immutable fate
 That she who brings me death does not know she is killing me.

Part Six

Beloved stars of love, how can
 You fix your lovely eyes on me
 And of that great fire with which you burn me
 See neither ashes nor sparks?
 You wound my heart, and do not see
 Its wounds, or their marks, thousand upon thousand;
 Lovely eyes, culpable eyes, only too late
 Will you know that your glances are to blame for my death.

NOTES

*Line 8: "lui" in Italian is masculine and can only refer to the "look" of the preceding lines, since the remainder of the poem identifies the beloved as female.

*Line 33: Clytia, daughter of Thetis and Oceanus, was in love with Apollo, who did not reciprocate her feelings. In her devotion to him, she sat out of doors, where she could watch him. She was transformed into a flower, the sunflower, which turns following the sun.

[2] IO MI DISTRUGGO, ET ARDO

Tavola: "Madrigale à 2 voce"

Print: "Madrigale à due Voce per cantare un Soprano, e un Basso"

Il primo libro (1618), pp. 34–38The poem is a ten-line madrigal set in endecasillabo and settenario verses, with the rhyme and meter scheme a⁷b¹¹a⁷b¹¹c¹¹c⁷d¹¹d¹¹e⁷e¹¹.

Io mi distruggo, et ardo
 Nè trovo al mio dolor conforto, e pace,
 Ch'un sol pietoso sguardo
 Temprar non può d'Amor l'ardente face,
 Nè sfogar posso in pianto il dolor mio
 Come viver poss'I[o?]
 Occhi, deh per pietà, mentre splendete
 E dolci saettando il cor m'ardete,
 Toglietemi la vita
 Ch'io vò morir se non mi date aita.

I waste away, and burn,
 Nor do I find comfort for my pain, or peace,
 For a single merciful glance
 Cannot temper Love's burning torch,
 Nor can I vent my pain with tears.
 How can I live,
 Eyes (alas, for mercy), while you shine
 And, sweetly shooting your arrows, burn my heart?
 Take my life,
 For I wish to die if you do not come to my rescue.

[3] LASCIATEMI QUI SOLO

Tavola: "Aria."

Print: "Aria"

Il primo libro (1618), pp. 38–42The poem is five-part aria in eight-line stanzas with a repeated last-line *ripresa*. The stanzas are set in quinario and settenario verses, with the rhyme and meter scheme a⁷b⁷a⁷b⁷c⁷c⁵d⁷d⁷.

Lasciatemi qui solo
 Tornate augelli al nido
 Mentre l'anim'e 'l duolo
 Spiro su questo lido
 Altri meco non voglio
 Ch'un freddo scoglio,
 E 'l mio fatal martire.
 Lasciatemi morire.

Leave me here alone,
 Return, birds, to your nests,
 While my soul, and my pain,
 I give up on these shores.
 I want no one else with me
 Other than a cold rock,
 And my fated death.
 Leave me to die.*

Dolcissime sirene,
 Che 'n sì pietoso canto
 Raddolcite mie pene
 Fate soave il pianto
 Movet' il nuoto altronde
 Togliete all'onde
 I crudi sdegni, e l'ire.
 Lasciatemi morire.

Sweetest Sirens,
 Who with such merciful song
 Sweeten my sufferings and
 Soften my weeping,
 Go elsewhere to swim,
 Dampen the waves'
 Cruel scorn, and their ire.
 Leave me to die.

Placidissimi venti
 Tornate al vostro speco
 Sol miei duri lamenti
 Chieggio che restin meco.
 Vostri sospir non chiamo
 Solingo bramo
 I miei dolor finire.
 Lasciatemi morire.

Caldest winds,
 Return to your cave;
 I ask that only my harsh laments
 Remain with me.
 I do not call upon your sighs;
 Alone I wish
 To end my sufferings.
 Leave me to die.

Felicissimi amanti

Happiest lovers,

Tornate al bel diletto
 Fere eccels'ò notanti
 Fuggite il mesto aspetto
 Sol dolcezza di morte
 Apra le porte
 All'ultimo Languire.
 Lasciatemi morire.

Avarissimi lumi
 Che su 'l morir versate
 Amarissimi fiumi
 Tard'è vostra pietate
 Già mi sento mancare
 O luci avar'e
 Tarde al mio conforto
 Già sono esangu'e smorto.

Return to your beautiful pleasures;
 Wild beasts, whether birds or fish,
 Flee from this sad countenance;
 Only the sweetness of death
 Should open its doors
 To this final languishing.
 Leave me to die.

Most avaricious eyes,
 That on point of death spill
 The bitterest rivers,
 Your pity comes too late,
 Already I feel myself fail:
 Oh eyes, stingy
 And slow to comfort me,
 I am already bloodless and lifeless.

NOTES

*This is the opening line of Arianna's lament, from Ottavio Rinuccini's *L'Arianna*, set to music by Monteverdi in 1608.

[4] IO VEGGIO I CAMPI VERDEGGIAR FECONDI

Tavola (designation for nos. 4–6): “Ottave sopra la Rom[anesca]”
 Print: “Aria sopra la Romanesca, la quale si può trasportare alla quarta alta”
Il primo libro (1618), pp. 56–57

The poem is a single-stanza ottava rima, set entirely in endecasillabo verses, with the rhyme and meter scheme a¹¹b¹¹a¹¹b¹¹a¹¹b¹¹c¹¹c¹¹.

Io veggio i campi verdeggiar fecondi,
 E le rive fiorite, e i coll'intorno
 E gravidi di pomi arbori, e frondi,
 E d'infinite ville il lido adorno
 Sento i venti spirar dolci e giocondi
 Serenissimo il sol qui spiega il giorno
 Scendete omai, prendete al fin riposo
 Sperando ai vostri affann' il ciel pietoso.

I see fertile fields turning green,
 And flowery banks, and hills all around,
 And trees laden with apples, and leafy boughs,
 And the countryside adorned with houses;
 I hear winds blowing gentle and playful,
 The most serene sun unfolds the day.
 Come down now, and take your rest at last,
 Hoping that the heavens have mercy upon your cares.

[5] LA PASTORELLA MIA TRA I FIORI, È 'L GIGLIO

Tavola (designation for nos. 4–6): “Ottave sopra la Rom[anesca]”
 Print: [no indication]
Il primo libro (1618), pp. 58–61

The poem is a single-stanza ottava rima, set entirely in endecasillabo verses, with the rhyme and meter scheme a¹¹b¹¹a¹¹b¹¹a¹¹b¹¹c¹¹c¹¹.

La pastorella mia tra i fiori, è 'l giglio
 Anzi la rosa di più grat'odore
 Tra le gemme il rubin vago, e vermiglio
 S'io miro delle labbra il bel colore.
 E tra i pomi al granato l'assimiglio,
 Chi ha la corona, e degl'altri è signore.
 Regin'anch'ella par tra le donzelle
 Anzi la Dea d'Amor tra l'altre stelle.

My shepherdess is, among flowers, the lily,
 Or, better, the sweet-scented rose;
 Among gems, she is a lovely vermillion ruby,
 To judge by the beautiful color of her lips;
 And, among apples, I compare her to the pomegranate,*
 Which has a crown, and is lord among the rest.
 She too seems a queen among young women,
 Or better the Goddess of Love among the stars.

NOTES

*In Italian, a pomegranate is a *melograno*, which is literally a “grainy apple,” thus suggesting to the poet this particular association of botanically unrelated fruits. The image of the pomegranate as a “royal fruit” is quite conventional, and, because of its abundance of seeds, the pomegranate also represents fertility, eternity, and—as a symbol of the Resurrection—hope.

[6] RENDI ALLE MIE SPERANZE IL VERDE, E I FIORI

Tavola (designation for nos. 4–6): “Ottave sopra la Rom[anesca]”

Print: “Aria sopra la Romanesca”

Il primo libro (1618), pp. 62–64

The poem is a single-stanza ottava rima, set entirely in endecasillabo verses, with the rhyme and meter scheme $a^{11}b^{11}a^{11}b^{11}a^{11}b^{11}c^{11}c^{11}$.

Rendi alle mie speranze il verde, e i fiori
Che sdegno tolse rigido, e severo
E gli affanni, e le lacrim, e i dolori
Disgombr’omai del tristo mio pensiero.
Tu che frangi nei petti duri quori
Muovi della mia donna il core altero.
Amor che ’l tutto vinci, e ’l tutto puoi
Fa ch’io veggia piet . . . negli occhi suoi.

Restore my hopes to their green leaves and flowers,
Which scorn, stern and severe, took away;
And the cares, and the tears, and the sufferings,
Remove at last from my sad thoughts.
You, who break hard hearts within their breasts,
Move my lady’s haughty heart.
Love, you who conquer all, and are all-powerful,
Let me see mercy in her eyes.

[7] DOV’IO CREDEA LE MIE SPERANZE VERE

Tavola: “Sopra la Romanesca”

Print: “Aria sopra la Romanesca”

Il primo libro (1618), pp. 65–68

The poem is set in four parts of two lines followed by a repeated one-line *ripresa*. The verses are set entirely in endecasillabo meter, with the rhyme and meter scheme $a^{11}b^{11}b^{11}c^{11}b^{11}b^{11}d^{11}b^{11}b^{11}e^{11}b^{11}b^{11}$.

Rendi alle mie speranze il verde, e i fiori
Che sdegno tolse rigido, e severo
E gli affanni, e le lacrim, e i dolori
Disgombr’omai del tristo mio pensiero.
Tu che frangi nei petti duri quori
Muovi della mia donna il core altero.
Amor che ’l tutto vinci, e ’l tutto puoi
Fa ch’io veggia piet . . . negli occhi suoi.

Restore my hopes to their green leaves and flowers,
Which scorn, stern and severe, took away;
And the cares, and the tears, and the sufferings,
Remove at last from my sad thoughts.
You, who break hard hearts within their breasts,
Move my lady’s haughty heart.
Love, you who conquer all, and are all-powerful,
Let me see mercy in her eyes.

NOTES

*This is the closing line of Arianna’s lament from Rinuccini’s *L’Arianna*.

[8] S’IO MEN VÒ, MORIRÒ

Tavola (designation for nos. 8–17): “Canzonette”

Print: “Canzonetta à 2 voce per Cantare un Soprano e un Basso”

Il primo libro (1618), pp. 85–88

The poem is a *canzonet*, set in three four-line parts, with a two-line *ripresa*. The stanzas are set in settenario and ottonario verses, with the rhyme and meter scheme $a^7b^7 / c^7b^8c^7b^7 / a^7b^7$ and so on.

[Ripresa]

S’io men vò, morirò,
Ahi, crudel dipartita.

If I leave, I will die;
Alas, cruel farewell.

Prima Parte

S’ora il cor non ha virtù
Contra il duol di sua ferita
Come lei non miri più
Chi salvar potrà mia vita.

First Part

If now the heart has no virtue
Against the pain of its wound,
How will it no longer look upon her?
Who will save my life?

Seconda Parte

Onde omai spero pietà,
O sventur empia infinita
Statti addio somma beltà
Mia speranz'al vento è gita.

Terza Parte

Deh se voce di mercè
Appò voi fu mai sentita
La memoria di mia fè
Su 'l partir non sia schernita. [Ripresa]

Second Part

Since at this point I hope for mercy,
Oh misfortune, cruel and endless,
Stay! Good-bye, exalted beauty,
My hope has gone with the wind.

Third Part

Alas, if the voice of mercy
Was ever heard by you,
Let the memory of my faith
Not be scorned upon its departure.

[9] NON SÒ SE QUEL SORRISO

Tavola (designation for nos. 8–17): “Canzonette”

Print: “Canzonetta”

Il primo libro (1618), pp. 89–90

The poem is a *canzonet* in four eight-line stanzas, set entirely in settenario verses, with the rhyme and meter scheme a⁷b⁷a⁷b⁷c⁷c⁷.

Non sò se quel sorriso
Mi schernisce o m'affida
Se quel mirami fiso
M'allesta o mi diffida
Già schernito e deriso
Da bella donna infida
Non vorrei piu che 'l core
Fosse strazio d'amore.

Non vò più per dolcezza
D'immaginato bene
Nutriemi d'amarezza
Vivendo sempre in pene,
Nè per nuova bellezza
Portar lacci, e catene,
Nè gravar l'alma ancella
Dì misenta novella.

Se tu vuoi ch'io t'adori
D'amor stella gentile
Ti canti, e ch'io t'onori
Su la mia cetra virile
A più degni tesori?
A guiderdon non vile
Chiama l'avida speme,
Che spregiata già teme.

Soffrir io più non voglio
La ferità crudele
D'un cor cinto d'orgoglio,
D'un'anima infedele,
Nè tra scoglio
Affidar più le vele
Della mia libertà
Senza certa pietate.

I do not know if that smile
Mocks me or encourages me,
If that intent look
Rouses me or is suspicious of me;
Having been mocked and laughed at
By a beautiful faithless lady,
I would not want my heart Ravaged by love again.

I do not want, for the sweetness

Of an imagined prize,
To feed on bitterness,
Living in constant suffering,
Nor for a new beauty
To be bound and chained,
Nor to burden my enslaved soul
With new mystery.

If you want me to adore you,
Gentle star of love,
To sing of you, and to honor you
With my manly lyre,
To more worthy treasures,
To a not inconsiderable reward,
Call my greedy hope,
Which, despised, is already afraid.

I no longer want to suffer
The cruel ferocity
Of a heart girded with pride,
Of an unfaithful soul;
Nor do I wish, among the rocks,
To trust another with the sails
Of my freedom
Without the certainty of mercy.

[10] CHI DESIA DI SAPER CHE COSA È AMORE

Tavola (designation for nos. 8–17): “Canzonette”

Print: “Canzonetta per cantare sopra la chitarra spagnola”

Il primo libro (1618), p. 90

The poem is a *canzonet* in four seven-line stanzas, set in ottonario and endecasillabo verses, with the rhyme and meter scheme $a^{11}a^{11}a^{11}a^8a^8a^{11}a^{11}$.

Chi desia di saper che cosa è Amore
Io dirò, che non sia se non ardore
Che non sia se dolore,
Che non sia se non timore,
Che non sia se non furor
Io dirò, che non sia se non ardore
Chi desia di saper che cosa è Amore.

To those who wish to know what Love is,
I will say, that it is nothing if not ardor,
Nothing if not pain,
Nothing if not fear,
Nothing if not furor,
I will say, that it is nothing if not heat,
To those who wish to know what Love is.

Chi mi domanderà s’amor’ io sento
Io dirò che ’l mio foco è tutto spento
Ch’io non provo più tormento,
Ch’io non tremo, né, pavento,
Ch’io né, vivo ogn’or contento
Io dirò che ’l mio foco è tutto spento
Chi mi domanderà s’amor’ io sento.

To those who will ask if I feel love,
I will say that my fire is all burned out,
That I no longer feel torment,
That I do not tremble, nor fear,
That I live happy every hour,
I will say that my fire is all burned out,
To those who will ask if I feel love.

Chi mi consiglierà ch’io debb’amare
Io dirò che non vò più sospirare,
Né temere, né sperare,
Né avvampare né gelare,
Né languire né penare.
Io dirò che non vò più sospirare
Chi mi consiglierà ch’io debb’amare.

To those who counsel that I should love,
I will say that I no longer wish to sigh,
Or fear, or hope,
Or burn, or freeze,
Or languish, or suffer.
I will say that I have no wish to sigh,
To those who counsel that I should love.

Chi d’amor crederrà dolce il gioire
Io dirò che più dolce è amor fuggire
Nè piegarsi al suo desire,
Nè tentar suoi sdegni, et ire,
Nè provare il suo martire.
Io dirò che più dolce è amor fuggire
Chi d’amor crederrà dolce il gioire.

To those who believe in love’s sweet joy,
I will say that it is sweeter to flee from love,
And not to bend to its desires,
Nor to tempt its scorn and ire,
Nor to feel its torture.
I will say that it is sweeter to flee from love,
To those who believe in love’s sweet joy.

[11] CHE T’HO FATT’IO?

Tavola (designation for nos. 8–17): “Canzonette”

Print: “Canzonetta”

Il primo libro (1618), p. 91

The poem is a *canzonet* in four six-line stanzas, set in quinario, novenario, and endecasillabo verses, with the rhyme and meter scheme $a^5b^5b^9c^{11}a^{11}a^5$.

Che t’ho fatt’io
Che tanto brami
La morte mia perche io non t’ami
Non sai ch’io vivo sol del tuo splendore?
Ahi, duro core ohimè, piega ’l desio
Che t’ho fatt’io?

What have I done to you
That you so desire
My death, in order that I may not love you?
Do you not know that I live only by your radiance?
Ah, cruel heart, alas, give up your desire;
What have I done to you?

Che vanto avrai
Ch’io mi consumi

What satisfaction can it give you
That I waste away

Al chiaro Sol de' tuoi bei lumi?
 Deh volgi al mio dolor pietoso il guardo,
 Ch'io moro, e ardo, ah, se morir mi fai
 Che vanto avrai?

D'un alma altera
 Ria crudeltate
 Pregio non fia d'alta beltate,
 Ma di fedele amor, di pura fede
 Empia mercede, ah, cor di cruda fera
 D'un alma altera.

Se sprezzì amore
 Ingrato seno
 Già non voler ch'io venga meno,
 Gradisci almen ch'io t'ami, e quel tormento,
 Ch'io per te sento, ah, dispietato core
 Se sprezzì amore.

Under the clear sun of your lovely eyes?
 Come, turn your merciful gaze upon my suffering,
 For I die, and burn; alas, if you cause my death,
 What satisfaction will it give you?

Let a haughty soul's
 Evil cruelty
 Not be the pride of great beauty,
 But for constant love and pure faith
 The cruel payment (alas, heart of a cruel beast)
 From a haughty soul.

If you disdain love,
 Ungrateful heart,
 Do not wish my death;
 Enjoy at least my love, and that torment
 That I feel for you (alas, pitiless heart),
 If you disdain love.

[12] O VIVE ROSE

Tavola (designation for nos. 8–17): “Canzonette”

Print: “Canzonetta a 2 voce per Cantare un Soprano e un Basso”

Il primo libro (1618), pp. 92–93

The poem is a *canzonet* in four ten-line stanzas, set in quinario and settenario verses, with the rhyme and meter scheme $a^5a^5b^5b^5c^5d^5c^5d^5e^7e^7$.

O vive rose
 Labbr'amorose
 Se d'un bel viso
 D'un bel sorriso
 Altere andate
 Cedete omai
 Labbr'odorate
 A quei bei rai
 Luci d'amor ridenti
 Occhi miei soli ardenti.

Occhi guerrieri
 Possenti arcieri
 Se con pietate
 Voi mi mirate
 Per gl'occhi io sento
 Scender nel seno
 Dolce tormento
 Dal bel sereno
 Raggi del cor tesoro
 Occhi, ch'in terra adoro.

Sù sù ridete
 O luci liete,
 Per voi nel viso,
 Più splende il riso,
 Che su quel labro,
 Ch'Amor compose
 Di bel cinabro
 Di vive rose

O living roses,
 Loving lips,
 If a lovely face,
 A lovely smile,
 Make you proud,
 Make way, now,
 Scented lips,
 For those lovely rays,
 Merry lights of love,
 Ardent eyes, that are mine alone.

Warrior eyes,
 Powerful archers,
 If you look at me
 With mercy,
 Through my eyes I feel
 Descend into my soul
 A sweet torment
 From that lovely, serene
 (O heart's rays) treasure,
 Eyes that here on earth I worship.

Come, come, laugh,
 O happy lights,
 Thanks to you, on her face
 Laughter sparkles more
 Than it does on those lips
 That Love made
 Cinnabar red,
 Like living roses;

Sù sù ridete omai
Occhi co' vostri rai.

Occhi parlate
E sospirate
Lingue d'Amore
Quel vivo ardore
Di voi pupille
Quei lieti giri
Pur son faville,
Pur son sospiri
Sospir, parole, e riso
Occhi m'ha il cor diviso.

Come, come, laugh now,
Eyes, with your rays.

You speak, eyes,
And sigh,
Tongues of Love;
That living ardor
Of your pupils,
Those happy turns,
Are indeed sparks,
Are indeed sighs;
Sighs, words, and laughter,
Eyes, have split among them my heart.

[13] SE MUOVE A GIURAR FEDE

Tavola (designation for nos. 8–17): “Canzonette”

Print: “Canzonetta”

Il primo libro (1618), pp. 94–95

The poem is a *canzonet* in three six-line stanzas, set in settenario and endecasillabo verses, with the rhyme and meter scheme $a^7b^7b^{11}a^7c^7c^{11}$.

Se muove a giurar fede
Al Tribunal d'amore
E non stemprarsi, e non versar dolore
Un amator si crede
Ei non fa con qual legge
Amore i servi suoi govern' e regge.

I suoi regni e i governa
Con lo scoccar d'un arco
Che s'altri giunge* disarmato al varco
L'empie di pena eterna
Sperar ben può diletto
Chiamato ad alloggiar nell'altrui petto.

Ma s'altrui 'l passo serra,
Et ei rimansi 'n bando
Allor dolente ardendo, e sospirando
Sostiene orribil guerra
Né trovar può ferita,
Ch'almeno in tanto duol tronchi la vita.

If he decides to swear allegiance
To the Court of Love,
And he believes that
He will not lose his temper and weep from pain,
A lover does not know by what law
Love governs and manipulates his subjects.

His dominions he [Love] governs
With the discharge of his bow,
So that if someone comes unarmed to their gate
He fills his quarry with eternal suffering;
One can well hope for pleasure
Once called to dwell in someone else's breast.

But if the other bars passage,
And he remains in exile,
Then, burning with pain, and sighing,
He fights a horrible war,
And cannot find a wound
That, amid such pain, might at least cut his life short.

NOTES

*In the original (Modena) the word *piange* is crossed out and replaced with *giunge*.

[14] CH'AMOR SIA NUDO, E PUR CON L'ALI AL TERGO

Tavola (designation for nos. 8–17): “Canzonette”

Print: “Canzonetta per cantare sopra la chitarra spagnola”

Il primo libro (1618), p. 95The poem is a *canzonet* in four six-line stanzas, set in quadernario and endecasillabo verses, with the rhyme and meter scheme $a^{11}a^{11}b^4c^{11}c^{11}b^4$.

Ch'Amor sia nudo, e pur con l'ali al tergo
 Stia sotto il cielo e non procuri albergo
 È vanità.
 Ma che per gli occhi egli dicend' al petto
 Et ivi posi et ivi abbia ricetto
 È verità.

E ch'ei sia cieco, e che non mai rimiri
 Ove percota, e così l'arco tiri
 È vanità.
 Ma ch'apra il guardo, e senz' alcuna benda
 E' pigli mira, e quindi l'arco tenda
 È verità.

Che fra mortali, e che fra cor celesti
 Leggier sen voli, e non già mai s'arresti
 È vanità.
 Ma ch'ove posi un giorno sol le piume
 Eternamente abbia di star costume
 È verità.

Et io mel so, che s'egli avvien ch'io nieghi,
 Ch'a suoi fier gioghi questo collo io pieghi
 È vanità.
 Ma s'io dirò, che 'n amorose tempre,
 Et ardo, et arsi, et arderò mai sempre
 È verità.

That love is naked, and has wings on his back, too,
 That he lives under the heavens and has no need to look for shelter,
 That is an empty conceit.
 But that he descends into the breast through the eyes,
 And that he alights there, and there finds refuge,
 That is the truth.

And that he is blind, and that he never looks
 At what he strikes, and that thus he aims his bow,
 That is an empty conceit.
 But that he opens his eyes, and without blindfold
 Takes aim, and then cocks his bow,
 That is the truth.

That among mortals, and among heavenly hearts,
 He flies lightly, and never rests,
 That is an empty conceit.
 But that wherever he rests his feathers even for a day
 He has a habit of remaining forever,
 That is the truth.

And I know, that if it happens that I should refuse
 To bend my neck to his cruel yoke,
 That is an empty conceit.
 But if I say, that in amorous tempers
 I burn, and have burned, and will always burn,
 That is the truth.

[15] FRESCHE AURETTE

Tavola (designation for nos. 8–17): “Canzonette”

Print: “Canzonetta a 2 voce per Cantare un Soprano e un Basso”

Il primo libro (1618), p. 96The poem is a *canzonet* in four six-line stanzas, set in quadernario, quinario, and ottonario verses, with the rhyme and meter scheme $a^4a^4b^8c^4c^5b^8$.

Fresche aurette
 Vezzasette
 Dolci fiati or qui spirate
 Augelletti
 Amoroletti
 Nuovi canti oggi formate.

Ecco l'Aura,
 Che restaura
 Ogni spirto, e 'l mondo abbellà
 Seco il giorno
 Or fa ritorno
 E più bel si rinovella.

Fresh flirtatious
 Breezes,
 Sweet breaths you blow this way;
 Amorous
 Little birds,
 New songs you compose today.

Here is the breeze,★
 Which restores
 All souls, and makes the world lovelier;
 With her, the day
 Now returns,
 And is remade even more beautiful.

Non sia Ninfa
In chiara linfa,
Che non esca ai lieti balli
I pastori
In dolci cori
Venghin fuor de' boschi, è valli.

Pargoletti
Lascivetti
Nudi ancor venghin gl'Amori
Qui ballando
Alzin cantando Dell'Aurora al Ciel gl'onori.
Fresh flirtatious

There is no nymph
In the clear dew
That is not drawn to the happy dances;
Let shepherds,
In sweet choirs,
Come from the woods and valleys.

Let the sensuous
Infant
Naked Cupids come
Dancing here,
And raise in song
Dawn's praises to the sky.

NOTES

*“L'Aura” in the original means, literally, “the breeze,” but it is also a pun on the name “Laura” (“here is Laura, / who restores / All souls . . .”), the name of Petrarch's departed lady and the addressee of many of his poems. References to her name, almost always in such puns, abound in Italian poetry of the sixteenth and seventeenth centuries.

[16] DISPIEGATE GUANCIE AMATE

Tavola (designation for nos. 8–17): “Canzonette”

Print: “Canzonetta”

Il primo libro (1618), p. 97

The poem is a *canzonet* in five six-line stanzas, set in quaternario and ottonario verses, with the rhyme and meter scheme a⁴a⁴b⁸c⁴b⁸.

Dispiegate
Guancie amate
Quella porpora acerbetta
Che peridenti
Che dolenti
Sian le rose in su l'erbetta.

Deh partite,
Deh scoprite
Chiare stelle i vostri rai,
Chi scoprendo,
Chi partendo
Già men chiaro il sol d'assai.

Suela, suela
Quel che cela
Dolce bocca il desir vostro,
Ch'a svelarlo,
Ch'a mostrarlo
Perderan le perle, e l'ostro.

Deh togliete
Quella rete
Auree chiome, aureo tesoro,
Ch'a toccarvi,
Ch'a spiegarvi
Tornerà quest'aria d'oro.

Apri o labro
Di cinabro
Un sorriso ancor tra 'l velo,

Display,
Beloved cheeks,
That sharp crimson,
So that defeated
And aggrieved
You may leave the roses in the meadow.

Come, begin,
Come, unveil
Clear stars your rays,
That unveiling,
That leaving,
The sun is already much less bright.

Reveal, reveal,
Sweet mouth,
What your desire hides,
For when it is revealed,
When it is shown,
Pearls and robes of crimson will pale.

Come, remove
That net,
Golden hair, golden treasure,
So that this golden breeze may return
To touch you,
To ruffle you.

Open, o cinnabar
Lips, that
Smile that is still veiled,

Ch'ad aprirlo,
Ch'a scoprirlo,
Riderà la Terra, e 'l Cielo.

For upon opening it,
Upon revealing it,
Earth and Heaven may smile.

[17] O CHIOME BELLE

Tavola (designation for nos. 8–17): “Canzonette”

Print: “Canzonetta”

Il primo libro (1618), p. 98

The poem is a *canzonet* in five six-line stanzas, all set in quinario verses, with the rhyme and meter scheme $a^5b^5a^5b^5c^5c^5$.

O chiome belle,
Ch'all'aura sciolte
Sembrate stelle
Nel ciel raccolte
Del vostro viso
Mio Paradiso

O lovely hair,
That loose in the breeze
Resemble stars
Collected in the firmament
Of your face,
My paradise.

Voi, che legando
I cor stringete
Pietate amando
Se bella sete
Pietate ancora
Bellezza onora.

You, who binding them
Clutch hearts,
Have mercy, when you love,
If you are beautiful,
For mercy still
Brings honor to beauty.

Ah s'io rimito
L'altero lume
Per cui sospiro
Un fonte, un fiume
Io verso intanto
D'amaro pianto.

Ah, if I behold
The proud light
For which I sigh,
I spill all the while
A spring, a river,
Of bitter tears.

Voi fiammeggianti
Rubini ardenti
Voi lumi santi,
Che l'aure, e i venti
Rasserenate
Ohimè pietate.

You, blazing
Burning rubies,
You, holy lights
That gladden
Breezes and winds,
Alas, have mercy.

Né mi consola
Sguardo sereno
Riso, o parola
S'il cor vien meno
Miseramente,
O cor dolente.

Nor am I consoled
By a serene gaze,
Laughter, or word,
If my heart faints
Miserably,
O suffering heart.

Notes

1. In the following text Francesca Caccini will be referred to by her first name, while her father will be referred to by his last name.
2. Cook, p. 139.
3. Raney 1971, pp. 26–27.
4. Strunk, p. 376.
5. “La Cecchina” is a nickname given to Francesca by the

- Florentines, probably derived from the diminutive of her first name. See Silbert.
6. Raney 1971, pp. 33–34.
7. Raney 1971, p. 43.
8. Raney 1971, p. 44.
9. Raney 1971, p. 50.

10. Raney 1971, p. 51.
11. Raney 1971, p. 53.
12. Raney 1971, p. 58.
13. Silbert, pp. 58–59.
14. Silbert, p. 60.
15. Raney 1971, p. 71.
16. Raney 1971, p. 72.
17. Raney 1971, p. 78.
18. Raney 1971, p. 79.
19. It is important to note that there are only four pieces called *madrigale* in this collection in comparison with her father's two collections, in which *madrigali* make up the major portion of the total work.
20. RISM #C2 lists three extant copies: Paris, Bibliothèque du Conservatoire National de Musique; Florence, Biblioteca Nazionale Centrale; Modena, Biblioteca Estense.
21. RISM #162114 Full title: *Ghirlandetta amorosa, arie, madrigali, e sonetti, di diversi eccellentissimi autori, à uno, à due, à tre, & à quattro, poste in luce da Fabio Costantini romano maestro di Cappella dell'illustrissima città d'Orvieto. Opera settima. Libro primo.*
22. Modena, Biblioteca Estense, and Florence, Biblioteca Nazionale Centrale.
23. Peri, p. x.
24. Fortune 1953a. Among the less common instruments called for are the *chitariglia* (a small guitar) and the *arpa doppia* (double harp).
25. The *chitarrone*, or *tiorba*, was designed at the turn of the sixteenth century for accompanying solo song and is the largest member of the lute family. These instruments, which can reach lengths of over two meters, are tuned to the standard Renaissance lute tuning, most commonly in either G or A for the six or seven fretted courses (single or double) with a reentrant octave tuning of either the second and/or the first of the treble courses. In addition, there are four to eight single bass courses (*diapasons* or *bourdons*), tuned in a diatonically descending scale below the fretted courses, strung to a pegbox on an extended neck.
The archlute (*arciliuto*), aside from a slightly smaller size, visually resembles the *chitarrone* identically but differs on two points. The top two courses are not reentrant, that is, they drop the octave, and the fretted courses are almost always doubled, except the treble or *chanterelle*.
The *liuto* or *liuto attiorbato* is tuned the same as the *arciliuto* but lacks the extended neck, having instead a second pegbox more directly adjacent to the primary pegbox. The bass courses are often doubled because of their shorter length. See North for further information.
26. Fortune 1953a, p. 12. The Baroque guitar, although practically unheard of in collections before 1616, was by around 1621 as popular as the harpsichord and the *chitarrone*. The guitar was often used for lighter *canzonette* and other “appropriate” songs.
27. Giulio Caccini 1614/1978, p. 56.
28. Fortune 1953a, p. 11.
29. See North, p. 10, for a comparison of tunings.
30. See Hill 1983 for a controversial discussion of the practice of writing out figured bass accompaniments.
31. Hill 1983, pp. 202–4. “The organ part is never under any obligation to avoid two 5ths or two octaves.”—Viadana (1602); “Two 5ths are taken as occasion demands.”—Guidotti in the 1600 preface to Cavalieri's *Rappresentazione di anima et di corpo*; “The law of modern contrapuntists that prohibits the use of two octaves or two 5ths is a law truly contrary to every natural law of singing [solo songs].”—Galilei (ca. 1590); “I have not avoided the succession of two octaves or two 5ths.”—Caccini in his preface to *Euridice* (1600).
32. Hill 1983, p. 202.
33. Hill 1983, p. 205. Collections using *alfabeto* notation for the guitar almost inevitably include a reference chart for all of the characters used. Strangely, Francesca's *Primo libro* does not contain such a chart. An *alfabeto* chart from Monteverdi's *Nuova inventione d'intavolatura, per sonare li balletti sopra la chitarra spagnuola* (Florence, 1606) is found in Pinnell, p. 30.
34. Hitchcock.
35. Giulio Caccini 1602/1970, pp. 132–33. Hitchcock rebuts the practice of measured acceleration during trills as a misconception of Caccini's intent, in that he feels it is merely a didactic exercise, used by Caccini, the vocal teacher, as explained in his preface to *Le nuove musiche*, for teaching the correct technique for the *trillo*, which is simply a “trembling” or tremolo of the voice. “Where the notes to be ‘trembled’ are long enough, perhaps some acceleration of the tremolo is stylish” (Zacconi, 1592).
36. Hitchcock, pp. 391–92.
37. Hitchcock, p. 393.
38. Hitchcock, p. 393.
39. For the *Tavola*, see the facsimile edition in Francesca Caccini 1618/1986, p. 275.
40. Francesca Caccini 1618/1986, p. xv.

Bibliography

- Bacherini Bartoli, Maria Adelaide. 1980. "Giulio Caccini: nuove fonti biografiche e lettere inedite." *Studi musicali* 9, no. 1: 59–72.
- Bonaventura, A. 1922. "Un ritratto della Cecchina." *Cultura musicale* 6: 7.
- Brumana, Biancamaria, and Galliano Ciliberti. 1986. "Musica e torneo nel seicento: fonti per uno studio dei libretti e delle musiche." In Carlo Ceccarelli, ed., *La società in costume: giostre e tornei nell'Italia di Antico Regime*, pp. 167–81. Foligno: Edizioni dell'Arquata.
- Caccini, Francesca. 1618/1986. *Il primo libro delle musiche a una e due voci*. Florence: Zanobi Pignoni, 1618; facsimile edition in Gary Tomlinson, ed., *Italian Secular Song*. Vol. 1: *Florence*, pp. 173–275. New York: Garland.
- . 1625/1945. *La liberazione di Ruggiero dall'isola d'Alcina*. Florence: Per Pietro Cecconcelli, 1625; modern edition by Doris Silbert. Northampton, Mass.: Smith College, 1945.
- Caccini, Giulio. 1602/1970. *Le nuove musiche*. Florence, 1602; modern edition by H. Wiley Hitchcock. Madison, Wis.: A-R Editions, 1970.
- . 1614/1978. *Nuove musiche e nuova maniera di scriverle*. Florence, 1614; modern edition by H. Wiley Hitchcock. Madison, Wis.: A-R Editions, 1978.
- Carapezza, Paolo Emilio. 1991. "Musiche e muse: compositrici nel rinascimento." In Agostino Ziino, ed., *Musica senza aggettivi: studi per Fedele D'Amico*, pp. 21–30. Florence: L. S. Olschki.
- Casellato, C. "Francesca Caccini." In Luigi Pannella, ed., *Dizionario biografico degli Italiani*, pp. 19–23. Rome: Istituto della Enciclopedia Italiana, 1973.
- Chilesotti, 1896. O. "La liberazione di Ruggiero dall'isola d'Alcina di Francesca Caccini." *Gazzetta musicale di Milano* 51: 32.
- Costantini, Fabio. 1621. *Ghirlandetta amorosa*. Orvieto: Michel'Angelo Fei et Rinaldo Ruuli.
- Cook, Susan C. 1984. *Virtuose in Italy, 1600–1640: A Reference Guide*. New York: Garland.
- Cusick, Suzanne G. 1993. "Of Women, Music and Power: A Model from Seicento Florence." In Ruth A. Solie, ed., *Musiology and Difference: Gender and Sexuality in Music Scholarship*, pp. 281–304. Berkeley: University of California Press.
- . 1993. "'Thinking from Women's Lives': Francesca Caccini after 1627." *Musical Quarterly* 77, no. 3: 484–507.
- . 1999. "Performing/Composing/Woman: Francesca Caccini Meets Judith Butler." In Sally Macarthur and Cate Poynton, eds., *Musics and Feminisms*, pp. 87–98. Sydney: Australian Music Centre.
- . 1998. "'Who Is This Woman ...?' Self-presentation, imitatio Virginis, and Compositional Voice in Francesca Caccini's *Primo libro* of 1618." *Il saggiaiore musicale: rivista semestrale di musicologia* 5, no. 1: 5–41.
- De la Fage, A. 1847. "La prima compositrice di opera in musica, e la sua opera." *Gazzetta musicale di Milano* 6: 323.
- Fellerer, Karl Gustav. 1968. *The Monody*. Cologne: A. Volk.
- Fortune, Nigel. 1953a. "Continuo Instruments in Italian Monodies." *Galpin Society Journal* 6: 10–13.
- . 1953b. "Italian Secular Monody from 1600–1635." *Musical Quarterly* 39, no. 2: 171–95.
- . 1954. "Italian 17th-Century Singing." *Music and Letters* 35: 206–19.
- . 1963. "A Handlist of Printed Italian Secular Monody Books, 1602–1635." *Royal Music Academy Research Chronicle* 3: 27–50.
- Harness, K. A. 1996. "Amazzoni di Dio: Florentine Musical Spectacle under Maria Maddalena d'Austria and Cristina di Lorena (1620–1630)." Ph.D. dissertation, University of Illinois.
- Hill, John Walter. 1983. "Realized Continuo Accompaniments from Florence c.1600." *Early Music* 11, no. 2: 194–208.
- . 1987. "Frescobaldi's *Arie* and the Musical Circle around Cardinal Montalto." In A. Silbiger, ed., *Frescobaldi Studies*, pp. 157–94. Durham: Duke University Press.
- Hitchcock, H. Wiley. 1970. "Vocal Ornamentation in Caccini's *Nuove musiche*." *Musical Quarterly* 56: 389–404.
- Jackson, Barbara Garvey. 2001. "Musical Women of the Seventeenth and Eighteenth Centuries." In Karin Pendle, ed., *Women and Music: A History*, pp. 97–144. 2nd ed. Bloomington: Indiana University Press.
- Kirkendale, Warren. 1994. "Rapporti musicali fra Roma e Firenze." In *La musica a Roma attraverso le fonti d'archivio*, pp. 394–98.

- Lucca: Libreria Musicale Italiana.
- Laki, Peter. 1993. "Musical References in the Poetic Works of Giambattista Marino." *International Journal of Musicology* 2: 85–100.
- Masera, M. G. 1940. "Alcune lettere inedite di Francesca Caccini." *Rassegna musicale* 13: 173–82.
- . 1941–42. "Una musicista fiorentina del seicento: Francesca Caccini." *Rassegna musicale* 14 (1941): 181–207, 237–51; 15 (1942): 249–66.
- Neuls-Bates, Carol. 1976. "Five Women Composers, 1587–1875." *Feminist Art Journal* 5, no. 2: 32–35.
- North, Nigel. 1987. *Continuo Playing on the Lute, Archlute and Theorbo*. Bloomington: Indiana University Press.
- Peri, Jacopo. 1609/1985. *Le varie musiche*. Florence, 1609; modern edition by Tim Carter. Madison, Wis.: A-R Editions.
- Pinnell, Richard T. 1980. *Francesco Corbetta and the Baroque Guitar*. Studies in Musicology 25. Ann Arbor: University of Michigan Press.
- Predota, Georg A. 1993. "Towards a Reconsideration of the Romanesca: Francesca Caccini's *Primo libro delle musiche* and Contemporary Monodic Settings in the First Quarter of the Seventeenth Century." *Recercare: Rivista per lo studio e la pratica della musica antica* 5: 87–113.
- Raney, Carolyn. 1967. "Francesca Caccini's *Primo Libro*." *Music and Letters* 48, no. 4: 350–57.
- . 1971. "Francesca Caccini, Musician to the Medici, and Her *Primo Libro* (1618)." Ph.D. dissertation, New York University.
- . 1987. "Francesca Caccini." In James R. Briscoe, ed., *Historical Anthology of Music by Women Composers*, pp. 22–24. Bloomington: Indiana University Press.
- Rosand, Ellen. 1990. "'Senza necessita del canto dell'autore': Printed Singing Lessons in Seventeenth-Century Italy." In Angelo Pompilio et al., eds., *Atti del XIV congresso della Societa Internazionale di Musicologia, Bologna, 1987: trasmissione e recezione delle forme di cultura musicale*, vol. 2, pp. 214–24. Turin: Edizioni di Torino.
- Roster, Danielle. 1998. "Francesca Caccini: 'Bevor ich den Wunsch zu studieren aufgabe, verlore ich eher mein Leben . . .'" *Annäherung: an sieben Komponistinnen* 9: 6–24.
- Roughol, Sophie. 1998. "Mujeres barrocas / Baroque Women. IV: La Cecchina and La Flora." Translated by Tom Moore. *Early Music Magazine / Revista de musica antigua* 5: 110–13.
- Silbert, Doris. 1946. "Francesca Caccini, Called La Cecchina." *Musical Quarterly* 32, no. 1: 50–62.
- Stunk, Oliver. 1950. *Source Readings in Music History*. New York: Norton.
- Weaver, Robert Lamar, and Nora Weaver. 1993. *A Chronology of Music in the Florentine Theater 1590–1750*. Warren, Mich.: Harmonie Park Press.

II

The Secular Monodies of *Il primo libro delle musiche*

[1] Ardo infelice

27

Aria d'Ottave

Prima Parte

Voce

Basso continuo

Ar - do_in - fe -

14

2

tr

tr

lí - ce, e pa - le sar non ten - to A - chí l'al - ma mí strug - ge_íl fo - co

6 # b b

6

tr

mí - o Ben sí leg - ge nel vol - to_íl mio tor - men - to — E l'af -

b # 6 #10 b b

11

fan - no del cor - nar - ra_íl de - sí - o Se ta - lor

b #10 11 11 #10 #

16

tr

par - lo il ful - mí - nar pa - ven - to Dí quel quar - do cru - del

6

20 ¹⁾ (*tr*)

che mi fer - i - o Che quan-to_ar - d'il mio cor quan -

6 6 10 7 6

24

to so-spi - ra Tan-to te - me dí lui l'or-go - glío_e l'í - ra.

6 6

29 ²⁾ (*Seconda Parte*)

Del-l'as - pre pe - ne mie nun - zii do - len - ti Al - la bel - la mia

b 7 7 b

34 *tr*

mor - te_in-vio so - spi - ri Ma che prò - se per l'a - ria'l

b b 6

39 ²⁾ ²⁾ ²⁾ *tr* ²⁾ *tr*

par dé ven - ti Sen van -

b 6 4 #10

1) Modena and Firenze.

2) Firenze.

42 ¹⁾ *tr*

no í mes-sag - gíer de miei mar - tí - rí

b b 6 # #6 #

46 *tr* *tr*

A-ma-rí - ssi - me lá - cri - me co - cen - tí — spar - go per far pa - le -

b # 6 b

51 *tr* *tr* *tr*

s'í miei de-sí - rí Ma — nul - lá gio - va el pían - to mío

6 b #10 11 11 #10 b 6

56 *tr*

non — ve - de, O per al - tra ca - gíon na -

6 5 6 b

60

to lo cre - de.

b #10 11 #

64 *Terza Parte*

Ta-lor lun - gi da lei so - a - ve spe - me L'a - ní-ma mí lu -

tr *tr*

b 6 4 3 b b b

69

sín - ga e fal - la

6 4 #3 6 #6 (b) 1) 6

72

au - da - ce, che pria ch'io m'av - ví - ci - ní al -

tr *tr* *tr* *tr*

7 # 6 b

76

l'or e-stre - me Al bel-l'í - do - lo mio dí-man - dí pa - ce

tr *tr* *tr* *tr*

6 # b #6 4 #3 b 6 4 #10

1) 6 is under the preceeding note, A, in the original.

81

tr *tr* *tr*

Co - si vo - ci_e la - men - ti_ac - col

6 6

85

go_in-sie - me Per l'in - cen - dio sco - prir che si mi

6 4 #3 6 b 6

90

sfz - ce, Ma po - scia pa - le san d'íl mio dó - lo - re — Res - ta

b # 6

96 *tr*

ghiac - cio la lin - gua, e fiam - ma il co - re.

♭ #6 4 #3 ♭ 11 #10

101 ¹⁾ (Quarta Parte)

So-ven - te in-nan - zi al-la cru - de - le, e bel - la — tut-to gel - i-do vo

#6 b

107

tut - to tre - man - te, E lo-qua - ce ta - cer mu - ta fa-vel -

2) 11 10 6 10 11

112

la Chieg-gion dol - ce pie - ta - de al bel

11 10 b b 6

116

sem-bian - te Ma per fie - ro te - nor de - la mia stel -

6

1) Modena and Firenze.

2) This is written as a # under note B in the original.

121

la Non sa sco-prir il mio lan-gui - re_a - man - té E'í

6 # b b

126

fo - co pa-le - sar nel - l'al - m'ac-col - to In - ter-rot

b 6 # b #6 # b b

131

to par-lar

4 10 b 6 b

134

pal - li - do vol - to.

6 b #10 11 1) 11 #10

1) E in original.

34 | THE SECULAR MONODIES

137 *Quinta Parte* (Va cantata allegra allargando la battuta nell'ultimo verso.)

(tr)

Clí - zia no - vel - la a nuo - vo so - le in - tor - no

6 b #6

143

vol - go lo squar - do in - na - mo - ra - to, e' l' pie - de Dov - un - que

#6 b b b

149

sí rag - gí - ra, e fa sog - gior - no

b

153

Se - guír le va - ghe pian - te o - gnor mí

6 b b 6

1) "Sing cheerfully, lengthening the measure in the last verse." Handwritten into Firenze.

2) Firenze.

157

ve - de — Se - co pas - so la not - te, e se - co il gior - no —

b b 6 b b #

163

Nè — pe - rò del mio fo —

#6 6 b

166

co-el - la s'av - ve - de E per mia du - ra ir - re - pa - ra -

11 #10 b 6

171

bíl sor - te D'uc - ci der-mí non sa chí — mí da mor - te.

b 6

177 *Sesta, e última Parte*

Ca - re stel - le d'a - mor co - me po-te - te Le

6 7 5 6 11 #10

182

vo - stre in me fis-sar va - ghe pu -

b 11 #10 b

186

píl - le, E di quel - l'al - to_in - cen - dío on - de m'ar-de - te Il

11 #10 # # b b

191

ce - ner non mí - ra - te, e le fa víl - le Il cor

b b 6 #6 # b

195

tr *tr* ¹⁾(*tr*)

voí mí fe - rí - te, e non ve - de - te Del cor le

b 11 #10 b #6 b 11 #10

200

tr *tr*

pia - ghe_a míl - le seg - ní, e míl - e Oc - chí bel - lí oc - chí rei sa -

b # b # b 5 6 b b b

204

tr *tr* ¹⁾(*tr*) *tr*

pre - te tar - dí, Che col - pa e'l mío mo - rir de vo -

b #6 b b 6 b #6 6 6 b

208

stri guar - dí.

b 6 #10 11 11 #10

1) Modena and Firenze.

[2] Io mi distruggo, et ardo

Madrigale a due Voce per cantare un Soprano, e un Basso

Soprano

Basso

Basso Continuo

Io mi di - strug -

Io mi di -

3

go, et ar - do Ne

strug - go, et ar - de

#6

7

tro - vo_al mio do - lor con - for -

Ne tro - vo_al mio do - lor con - for - to,

10 *tr*

- to, e _____ pa - ce e _____ pa -

con - for - to e pa -

13

ce, Ch'un sol pie-to - so _____ sguar - do Tem - prar _____

ce, Ch'un sol pie-to - so _____ sguar - do Tem - prar _____

1)

b 6

17

non _____ può d'A - mor l'ar -

non _____ può d'A - mor l'ar -

1) g-e-f-g in original.

19

19

den - te fa

den - te fa

tr

22

22

ce Ne sfo-gar pos-soin pian-to-il dó-lor

ce Ne sfo - gar pos - so_in pian - t'il

tr

tr

26

26

mí-o Co-me ví-ver pos

dó-lor mí-o Co-me ví-ver pos

tr

tr

tr

tr

30

tr

s'I - o?

s'I - o?

Oc - chi,

34

E dol - ci sa - et - tan - do il cor m'ar - de -

deh per pie - tà — men - tre splen - de - te

#6

39

1)

te, To - glie - te mi la — vi - ta To - glie - te - mi la — vi - ta

To - glie - te - mi la vi - ta, To - glie - te - mi la — vi - ta Ch'io

1) a-g-a-b in original.

44

Ch'lo vò mo - rir, Ch'lo vo mo - rir se non mí

vò mo - rir Ch'lo vo mo - rir

This system contains measures 44, 45, and 46. The vocal line (treble clef) begins with a whole rest in measure 44, followed by a half note G4, a half note A4, and a half note B4 in measure 45. In measure 46, it starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass line (bass clef) has whole notes G3, F3, and E3 in measures 44, 45, and 46 respectively. The piano accompaniment (bass clef) has whole notes G2, F2, and E2 in measures 44, 45, and 46 respectively.

47

da - te se non mí da - te_a - í - ta, se

se non mí da - te se non mí da - te_a - í - ta, se non mí

This system contains measures 47, 48, and 49. The vocal line (treble clef) has a half note G4 in measure 47, followed by a half note A4 in measure 48, and a half note B4 in measure 49. The bass line (bass clef) has a half note G3 in measure 47, followed by a half note F3 in measure 48, and a half note E3 in measure 49. The piano accompaniment (bass clef) has a half note G2 in measure 47, followed by a half note F2 in measure 48, and a half note E2 in measure 49.

51

non mí da - te_a - í - ta.

da - te_a - í - ta.

This system contains measures 51, 52, and 53. The vocal line (treble clef) has a half note G4 in measure 51, followed by a half note A4 in measure 52, and a half note B4 in measure 53. The bass line (bass clef) has a half note G3 in measure 51, followed by a half note F3 in measure 52, and a half note E3 in measure 53. The piano accompaniment (bass clef) has a half note G2 in measure 51, followed by a half note F2 in measure 52, and a half note E2 in measure 53.

55

To-glie - te - mi la_____ vi - ta To-glie - te - mi la_____ vi -

59

ta Ch'lo vò mo - rir, Ch'lo vò mo - rir Ch'lo vò mo -

63

rir se non mi da - te_a-i - tr ta, se non mi

66 *tr* *tr*

da - te_a - i - ta,

te_a - i - ta, se non mi

#

68 *tr* *tr* *tr* 1)

se non mi da - -

da - - - te_a - i - ta, se

6

72 *tr* *tr*

- - - te a - i - ta.

non mi da - - - te a - i - ta.

b

1) The sharp is before the previous note 'a' in the original.

[3] Lasciatemi qui solo

45

Aria

Prima Parte

Voce

Basso continuo

La - scia - te - mi qui so - lo

3

7 #6

6

tr

Tor-na-te_au-gel - li_al ní - do Men-tre l'a-ni-m'e'l duo - lo spi-ro su que -

8

11 #10

6

sto lí - do Al - tri me - co non vo - glío

12

6

4 # 6

4 #3

ch'un fred - do sco - glío_el mio fa-tal mar-tí - re La -

16

4

4 #3 2

b

b b

Parte Seconda

scia-te - mi mo - ri - re. Dol - cis - si-me si - re - ne,

21

C'hè'n sí pie-to - so can - to rad-dol - ci - te mie pe -

#6 11 10 6

25

ne Fa - te so - a - ve_í - pian - to Mo - ve - t'íl nuo - to_al-

11 #10

30

tron - de to - glie - te al l'on_ de_1 cru - dí sde - gni_e l'i -

6 6 #6 4 #3 2

34

Parte Terza

re La - scia - te - mí mo - ri - re. Plá - cí - dí - sí - mí

4 4 #3 2 b

39

ven - tí Tor - na - te_al vo - stro spe -

b #6 11

42 tr

co Sol mieí du - ri la-men - tí Chei - gio che res - ti'n me -

10 11 #10

47 tr

co Vo - strí so-spir non chia - mo Sol-in-go bra - mo_I mieí do-lor

11 # 9 6 6 6

52

fi - ní - re La - scía - te - mí mo - rí -

#6 4 #3 2 # 4 4 #3 2

57 Parte Quarta tr

re. Fe - lí - cis - sí - mí_a man - tí Tor-na - te_al

b b

61 1) (tr)

bel dí - let - to Fe-re_ec-cel - s'o no - tan

2) #6 6 #6

1) Modena and Firenze.
2) #6 in Modena, # in Firenze.

65 *tr*

ti Fug-gi-te_í me - sto_as - pet - to sol dol-vez - za dí mor - te

b 11 #10 # 6

70

A - pra le por - te Al'ul - ti - mo Lan-gui - re La - scia - te - mí mo -

#3 4 # 4

75 *Parte Quinta*

rí - re. A - va - ris - sí - mí lu - mí Che su'l mo - rir ver -

4 #3 2 b #6

80 *tr*

sa - te A - ma - ris - sí - mí fíu - mí Tar - de vos -

11

85

stra pie - ta - te Gía mí sen - to man - ca - re O lu - cí_a - va - r'e

11 #10 # 6

90 *tr* *tr*

Tar - de_í mio con - for - to Gía so - no_e san - gu'e smor - to

6 #6 4 #3 2 #3 10 11 4 #3 2

[4] Io veggio campi verdeggiar fecondi

49

Aria sopra la Romanesca

la quale si puo trasportare alla quarta alta

Voce

Basso continuo

2 *tr*

veg - gio cam - pi ver - deg - giar fe-con - di, E le

7 *tr* *tr* *tr* *tr*

ri - ve fio-ri-te, e i col - d'in-tor - no

11 *tr* *tr* *tr*

E gra-vi-di di po - mi, ar - bo - ri, e fron -

16 *tr*

di, E d'in-fi-ni - te vil - le il li -

21 *tr* *tr*

do_a - dor - no, E_dí - in - fi - ní - te vil - le íl

#6

26 *tr* *tr*

lí - do_a - - - dor - no. Sen - to_i ven - ti spi-

#6

31 *tr*

rar - - - dol - cí'e - - - gio - con - dí Se - re -

#6

35 *tr* *tr*

nís - sí - mo_íl sol quí spei - - - ga_íl gior -

6

38 *tr* *tr*

no Scen - de - te_o - mai, pren - de - te al fin

6

43 *tr*

rí-po - so Spe-ran - do_ai vos - trí_af -

6

47

fan - n'îl ciel pie - to - so.

51 *tr* *tr*

Spe - ran - do'a_i vos - stri_af - fan - n'il ciel

#6

55

pie - to - so.

11 #10

[5] *La pastorella mia*

Ottava sopra la Romanesca

Voce

Basso continuo

La pa - stor-rel - la

3

tr

mia tra_i fio - ri è il gi - glio An - zì la

9

tr

ro - sa dī piu grat' - o - dō - re, An -

14

tr

Ritornello

zì la ro - sa dī piu gra - t'o - dō - re,

19

Tra lè gem - me il ru - bín va -

24 *tr*

go, e ver-mi - glío S'io mí

4 3 2

28 *tr*

ro del - le lab - bra il bel co-lo - re,

4 3 2

33 *tr*

s'io mí - ro del - le lab - bra il bel

4 3 2

37 *tr* Ritornello

co-lo - re.

4 3 2

42 *tr*

E tra-i po - mi-al gra-na - to las - si-mi - gli-

4 3 2

47 *tr*

o, Chì ha la co-ro - na, e de - gl'al - tri_è *tr*

b b 6

52 *tr*

sí - gno - re, Ch'a la co-ro - *tr*

b b 6

56 *tr* Ritornello

na, e de - gl'al - tri é sí - gno - re.

#

60 *tr*

Re - gi - n'an - ch'el - la

65 *tr*

par tra le don-zel - le An -

b

70

tr

zi la Dea d'A-mor tra l'al - tre stel - le,

1) (6) 6

75

tr

An - zi la Dea d'A-mor tra l'al -

6

79

tr

- tre stel - le.

1) Firenze. 6 6 6 6

[6] *Rendí alle mie speranze*

Aria sopra la Romanesca

Voce

Basso continuo

Ren - dí_al-le mie sper -

3

an - ze il ver - de, e - i fio - ri Che

11 #10

8

sde - gno tol - se ri - gi-do_e se - ve - ro,

6 b

13

Che sde - gno tol - se ri - gi-do_é se - ve -

#6 6 b

18

ro E gli af - fan - ní_e le lá -

6 b

22

crim-ei do-lo - - ri Dis-gom - br' o - mai Dis -

b b #10 7

26

gom - br'o - mai del tri - sto mio pen-sie -

30

ro Dis-gom-br'o - mai

tr

Detailed description: This is a musical score for a song. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody starts with a whole note 'ro', followed by a quarter rest, then a series of eighth and sixteenth notes. There are triplets indicated by a '3' over a group of notes. A trill is marked with 'tr' over a note. The bass staff provides a simple accompaniment with whole and half notes. The lyrics 'ro Dis-gom-br'o - mai' are written below the treble staff.

34

del tri - sto mio pen - sie - ro Tu che fran -

38

tr

tr

gi nei pet - ti

41 *tr*

dú - rí cuo - rí Muo - ví del - la mia

45 *tr*

don - n'aíl co - re al - te

48

ro Muo - ví del - la mia don - na íl

52 *tr*

co - re al te - ro A - mor che'l tut - to

57 *tr*

Vin - cí_e'l tut - to puo - í sa ch'io

62

tr

tr

veg - già pie - tà ne - gli oc - chí suo - i Sa ch'io

b b # b #6

68

veg - già pie - tà ne - gli oc - - - -

6 6 6 b

71

tr

- - - - chí suo - i

b b # 6 5 7

[7] *Dov'io credea le mie speranze vere**Aria sopra la Romanesca**Prima Parte*

Voce

Basso continuo

Do-v'io cre - dea le mie spe -

6

3

tr

ran - ze ve - re lo ví - tro - vai sma - ri - ta

7

tr *tr*

piú la fe - de Co-sí va chí trop-po_a - ma_e trop-po cre -

12

tr

de. Co-sí va, co-sí va chí trop-po_a m'e trop - po cre - de.

6

b

17 *Seconda Parte*

tr *tr*

Il cor sín - ce - ro che con fe - de_a - ma -

6

19 *tr*

va Sen - za spe - me tra -

6

22 *tr* *tr* *tr*

di - to_al fin si ve - de Co - si va

6

26 *tr* *tr*

chi trop-po_a - m'e trop-po cre - de. Co-si va chi trop-po_a m'e

6

30 *tr* *tr*

trop - po cre - de.

7

33 *Terza Parte* *tr*

Il mio_a-mor la mia fe-de,el'-al trui_in-gan

6 6

36

no D'un in-fi - ni - to duol m'há fat-to_ere - de_

40

Co-sí va_ chi trop-po_a ma_e trop-po cre - de. Co-sí

45

va chi trop-po_a ma_e trop po cre - de.

49

Quarta Parte

Las - so ch'io pur m'ac - cor-go_et ar - d'il veg - gio Che

53

fe - de non puo dar chi non ha fe -

56 *tr*

de Co-si va chi trop-po_a - ma_e trop - po cre - de. Co-si

b *1)* *#6*

61 *tr tr tr*

va chi trop - po_a - m'e trop - - -

6

64 *tr*

- - - po cre - de.

b *2) (#10 11 11 #10)*

- 1) Bass note E in original.
- 2) Handwritten in Modena and Firenze.

[8] S'io men vò morirò

Canzonetta a 2 voce per Cantare un Soprano e un Basso

Ripresa

Soprano

Basso

Basso Continuo

S'io men vò, mo - ri -

S'io men vò, mo -

3

tr

rò mo - ri - rò Ahí cru - del' ahí cru - del' dí par - tí -

rí - rò mo - ri - rò Ahí cru - del' ahí cru - del' dí par - tí -

9

tr

ta. Ahí cru - del' dí par - tí - ta.

ta. Ahí cru - del' dí par - tí - ta.

fine

16 ¹⁾ (Prima Parte)

S'o - ra il cor non ha vir - tù Con - tra il duol

11 10

22

di sua fe - ri - ta Co - me lei, co - me lei non mi - ri

11 #10 b b

29

più Chì sal - var po - trà mia vi - ta.

D.C.

1) Modena and Firenze.

1)
35 (Seconda Parte)

On - de_o - maí sper - ro píe - tà, O sven - tu -

On - de_o - maí spe - ro píe - tà, O sven - tu -

41

r'em pía in - fi - ni - ta Stat-ti_ad - díó, stat - tí_ad - díó som - ma

r'em pía in - fi - ni - ta Stat-tí_ad - díó, stat - tí_ad - díó som -

11 #10 b b

47

bel - tà mía spe - ran - z'al ven - to_a gí - ta.

ma bel - tà mía spe ran - z'al ven - to_a gí - ta.

1) (tr D.C.

1) Modena and Firenze.

54 ¹⁾ (Terza Parte)

Deh_____ se vo - ce dí mer - cè Ap - po voi_____ fu maí

Deh_____ se vo - ce dí mer - cè Ap - po voi_____ fu maí

11 10

61

sen - tí - ta_____ La me - mo - ria lá me - mor - ria_____ dí mía

sen - tí - ta La me - mo - ria, lá me - mor - ria_____ dí mía

67

fe S'ul par - tìr_____ non sía scher - ní - ta.

fe S'ul par - tìr_____ non sía scher - ní - ta.

D.C.

1) Modena and Firenze.

[9] Non sò se quel sorriso

Canzonetta

Voce

Basso continuo

Non sò se quel so -

4

tr

ri - so Mi scher-ni - sce, o' - m'af-fi - da Se

10

tr

quel mi - ra mi ti - so M'al - les - tao' mi dif - fi - da

16

tr

Gia scher - ni - to, e de - ri - so Da bel - la

22

tr

don - na in - fi - da Non vor - rei più che'l

28

co - re fos - se stra - zio

34

d'a-mo - re fos - se stra - zio d'a-mo - re.

b 11 #10

[10] *Chí desía dí saper che cosa è Amore*

Canzonetta per cantare sopra la chitarra spagnola

Voce

Basso continuo

Chí de - sia dí sa - per che co -

sa_è_A - mo - re Io dí - ro, che non sia se non ar - do - re Che non

sía se non do - lo - re, Che non sía se non tí - mo - re Che non sía se —

non fu-ro-re Io dí - ro che non sía se non ar - do - re Chí de -

sía dí sa - per che co - sa_è_A - mo - re.

4 B G B O C O

10 I E B G D¹⁾E

14 F D E H B C A

20 B H B G

1) I or A Maj. in original.

[11] Canzonetta

71

Che t'ho fatt'io?

Voce

Basso continuo

tr

Che t'ho fat - t'í - o Che tan - to

4

tr

bra - mí La mor - te mia per-che_íó non ta - mí Non saí ch'íó

10

tr

ví - vo_ sol del tuo splen - dó - re? Ahí du - ro co - re ohí - me

16

tr

pie - ga'l de - sí - ro Che t'ho fat - t'í - o Che t'ho fat - t'í - o?

[12] O VÍve Rose

Canzonetta a 2 voce per Cantare un Soprano e un Basso

Soprano

Basso

Basso Continuo

O ví - ve ro - se

O ví - ve

3

Lab - br'a-mo - ro - se Se d'un bel ví - so d'un bel sor -

ro - se Lab-br'a-mo - ro - se Se d'un bel ví - so d'un

9

tr

rí - so Al - te - re an - da - te_al - te - re_an - da - te.

bel sor - rí so Al - te - re_an - da - te.

16

tr *tr* *tr*

Ce-dé-te_o - ma - í Lab-br'o-dó - ra - - te A_____ quei be'-

Ce-dé-te_o - ma - í Lab-br'o-dó - ra - - te A_____ quei beí—

23

tr

ra - í Lu-cí d'a - mor_____ ri-dén - tí Oc - chí mieí so -

ra - í Lu-cí d'a - mor_____ ri-dén - tí Oc - chí mieí so - lí ar -

31

(tr) ¹⁾ ¹⁾ *(tr)*

lí_ar-dén - tí. Oc-chí mieí so - - lí_ar - dén - tí.

dén - tí. Oc-chí mieí so - lí_ar- dén - tí.

1) Modena and Firenze.

[13] *Se muove a giuar fede*

Canzonetta

Voce

Basso continuo

Se muove_a

4

tr

tr

tr

giu - rar — fe - de Al Tri - bu - nal — d'a - mo - re —

6

10

tr

E non stem-prar — — sí,e non ver - sar —

16

tr

tr

dó - lo - re Un a - ma - tor — sí — cre - de

22

tr

tr

Ei non sa con qual leg - ge A - mo - re_i ser - ví

6

28

tr

suoi go - ver - n'e reg - ge A - mo - re_i

35

tr

ser - vi suoi go - ver - na,e reg - ge.

[14] *Ch'amor sia nudo**Canzonetta per cantare sopra la chitarra spagnola*

Voce

Basso continuo

Ch'a-mor sia nu - do e pur con l'a -

lí_al ter - go Stía sot-to_íl cie - lo e non pro - cu - ri_al -

ber - go È van - i - tà Ma che per glí_oc - chí

e - glí dí - cen-d'í pet - to Et í - ví po - sí et í -

ví_ab - bía ri-cet - to È ve - ri - ta È ve - ri - ta.

11 #10

11 #10

11 10 4 #3 #

11 #10

11 #10 4 #3

4 #3

[15] Fresche aurette

77

Canzonetta a 2 voce per Cantare un Soprano e un Basso

Soprano

Basso

Basso Continuo

Fres-che_au-ret - te Vez-zo

Fres-che_au-ret - te Vez-zo

3

set - te Dol-ci Fia - ti_or qui spi-ra - te Au-gel - let - ti_A - mo-ro-set - ti

set - te Dol-ci Fia - ti_or qui spi ra - te Au-gel - let - ti_A - mo-ro-set - ti

9

Nou-vi can - ti_og-gi for ma - te Nuo - vi can - ti_og-gi for - ma - te.

Nou-vi can - ti_og gi ma - te Nuo-vi can - ti_og-gi for - ma - te.

1) Modena and Firenze.

[16] *Dispiegate Guancie amate*

Canzonetta

Voce

Basso continuo

Dis - pie - ga -

3

te Guan - cie_a - ma - te Quel - la por - po - ra_a - cer -

6

8

bet - ta Che per -

10

den - ti Che do - len - ti Sian le ro - se_in su l'er -

16

bet - ta Sian le ro - s'in su l'er - bet - ta.

[17] O chiome belle

79

Canzonetta

Voce

Basso continuo

§

O chio - me bel - le, Ch'al - l'au - ra

4

tr

§

sciol - te sem-bra - te stel - le nel ciel rac - col - te Del vos - tro vi - so Mio—

11

tr

tr

tr

Pa - ra - dí - so. Del vos - stro vi - so Mio Pa - ra - dí - so.

Ronald James Alexander (1961–90) received a Master of Music degree at the University of California at Davis and at the time of his death was enrolled in the Ph.D. program in musicology at Stanford University. An avid sports enthusiast and versatile musician, he studied classical guitar and lute with Richard Savino at the California State University at Sacramento.

Guitarist and lutist **Richard Savino** is active as featured performer, concerto soloist, and accompanist. His recordings include a collection of monodies by Barbara Strozzi with soprano Emanuela Galli and the Ensemble Gallilei (Stradivarius, Milan). He is presently Professor of Music at the California State University at Sacramento.