STYLE IN MID-SEVENTEENTH CENTURY ROMAN VOCAL CHAMBER MUSIC: THE WORKS OF ANTONIO FRANCESCO TENAGLIA (c.1615-1672/3)

by

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3. Credresti ò mio tesoro
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5. Due pensieri hò nel pensiero
6. E tu resti, mia vita
7. In mare di sdegno
8. Io per me così l’intendo
9. La mia dama arcibizzarra
10. Maledetto sia quel dì
11. Misero e con quai larvae
12. O quanto più bella
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Library Abbreviations

\begin{tabular}{ll}
\textbf{A-Wn} & Vienna, Österreichische Nationalbibliothek, Musiksammlung. \\
\textbf{B-Bc} & Brussels, Conservatoire Royal, Bibliothèque. \\
\textbf{D-HVs} & Hanover, Stadtbibliothek, Musikbibliothek \\
\textbf{Dk-Kk} & Copenhagen, Kongelige Bibliotek \\
\textbf{F-Pn} & Paris, Bibliothèque nationale. \\
\textbf{GB-Lbm} & London, The British Library. \\
\textbf{GB-Och} & Oxford, Christ Church. \\
\textbf{I-Bc} & Bologna, Civico museo bibliografico musicale. \\
\textbf{I-Fc} & Florence, Conservatorio di musica "Luigi Cherubini." \\
\textbf{I-MOe} & Modena, Biblioteca estense. \\
\textbf{I-Nc} & Naples, Conservatorio di musica "S. Pietro a Majella." \\
\textbf{I-Rc} & Rome, Biblioteca casanatense. \\
\textbf{I-Rdp} & Rome, archivio Doria Pamphili Landi. \\
\textbf{I-Rn} & Rome, Biblioteca nazionale centrale. \\
\textbf{I-Rv} & Rome, Biblioteca vallicelliana. \\
\textbf{I-Rvat} & Vatican City, Biblioteca apostolica vaticana. \\
\textbf{I-Vc} & Venice, Conservatorio di Musica Benedetto Marcello, Biblioteca \\
\end{tabular}
Notation Conventions and Terms

Stressed syllables in poetic texts are underlined where relevant to the discussion, as for example: Maledetto sia quel di.

Stressed and unstressed syllables in poetic texts are diagramed with the following symbols:

\[\begin{align*}
\text{–} & = \text{stressed syllables} \\
\text{∪} & = \text{unstressed syllables}
\end{align*}\]

In discussions of texts and settings in rondo form, the designations "refrain" and "first unit" are used interchangeably, as are "episode" and "second unit."

Poetic texts are given in four columns:

1. Principal sections of musical settings, designated with uppercase letters
2. Text in Italian. First letter of each verse is capitalized, whether or not it is capitalized in the original source. Commas and periods are added according to modern practice.
3. Number of syllables in each verse, followed by the rhyme scheme. A "t" following the number of syllables signifies a "tronco" verse, that is, one in which the final syllable is accented and counts for two syllables. An "s" following the number of syllables signifies a "sdrucio" verse, that is, one in which the final accent falls on the pre-penultimate syllable, and the final two unaccented syllables count only as one.
4. English translation of the text. (All translations by R. K.)

Pitches, keys, and chords are generally designated with uppercase letters, regardless of major or minor quality. Exceptions to this are limited to diagrams of cadence degrees in Chapter 3, in which uppercase letters signify major harmonies and lowercase letters signify minor harmonies.
Roman vocal chamber music of the middle decades of the seventeenth century constitutes one of the largest repertoires of the Baroque period, one which is also among the least studied. Just as the polyphonic madrigal served during the sixteenth century as the ideal medium for developing new ideas with far-reaching consequences, mid-seventeenth century Roman vocal chamber music was a proving ground for developments of lasting importance in melodic style, formal structure, and the establishment of functional tonality. Scholarly interest in this repertoire has begun to gather momentum during recent decades, but there has been relatively little study of the elements of musical language which characterize the repertoire as a whole, and as they differentiate the individual styles of each composer. This study develops a model for analyzing mid-seventeenth century vocal chamber music that takes into account features of melodic style, text-music relationship, and tonal language.

Part I presents an overview of the historical context, production, reception, sources, and musical language of vocal chamber music in mid-seventeenth century Rome. This provides a frame of reference for detailed analyses of nine representative works by Antonio Francesco Tenaglia (c. 1615-1672/3) in Part II. While the works of any of the principal Roman composers of the period might have served the primary goal of developing an approach to
studying the repertoire, focus on a single composer provides the scope for delineating features of individual style with greatest clarity. Tenaglia is an ideal choice because many features of his melodic and rhythmic style are particularly distinctive, and because his surviving output maintains a consistently high standard of musical inspiration and craftsmanship. Features of Tenaglia’s style are compared with those of other composers, especially Giacomo Carissimi. From these comparisons emerges a secondary theme of opening the way to an appreciation of a little recognized composer, whose skill and imagination consistently matches, and sometimes surpasses that of the most famous composers of the age. This study concludes with an exercise in musicological detective work, using the profile of Tenaglia’s style which emerges from the analyses to evaluate the probability of his authorship of five pieces of uncertain ascription.
Introduction

Italian vocal chamber music of the middle decades of the seventeenth century constitutes one of the largest and most significant repertoires of the Baroque period. Yet until recently this music has been largely ignored by scholars, in part because of the long-held view that the period in general was of minor importance in comparison with the preceding and followings periods—music produced in the middle decades of the century was seen as having less artistic merit than the music of the great masters of the early and late Baroque. The attitude of most twentieth-century scholars towards mid-seventeenth century vocal chamber music is clearly expressed in two often-quoted passages in Manfred Bukofzer's *Music in the Baroque Era* (1947):

The simplicity of bel-canto style which may appear almost trite today must be seen in the perspective of the monodic style. The melody assumed a lilting flow, not impeded by the exuberant coloraturas of the singer although florid sections continued to be employed for certain words...

The harmony of the bel-canto style differed from that of the early baroque in its striking simplicity. In contrast to the empirical and not yet tonally directed progressions of the early baroque, the chords of the new style outlined a rudimentary tonality by an annoying insistence on the IV-V-I or II₆-V-I cadence in closely related keys. The frequent cadences reduced the phrase lengths of the melody and necessarily brought about a characteristic, short-winded effect which abated only in the second half of the century.¹

¹ Manfred Bukofzer, *Music in the Baroque Era*, 118, 119. These passages are quoted at the beginning of several studies, including the dissertations of Robert Holzer and Beverly Ann Stein, both important milestones in the scholarly re-evaluation of mid-seventeenth century Italian vocal music.
It is only fair to note that it is unlikely that Bukofzer had opportunities of hearing the music competently performed, and appreciation of music often needs the musician's ear as well as the scholar’s eye. Indeed, the growth of interest in mid-seventeenth century music since Bukofzer's time owes much to the advances that performers and scholars have made in the last half-century in understanding performance practice issues and developing appropriate vocal and instrumental techniques. Nonetheless, Bukofzer's observations touch on several significant aspects of the repertoire, which can be taken as points of departure towards a better understanding of the music.

The first of these is implicit in the term "bel-canto," which in this context implies a connection with vocal music of the eighteenth and nineteenth centuries. Bukofzer also noted that the music sounds "almost trite today," which apart from the derogatory implication simply means that the music sounds in some ways familiar or "normal" to modern ears. This familiarity is a key to the

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While the term "bel-canto" is problematic and is not used in this study, its application to mid-seventeenth century Italian music by Bukofzer and other scholars is relevant to the music’s place in history. Owen Jander and Ellen Harris attempted to sort out the confused array of meanings with which the term has been associated, and while arguing against the use of the term in reference to seventeenth-century music they acknowledge and clarify some aspects of the connection between mid-seventeenth century Italian vocal style and later music:

German musicology in the early 20th century devised its own historical application for 'bel canto,' using the term to refer to the simple lyricism that came to the fore in Venetian opera and the Roman cantata during the 1630s and 40s (the era of Cesti, Carissimi and Luigi Rossi) as a reaction against the earlier, text-dominated stilo rappresentativo. This anachronistic use of the term was given wide circulation in Robert Haas's Die Musik des Barocks (Potsdam, 1928) and, later, in Manfred Bukofzer's Music in the Baroque Era (New York, 1947, pp.118ff). Since the singing style of 17th-century Italy did not differ in any marked way from that of the 18th and early 19th centuries, a connection can be drawn; but the term is best limited to its 19th-century use as a style of singing that emphasized beauty of tone in the delivery of highly florid music.

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Owen Jander and Ellen Harris, "Bel canto," in Grove Music Online.
music's historical significance, as it points out musical traits which to this day sound "normal." In an off-hand way Bukofzer acknowledged the style's historical importance, remarking that "The bel-canto style, one of the most significant contributions to the stylistic development of baroque music, has left its indelible stamp not only on the late baroque, but even on the classic period."³ In fact his brief discussion includes perceptive observations about the music's melodic and rhythmic style, noting the characteristic lilting flow of the melodies, which are "more highly polished and less ostentatiously affective than those in the [earlier] monody."⁴

Some more recent scholars have described the mid-seventeenth century in a more positive light. Claude Palisca reflected the beginning of a shift of attitude in 1991:

The music of the mid-seventeenth century strikes a happy balance between freshness and maturity. It exudes confidence without self-consciousness and enjoys a certain homogeneity without conformity. After decades of experimentation, the monodic idiom and the thoroughbass technique are seen to join in an effective partnership. Melody and bass line proceed with purpose and structural clarity. The bass part, now typically active and linear, occasionally competes with or enters into dialogue with the upper parts. Sequences, imitations, and repetitions give to the expansion of motives a logical and fluid continuity. Harmony is varied, but its digressions are curbed by a unified tonal scheme. At last a consistent and distinctive style has been achieved that may be called, for lack of a better name, Baroque.⁵

³ ibid., 118.
⁴ ibid.
This passage essentially covers in a different light the same ground as do Bukofzer's remarks, but its concluding sentence carries far-reaching implications. Palisca did not develop these implications further, but in an article published in 1992 Alexander Silbiger proposed a reformulation of traditional views of historical periodization in the sixteenth and seventeenth centuries based on a reconsideration of the ways in which styles evolve:

To put forward the middle decades of the seventeenth century as a crucial turning point in the history of music represents a radical departure from the traditional periodization scheme, within which those years are regarded as part of the comparatively uneventful middle phase of the Baroque—a marking time between the establishment of the revolutionary new style in the early years of the century and its culmination in the works of the great eighteenth-century masters. The proposed revision of that view of seventeenth-century developments is based in part on a consideration of the nature and mechanism of stylistic change.  

Silbiger describes the events of music history in the mid-seventeenth century in terms of a Kuhnian "paradigm shift." The music of composers from the time of

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7 As presented in Thomas S. Kuhn, *The Structure of Scientific Revolutions* (2nd ed., Chicago, 1970). Silbiger notes the looseness in the use of the term "paradigm" for which Kuhn has been criticized, but quotes Kuhn's response to the criticism ("Postscript-1969") outlining the two distinct senses of the term which he admits: "the entire constellation of beliefs, values, techniques, and so on shared by members of a given community" and "the concrete puzzle-solutions which, employed as models or examples, can replace explicit rules of the remaining puzzles of normal science" (Quoted by Silbiger, ibid. 38-9, footnote 13). Silbiger applies the term to music history in the first sense, but notes that "it would certainly be of interest to explore the analogy to the second sense, with cantus firmus exercises serving as paradigm for the earlier period, and figured bass exercises (replaced eventually by the chord progression exercises) as paradigm for the later period.
Ockeghem through the early seventeenth century was grounded in a well-defined universal style (the old paradigm), the stability of which was threatened by developments in the latter part of the sixteenth century. Shifts in musical patronage, humanistic ideas of text expression, Counter-Reformation reforms, and the transformation of music's function from a ritual to a rhetorical expression, were among the forces which "eventually led to the crisis that marked the late sixteenth and early seventeenth centuries: a period of musical experimentation and polemics between adherents of the old and the new." 8 The fundamental assumptions of the universal Renaissance style were threatened but not superseded until a new paradigm emerged out of the crisis after the middle of the seventeenth century. Like the old paradigm, the new one remained stable for a substantial period: "To describe the new paradigm is almost to describe the characteristics of the common practice that would govern music for the next few centuries." 9 These involved the final stages of the establishment of the major-minor tonal system, the development of the lasting forms of sonata, oratorio, and cantata, the emergence of opera in its lasting form following the introduction of commercial opera in 1637, and the establishment of orchestras. Silbiger concludes that "The so-called early Baroque marked not so much the beginning of a new style as the crisis of an old one, and the so-called middle Baroque was not a holding station between the establishment of a new style in the early seventeenth

8 ibid., 40.

9 ibid.
century and its culmination in the early eighteenth, but a crucial period for music history that saw the birth of modern European music.\footnote{ibid., 44.}

Such a drastic reform of historical periodization has not yet achieved wide currency, and although scholarly work on mid-seventeenth century music has increased in recent decades the period remains in the shadow of the early and late Baroque. Opera of the period has until now attracted the most attention, but within the grand operatic spectacle music played only a secondary role, having to compete for attention with elaborate scenery, costumes, and noisy crowds, and composers usually had to work under pressure to produce large quantities of music at short notice. Production and reception of vocal chamber music was more favorable to musical craftsmanship and experimentation, providing a better proving-ground for the elaboration of composers' best musical inspiration.\footnote{See George Buelow, \textit{A History of Baroque Music}, 98, and Robert R. Holzer, "Music and Poetry in Seventeenth-Century Rome: Settings of the Canzonetta and Cantata Texts of Francesco Balducci, Domenico Benigni, Francesco Melosi, and Antonio Abati," (diss., U. of Pennsylvania, 1990), 2-6.} The imbalance of scholarly work is further paradoxical in that vocal chamber music was far more widely present in society than opera, and the quantity of music produced was much greater (as is the of music that survives). Operas were exceptional events in most peoples' lives, while vocal chamber music was for many a part of normal daily life, performed at any time of year in a wide variety of settings without elaborate preparations or great expense.

While a substantial number of enlightening papers and dissertations examining vocal chamber music have been produced, scholarly work has
generally been compartmentalized.\textsuperscript{12} Studies of individual composers have described careers and inventoried their works, but offer little detailed discussion of their music or comparisons with the works of other composers.\textsuperscript{13} Among the important landmark studies is Eleanor Caluori’s dissertation, "The Cantatas of Luigi Rossi" (Brandeis, 1971), which is largely devoted to a description of formal categories, important as points of reference but too rigid to account for many features in the music of this era marked by formal experimentation and flexibility.\textsuperscript{14} Caluori’s study includes general remarks about Rossi’s musical style, but no detailed analyses of individual works. Robert Holzer’s study has contributed greatly to the understanding of the poetry and interactions between text and music, but does not examine musical practices in depth, and considers only the rare pieces whose poetry can be identified as the work of a known professional poet. Beverly Ann Stein’s study of Carissimi, partially based on Eric Chafe’s study of Monteverdi’s tonal language,\textsuperscript{15} has elucidated important aspects

\textsuperscript{12} While "vocal chamber music" in its broadest sense refers to works in any genre suitable for private performance by solo singers, in this study it is taken to refer to music belonging primarily to the upper levels of society, as distinct from "popular" music such as the shelfloads of light strophic songs published by Remiglio Romano, Orazio Tarditi, and others. The distinction is of course arbitrary and not clearly drawn.


\textsuperscript{14} Caluori’s formal categories are discussed in Chapter 4.

of the transition from modal to tonal harmonic procedures, but the applicability of her findings to the music of Carissimi’s contemporaries has yet to be investigated. My study takes these studies as a point of departure, but the work of numerous others has also been of particular relevance, especially Margaret Murata, Eva Linfield, Ellen Rosand, Roger Freitas, Alessio Ruffatti, William Porter, Tim Carter, and Claude Palisca. The present study integrates the approaches of the scholars just named in an attempt to elucidate features of melodic style, text-music relationship, and tonal language. The lack a clear scholarly framework of commonly understood concepts and recognized features has been an impediment to understanding the repertoire. As a result the principal theme of my dissertation is the formulation of an approach to studying the music, taking into account all of the elements of melody, harmony, text, and form.

The limitation of this study to works by composers active in Rome reflects that city’s position as the leading center for vocal chamber music during the mid-seventeenth century, at least as indicated by the quantity and quality of surviving repertoire. While the abundance of works by such composers as Monteverdi, Rovetta, Grandi, Merula and Pesenti attests to the liveliness of the vocal chamber music scene in Venice during the 1610’s, 20’s, and 30’s, activity seems to have tapered off after 1640, perhaps reflecting the preeminence of opera in Venetian culture after 1637. By contrast the repertoire of Roman vocal chamber music which survives from the middle decades of the century is enormous. Significant numbers of works by at least seven Roman composers compare with

16 See bibliography for listing of articles and papers.
those of the one outstanding Venetian who contributed significantly to the genre, Barbara Strozzi. It is paradoxical once again that Strozzi has been studied in more depth than her Roman contemporaries, thanks principally to the groundbreaking work of Ellen Rosand and Beth Glixon.\textsuperscript{17} Even Carissimi, the most famous composer of the period and whose religious music has been studied extensively, has been little noted as a composer of vocal chamber music.

I have chosen Antonio Francesco Tenaglia (c.1615-1672) from among the leading Roman composers as their principal representative. Although the works of any of the other leading composers might have served the purposes of this study equally well, the choice of Tenaglia as the principal focus of this study has not been arbitrary. A part of my goal has been to develop procedures for describing the music in sufficient detail that composer's individual styles can be differentiated from one another, and this led to a search for works which showed readily discernible distinctive features. Of the hundreds of works I examined by the various composers represented in Roman sources, those of Tenaglia stood out consistently for their melodic and rhythmic shapes, imaginative text-music interaction, and detailed craftsmanship. Although individual musical personalities of the other composers emerged as well, Tenaglia's revealed itself particularly most readily and most consistently.

This study is divided into two main parts. Part I (Chapters 1-5) begins with a survey of the mid-century Roman vocal chamber repertoire, summarizes the scholarship on the subject produced until now, and then proceeds to describe

how the music’s various elements operate in the repertoire. Chapter 1 presents an overview of musical life in Rome, discusses the reception and transmission of vocal chamber music, and identifies the principal composers. Chapter 2 examines on our current understanding of aria, recitative, and arioso, the three principal categories of vocal melodic style during this period. Chapter 3 discusses the music’s tonal language, examining ways in which modal and tonal practices interact, and Chapter 4 describes the music’s formal characteristics. Finally, chapter 5 summarizes what is known of Tenaglia’s life and career. Part II explores the ways in which the music’s various elements interact. Chapter 6 is the core of this study, presenting detailed analyses of nine works by Tenaglia, among the first such analyses of pieces in the repertoire to have been attempted. The delineation of Tenaglia’s style which emerges from these analyses is then used in Chapter 7 to evaluate the possibility of Tenaglia’s authorship of five anonymous pieces, as an exercise in the application to further research of the insights gained in the previous chapter. Analyses of works in these two chapters combine observations of melodic style, text-music relationship, tonal language, and formal procedures, revealing through this multifaceted approach a richness and sophistication in the music that has rarely been appreciated.

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18 Beverly Stein’s dissertation includes effective analyses of a vocal chamber piece by Carissimi and of his oratorio "Jepthe." See "Between key and mode: tonal practice in the music of Giacomo Carissimi," (Brandeis, 1994), Ch. 4-6; Analyses of Roman vocal chamber pieces from c. 1620-40 are in Margaret Murata, "Singing,' 'Acting,' and 'Dancing' in Vocal Chamber Music of the Early Seicento," Journal of Seventeenth-Century Music, Vol. 9, no. 1, 2003. http://www.sscm-jscm.org/v9/no1/murata.html; The only other detailed analyses of mid-seventeenth century vocal chamber works that I have found are in Eva Linfield, "Modal & tonal aspects of two compositions by Heinrich Schütz." Journal of the Royal Musical Association, Vol. 117, No. 1 (1992), 86-122. All of these have provided models for the analyses in the present study.
An added impediment to the study and performance of Roman vocal chamber music has been the manner in which the music is preserved, almost entirely in manuscripts which cannot be accurately dated, are often difficult to read, and are awkward for study or performance. Because of this, few were published in the now receded wave of facsimile editions of the 1980s and 90s. Therefore editions of all the works discussed in this study are included in Appendices II and III. These are intended not only for scholarship but also for practical use in performance, providing all necessary markings in an uncluttered format with practicable page turns.

19 Exceptions are the Garland *Italian Cantata in the Seventeenth Century* series, Carolyn Gianturco general editor, with seven of its sixteen volumes containing music by mid-century Roman composers, and several manuscripts published in the *Archivum Musicum* series of the Studio per Edizioni Scelte.
Chapter 1

Vocal chamber music in mid-seventeenth century Rome

By the seventeenth century Rome had long been established as a leading cultural center, but the papacy of Maffeo Barberini (Urban VIII, 1621-44) fostered a period of particular brilliance. The culturally enlightened interests and policies of the Barberini pope, his Cardinal nephews Francesco and Antonio, and other influential patrons in their circles, largely offset the restrictive influences of Counter-Reformation policies.¹ Cultured Romans embraced every aspect of modern taste, forming a large market for artistic production of all kinds, evidence of which is still visible in Rome today in the artworks and architecture of such artists as Bernini and Borromeo. Counter-Reformation policies upholding conservative values affected musical activity, but within limits the newer musical practices were not discouraged in most Roman churches, and in secular music the impact of the Counter-Reformation was principally felt in restrictions on performances of opera. The enthusiasm of many Romans for modern trends in music produced a great demand for new music, and with huge financial resources available for the arts Rome became the home of perhaps the largest concentration of professional composers and performers in Europe.²


² See Jean Lionet and Margaret Murata, "Rome." Grove Music Online. "On average there were at least 20 maestri di cappelle active during the 17th century, in addition to numerous organists, singers, and instrumentalists who were also composers. They provided the new music required by the institutions for which they worked and for institutions with no maestro di cappella of their own." Besides composers who derived
chamber music was most often performed in private non-religious settings, it was less affected by Counter-Reformation conservatism than music for more public occasions. Rome became the pre-eminent center for vocal chamber music in Europe, a position which it retained through the 1670s.³

Vocal chamber music produced by Roman composers was in demand for performance in a wide range of private gatherings. Contemporary documentation is scarce because the gatherings were considered a part of normal daily life. By contrast, operas and large-scale civic and religious events with music left trails of financial records, and the celebratory or political nature of many such events inspired written commentary in anticipation and in retrospect. Publicity of any kind would have been considered in bad taste for the wealthy patrons who sponsored private gatherings, and expenses for the music were rarely large enough to be mentioned specifically in financial records.⁴ Yet because of the frequency of these events vocal chamber music had a much greater presence in the lives of Romans than the music of operas and other grand special occasions.

³ Based on the surviving repertoire, Venice is generally considered to have been the more active center for vocal chamber music during the 1620s and 30s, with activity falling off somewhat during the 1640s and 50s, perhaps as a result of a shift of interest inspired by the emergence of public opera. Following the substantial output of vocal chamber music in Venice during the 1620s and 30s, by such composers as Grandi, Sances, Ferrari, Pesenti, Marini, Merula, etc., there is little to compare with the abundance of works by Romans other than the substantial output of arias and cantatas by Barbara Strozzi (publ. 1551-1664). Assessment of musical activity based on surviving sources of course needs to take into account the various factors affecting the printing and manuscript copying industries, and much scholarly work is needed in these areas.

The private occasions at which vocal chamber music was performed were sometimes referred to as *accademie, cenacoli, adunanze, ridotti, or conversazioni*, all terms which were used with flexibility. The term *Accademie* could refer to societies or clubs which organized gatherings, or to the gatherings themselves, which might be informal and private or meetings of formally constituted societies or clubs. Besides music, the variously organized gatherings might include conversation, lectures, debates, and parlor games or other diversions, but sometimes music was featured as the main interest, in the manner of musical parties or private concerts today. An important difference in comparison with today’s musical events is that the performance and reception of the music was much more integrated into the fabric of social interaction. The texts of arias and cantatas would frequently have been chosen for relevance to subjects of discussions and lectures, or other activities in the event’s organized program might relate to the same themes. Some *accademie* were famous and highly exclusive and had pretensions to cultural eminence, such as the Roman *Accademia dei Lincei* or the Venetian *Accademia degli Incogniti*. Some were held in the most splendid surroundings, such as the "solito accademia" (customary academy) mentioned in financial records of the household of Cardinal Francesco Barberini, and the academy held by Queen Christina of Sweden which took place

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regularly beginning in 1656. For most persons of wealth and power, sponsorship of social gatherings with musical content was an essential part of building and maintaining their public image and prestige. More informal meetings in less glamorous circumstances were common as well, taking place in the homes of cultured Romans, including ambassadors and other civil servants, clerics, men of letters, artists, and musicians.

George Buelow has observed that the popularity and status of the events at which vocal chamber music was performed depended largely on the reputations of the singers, and these performances were at least as important as opera in establishing musicians' careers. Much of the repertoire requires a high level of vocal technique, indicating that performance by professionals or exceptionally proficient amateurs was expected, and the high technical standards of Roman singers is described in several sources. In comparison with opera, chamber performances had the advantage for listeners of less distraction from scenery, costumes, staging, and noisy crowds. Music was just one part of the grand operatic spectacle, and by many accounts not the most important part, while chamber music performances provided better opportunities for attentive listening. However, not all of those present were interested in giving their full

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7 Francesco Barberini's "solito academia" is mentioned in documents relating to expenses for 1637. A special academy is also mentioned in records for August, 1638, on the occasion of a visit by the Landgrave of Hesse. See Frederick Hammond, "Girolamo Frescobaldi and a Decade of Music in Casa Barberini," in *Analecta Musicologica*, no.19 (1979), 106.


9 See for example Giovanni Andrea Bontempi's well-known description of singers' training, quoted in Lorenzo Bianconi, *Music in the Seventeenth Century*, 61, and the comments of André Maugars in *Response faite à un curieux sur le sentiment de la musique d'Italie*. Ed. H Wiley Hitchcock, 17.
attention to music. In fact Buelow’s observation suggests that image-building and networking may have been a more important concern for many of those present, both listeners and performers. In his study of the career of Atto Melani, Roger Freitas maintains that the most striking aspect of seventeenth-century vocal chamber music is the low position which it occupied in the society of the period.\textsuperscript{10} The poetry, which was usually written by members of the upper class, carried the status of its authors, but the musical settings were merely vehicles for exhibiting the texts, disposable and with no status of their own. According to Freitas, a work of vocal chamber music "might well have been considered closer to an aristocratic game than to the modern ideal of an autonomous artwork," and the occasions at which the music was performed were gatherings of socialites for whom music was simply one of a variety of amusements.\textsuperscript{11} Musical performances were experienced as exercises of wit rather than artistic experiences as understood today, and whatever artistic merit we may want to see in the works as music was of little concern to the original audiences. This perspective would seem to make the transposition of seventeenth-century vocal chamber music into modern recital halls a distortion of its original intent, incidentally lending support to the opinions of the previously mentioned scholars who found little of artistic value in the repertoire. However, such a picture raises questions that Buelow and Freitas do not address. While some of the repertoire would have fit well into the sort of gatherings Freitas describes, many pieces have a scale, complexity, and expressive intensity which would have made them


\textsuperscript{11} Ibid., 439.
inappropriate for an audience only interested in witty entertainment, especially if performed by singers as well trained in vocal projection as Roman singers were reputed to be. (Pieces by Tenaglia to which this would apply include "Et tu resti mia vita," "Misero e con quai larvae," and "La mia dama archibizzara," all discussed in Chapter 6.)

Several documents survive giving a different impression of vocal chamber music reception from the one presented by Buelow and Freitas. While on a visit to Rome in 1638, the French viol virtuoso and composer André Maugars wrote a description of an event which took place at the home of the Baroni family, featuring performances by three famous singers, Leonora Baroni, her sister Caterina, and their mother Adriana Basile, as well as by Maugars himself:

I must tell you that one day [Leonora Baroni] did me the particularly gracious favor of singing with her mother and her sister, her mother playing the lirone, her sister the harp, and herself the theorbo. This performance of three beautiful voices carried me to such a state of delight that I forgot my human condition... It was in this virtuous home that I was first given the opportunity, at the request of these refined people, to show in Rome the talent that it pleased God to give me, in the presence of another ten or twelve of the most intelligent people in all of Italy (Translation (R.K.).

12 "Il faut que je vous die, qu'un jour elle [Leonora Baroni] me fit une grace particulière de chanter avec sa mere & sa soeur, sa mere touchant la Lyre, sa soeur la Harpe, & elle la Thuorbe. Ce concert composé de trois belles voix, & de trois Instruments differens, me surprit si fort les sens, & me porta dans un tel ravissement, que j'oubliai ma condition mortelle... Ce fut dans cette vertueuse maison, où je fus premierement obligé, à la priere de ces rares personnes, de faire paroitre dans Rome le talent qu'il a pleu à Dieu de me donner, en presence encore de dix ou douze des plus intelligens de toute l'Italie...” André Maugars, *Response faite à un curieux sur le sentiment de la musique d'Italie.* Ed. H Wiley Hitchcock, 22-23.
Although Maugars’s French *emportement* may itself have contributed to the entertainment of the company, party games and witticism were evidently not principal interests on this occasion, and music of the highest quality was listened to with attention and discrimination. Maugars’s mentioning that he was asked to return and play again the next day, leaving his viol with *Signora Leonora*, suggests that such musical gatherings were not exceptional occurrences at the Baroni home. Their frequency might also be assumed because they were almost the Baroni’s only available venue, given the social stigma attached to public performance by Roman gentlewomen during the period.  

A second document referring to performances of vocal chamber music is a letter of June 4, 1644, from Atto Melani, then a promising young singer at the start of his career, to his patron Prince Mathias of Tuscany, which includes the following passage:

> Now that I am working on perfecting myself, I beg your grace to let me stay for this whole summer in Rome because I had not heard the best, and sig. Luigi [Rossi] is holding an academy in his house this summer where all the best *virtuosi* of Rome will be, and he has graciously admitted me among them; and I assure you that I will hear more in one of those days than in the whole time that I have been in Rome... (Translation R. K.).

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14 “Supplico l’A.V. adesso che sono nel perfectionarmi, volermi lassar star tutta questa instate a Roma perché non havevo sentito il buoni, et il sig. Luigi fa una Accademia in sua casa questa state dove vi sarà tutti i miglio virtuosi di Roma, e mi ha per sua gratia messo in questo numero; e gli assicuro che sentirò più in uno di que’ giorni che in tutto il tempo che sono stato a Roma...” Quoted in Henri Prunières, *L’Opéra Italien en France Avant Lulli*, 30.
Luigi Rossi was well off for a musician but certainly not wealthy or powerful in comparison with members of the ruling families, and his home can be assumed to have been what we would consider comfortable but not luxurious.\textsuperscript{15} Gatherings at his home would have had no social pretensions, but were instead meetings of musicians and music lovers for the purpose of performing, discussing, and enjoying music. The social status of music and the superficial appreciation of the rest of the music-consuming public were irrelevant to the people who loved music. Although the Rossi and Baroni were of course exceptional in having at their disposal, probably without cost, the "best virtuosi of Rome," lesser musicians or music lovers without connections in high artistic circles no doubt also organized similar gatherings as best they could.\textsuperscript{16} Of course in any performing situation professional musicians are concerned with furthering their careers and status, some exclusively so as Freitas has shown was the case for Atto Melani, but most musicians also have an interest in music for its own sake and are inspired to exert themselves for appreciative listeners.\textsuperscript{17} A culture of musicians and music lovers existed in the seventeenth century as today, and our understanding of the reception of seventeenth-century music

\textsuperscript{15} Rossi's will drafted in 1641 shows that he was wealthy enough to leave jewels and other items to legatees outside of his immediate family, but no property. See Alberto Cametti, "Alcuni documenti inediti su la vita di Luigi Rossi compositore di musica (1597-1653)." In Sammelbände der Internationalen Musikgesellschaft, 14, Jahrg., H. 1. (1912), 6-7.

\textsuperscript{16} Performers at Rossi's gatherings probably included his wife Costanza, who was a famous harpist, his close friend Pasqualini, and his associates Savioni, Caproli, and Tenaglia.

\textsuperscript{17} It is paradoxical that Atto's letter of June, 1644, quoted above provides one of the few documents showing the existence of a culture of musical aficionados, but perhaps at the early stage of his career he retained some interest in music for its own sake in addition to its usefulness as a means for social advancement.
must take this into account as much as the culture of the larger majority. It is in fact primarily the culture of musicians and music lovers in our own time which drives the interest in seventeenth-century music today.

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Roman vocal chamber music of the middle decades of the seventeenth century survives in hundreds of manuscripts, forming the largest repertoire of any kind of seventeenth-century music, but the inevitable problems associated with manuscripts have been discouraging factors for study and performance of the repertoire. Few of the manuscripts can be reliably dated, although significant progress has been made in this area thanks to recent work by such scholars as Alessio Ruffatti, Christine Jeanneret, Margaret Murata, and Teresa Gialdroni. The manuscripts are often difficult to read because of deterioration or unclear copying, and pieces that occur in multiple sources often contain variants, raising issues of textual accuracy. The majority of pieces in the manuscripts are unattributed, and numerous pieces have conflicting attributions among different sources. Adding to the inconvenience for both study and performance is the compact oblong format of most of the manuscripts, which allows only two lines of music on each page, making them attractive as keepsakes but impractical to use because of the many page turns. By contrast, the study of early seventeenth-century monody has benefitted from an abundance of print sources, preserving most of the repertoire in reliably dated and authoritative versions. However, the various factors which led to this shift from print to manuscript as the preferred

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\(^{18}\) The format of the manuscripts and other related issues are further discussed in Ch. 7.
medium for preserving vocal chamber music reflect significant trends in the development of monody.\textsuperscript{19}

Music printing grew steadily in Italy through the sixteenth century and remained healthy during the early decades of the seventeenth century, although a decrease in the proportion of secular music publications compared with those of sacred music occurred after 1580.\textsuperscript{20} Music printing activity fell off gradually during the 1620’s and 30’s partly as a result of the general European economic crisis of 1619-22, while at the same time the proliferation of musical styles resulted in a fragmentation of the market for printed music.\textsuperscript{21} By 1615 publications of secular monody had become almost as frequent as those of polyphonic madrigals, and predominated after 1620, but the overall market shrank progressively. Although the early seventeenth-century solo madrigal was aimed at the same exclusive audience as the polyphonic madrigal, the market for copies of monody scores was somewhat different.\textsuperscript{22} Solo performance required vocal proficiency that most amateurs did not possess, and for members of the


\textsuperscript{20} Nigel Fortune listed 221 surviving prints of secular monody from between 1602 and 1635 in "A Handlist of Printed Italian Secular Monody Books, 1602–1635." RMARC, no.3 (1963), 27–50; See also Tim Carter, "Music publishing in Italy c 1580-1625," p.20ff.. Carter accounts for the growth in the number of sacred prints as being related to the greater standardization of the liturgy which followed the Council of Trent, along with the rapid adoption in church music of the new styles calling for small ensembles with basso continuo. A good selection of early seventeenth-century monody prints in facsimile is found in Gary Tomlinson ed., \textit{Italian Secular Song 1607-1635}, 7 vols., 1986.

\textsuperscript{21} On the changing nature of musical consumption, see Lorenzo Bianconi, \textit{Music in the Seventeenth Century}, 77-78, and Stephen Rose, ibid. 56-67.

upper class drawing too much attention to their musical performances was
socially awkward. A few noble amateurs did perform challenging monodic
repertoire, such as Duke Carlo II of Mantua, Archduke Ferdinand Karl of
Innsbruck, and the Emperor Ferdinand III, but these were powerful rulers who
could allow themselves more freedom in their deportment than others present at
their social gatherings. Some lesser nobles such as Francesco Rasi & Girolamo
Kapsberger chose to pursue musical careers, evidently accepting the social
ambiguity of being virtuoso musicians for the sake of following their musical
inclinations, but in general amateurs rarely performed monody. Thus the market
for monody scores was limited from the outset in comparison with that for
polyphonic madrigals.

Most of the early composers of monody were professional singers,
including Jacopo Peri, Giulio and Francesca Caccini, and Francesco Rasi, and
they had an interest in publishing their works as a means of establishing records
of their accomplishments, enhancing their reputations as originators of the new
style. During the early decades of the century these virtuoso singer-composers
were able to exploit the novelty associated with the stile recitativo, finding a
market among singers who wished to learn the new style but might not have
direct contact with one of its pioneering exponents. This market was
supplemented by amateur music-lovers who wanted to own scores for keepsake
value, as collecting objects of conspicuous consumption held an important place
among the leisure activities of those who could afford it.24

23 See Roger Freitas, ibid., 519.

24 Stephen Rose, ibid., 67-73. On collecting, see Frederick Hammond, *Music and Spectacle
in Baroque Rome: Barberini Patronage under Urban VIII* (New Haven, CT, 1994).
The earliest and best known monody publication is Giulio Caccini’s *Le nuove musiche* (1602), which was followed by similar volumes by Jacopo Peri (1609), Francesco Rasi (1608, 1610), Bartolomeo Barberino (1606, 1610, 1614, 1615), Giovanni Domenico Puliaschi (1618), Francesca Caccini (1618), and Sigismondo d’India (1615, 1618). That such a quantity of publications found a large enough market to be considered worthwhile ventures reflects the growing importance of print culture during the seventeenth century, in areas which had previously been almost entirely the province of oral transmission. Some of the monody prints were presented as substitutes for oral practice, as is explicitly stated in the title of Caccini’s publication of 1614, *Nuove musiche e nuova maniera di scriverle...Nelle quali si dimostra, che da tal Maniera di scrivere con la pratica di essa, si possano apprendere tutte le squisitezze di quest’Arte, senza necessità del Canto dell’Autore.* A similar purpose is expressed directly or indirectly in the prefaces of other prints as well, although some also mention that the scores are not sufficient in themselves. The preface to Peri’s *Le varie musiche*, for example, includes the warning that “it would be necessary to hear the composer play and sing [the pieces] himself to fully

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27 “New pieces of music and new manner of notating them... in which is seen that with this notation and with practice of it, all of the exquisite things of this art may be learned, without the necessity of [hearing] the author sing them.” (transl. R. K.)
appreciate their perfection.” While the market for these publications was restricted, as long as the affective style of monody was a novelty they apparently found a large enough market to make publication worthwhile, with the combined incentive of serving to promote the composers’ reputations as well as commercial profit.

Most of the monody publications just described also include lighter pieces, perhaps with a view toward broadening their commercial appeal. These songs, which were often designated as arie, scherzi, or canzonette, were less vocally demanding than the solo madrigals and thus appealed to a much larger market. While the solo madrigal only gradually replaced the polyphonic madrigal as the most elevated genre of vocal chamber music, lighter solo songs with continuo replaced such genres as the polyphonic canzonette and villanelle more quickly.28 Such books of lighter repertoire, intended for amateur singers, maintained a strong market through the first half of the century in spite of depressed economic conditions, while the publications of virtuoso singer-composers faded once the novelty of the new genre had worn off.29 Thus the market for publications of monody was divided from the outset into various niches; as monody became more widespread the market became even more


29 Publications devoted primarily or exclusively to light popular solo songs with continuo include those of Dominico Maria Melli (1602, 1602, 1609), Enrico Radesca di Foggia (six books, 1605-1618), Girolamo Montesardo (1606, 1608, 1612), Giovanni Ghizzolo (1609, 1610, 1613), Antonio Brunelli (1613, 1614, 1616, 1617), Carlo Milanuzzi (nine books of Ariose vaghezze 1620-43), Biagio Marini (1620, 1622, 1625), Orazio Tarditi (at least six books, 1628-52), and many others. See Roark Miller, "New information on the chronology of Venetian monody: the Raccolte of Remigio Romano." Music & Letters 77 n1 (1996): 22-33.
diffuse. By the 1620s monodic compositions in the new style were in plentiful supply, and proficiency in the *nobile maniera* was no longer a mark of distinction but rather a skill that professional singers were expected to have as a matter of course. In addition, the presence in Rome of many first-rate composers of monody during the reign of Urban VIII (1621-44), and the vastness of the repertoire which they produced, resulted in a shift of demand to anthologies rather than single-composer collections. Only a handful of single-composer prints appeared in Rome after 1630 apart from those of Frescobaldi (1630), Kapsberger (1630, 1633) and Landi (1637, 1638). A few anthologies were published, but printed editions could depend less and less on capturing enough of a market to make a profit.

The economics of musical production also affected the composition and dissemination of vocal chamber music in another way. Works were normally composed on commission for wealthy patrons (who usually supplied the texts), for performance by professional musicians at the patron's private gatherings. A successful piece might be performed repeatedly in the course of a season or two, but usually with decreasing value as its newness wore off. As discussed above, for most patrons interest in vocal chamber music depended at least as much on considerations of social status as on their taste for good music. Works might also circulate for performance at the gatherings of the patron's friends or within the culture of musicians and music lovers. However, commercial gain by composers would have raised complicated issues of ownership with the patrons who

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commissioned the works and the poets, and the cachet of exclusivity would have been reduced by the taint of mass production.\textsuperscript{31}

Thus between the professionalization of musical performance and the negative connotations of wide dissemination, the Roman market for printed vocal chamber music scores was essentially eliminated. The music did circulate among those wealthy enough and with the right connections to obtain manuscripts, but each manuscript was produced according to the buyer’s individual preferences. As the groundbreaking research of Alessio Ruffatti, Christine Jeanneret, and others has shown, Roman music copying workshops flourished on a substantial commercial scale, efficiently serving buyers not only in Rome but also from the rest of Europe.\textsuperscript{32} Ironically, most of the manuscripts which have survived were not intended for practical use. Their elegant but impractical oblong format, and their often luxurious bindings with the owner’s coat of arms or other decorations, show them to have been produced as objects of conspicuous consumption, symbols of the wealth and refinement of their owners, rather than tools to be used for musical performance. The wide distribution of surviving manuscripts in libraries throughout Europe shows that many works found their way beyond the circles in which they were originally


produced, but for the most part only among the exclusive circles of wealthy collectors.

The representation of composers' works in surviving manuscripts provides in many cases the only concrete indication of their reputations. Luigi Rossi and Giacomo Carissimi are the best represented composers (Rossi with 294 surviving works in 200 sources, Carissimi with 139 works in 170 sources), and other documentary evidence confirms that they were the two most famous composers of the time. Table 1-1 lists fourteen composers who are the best represented in the sources, in the order of the number of different pieces which survive. This can only be taken as the vaguest indication of the relative extent of their reputations. Although little is known of most of these composers apart from their surviving works, it can be assumed that composers' representation in surviving sources was affected by the vicissitudes of their careers and of history. Although Carissimi's works are found in more sources than those of any other composer besides Rossi, more different works survive by Marazzoli, Pasqualini, and Savioni. However, the majority of the works of Marazzoli and Pasqualini survive only in their personal autographs rather than in manuscripts ordered from copyists, so that the demand for their pieces may not have been as great as the number of their surviving works suggests, especially in comparison with the demand for pieces by Tenaglia and Caprioli.

On the basis of surviving sources and the present state of knowledge, seven composers can be considered as having been the leading composers of vocal chamber music in mid-century Rome: Luigi Rossi (1598-1653), Giacomo

Carissimi (1605-1674), Marco Marrazoli (c.1602/5-1662), Mario Savioni (1606/8-1685), Antonio Francesco Tenaglia (c.1615-1672), Carlo Caprioli (before 1620-after 1675), and Marc-Antonio Pasqualini (1614-1691). Other composers whose surviving works are fewer in number but of high quality include Domenico Mazzochi (1592-1665), Virgilio Mazzochi (1597-1646), Giovanni Marciani (c.1605-c.1663), Carlo Rainaldi (1611-1691), and Loreto Vittori (1600-1670). A combined total of about 1600 vocal chamber works is attributed to all of these composers in the sources, representing about a third of the surviving repertoire, the remainder being preserved without attribution. These composers can be seen as forming the third generation of monodists, reflecting the continued evolution of the genre following the developments of the Venetians and Romans of the generation of Girolamo Frescobaldi (1583-1643), Girolamo Kapsberger (1580-1651), and Stefano Landi (1587-1639). Among the seven leading mid-century composers, Luigi Rossi was the oldest. His career was well under way by 1630, when the other six composers were still apprentices or just getting their first professional jobs. Some features of his style may reflect the slightly earlier period during which he flourished, and his works include a greater proportion of shorter pieces with strophic repeats than do those of his younger contemporaries.

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34 Thematic catalogues for the works of Rossi, Carissimi, and Savioni have been published, and works lists for Tenaglia, Caprioli, Marrazoli, appear in The New Grove. Ph.D dissertations and articles have been completed which provide introductions to the vocal chamber works of Carissimi, Rossi, Savioni, Tenaglia, Caprioli, and Cesti. See Gloria Rose, "The Cantatas of Carissimi," (Yale University, 1959); Eleanor Caluori, "The Cantatas of Luigi Rossi," (Brandeis University, 1971); David Burrows, "The Cantatas of Antonio Cesti," (Brandeis University, 1961); Irving Robert Eisley, "The Secular Cantatas of Mario Savioni (1608-1685)," (University of California, 1964); Federica Nardacci,"Le Cantate di Anton Francesco Tenaglia (1612-20 – 1674)..." (Università degli Studi di Bologna, 2003-2004).
Table 1-1: Composers of vocal chamber music active in Rome 1630-1660
(by order of numbers of surviving vocal chamber works.)
In some cases pieces with conflicting attributions are counted more than once.
Devotional pieces such as concerti morali are generally excluded.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marco Marazzoli (c.1602/5-1662)</td>
<td>380 works (listed in <em>The New Grove</em>) including 350 contained in 12 autograph mss., some of which are dated. About 50 settings of texts by Baldini.</td>
</tr>
<tr>
<td>Luigi Rossi (1598-1653)</td>
<td>294 works identified as secure by Caluori (listed in <em>The New Grove</em>), but some questioned by Murata. 202 solo &amp; 92 à 2-4. Around 150 more with unreliable attributions. Around 200 sources listed by Caluori. (Sources listed in Caluori, WECIS vol.3, p.162-4)</td>
</tr>
<tr>
<td>Marc'Antonio Pasqualini (1614-1691)</td>
<td>Over 200 works including those identified by &quot;MAP&quot; (= &quot;Marc-Antonio Pasqualini&quot;) monogram only.35</td>
</tr>
<tr>
<td>Mario Savioni (1606/8-1685)</td>
<td>175 works according to Rose, adding 8 to Eisley's list of 167.36 About two thirds canzonettas. Also published 6 collections of solo motets 1659-76.</td>
</tr>
<tr>
<td>Giacomo Carissimi (1605-1674)</td>
<td>139 arias &amp; cantatas (<em>The New Grove</em> list by Jones). Around 170 sources.37</td>
</tr>
<tr>
<td>Antonio Francesco Tenaglia (c.1615-c.1672)</td>
<td>96 works: 76 solos (5 not listed in <em>The New Grove</em> works list), 20 duets &amp; trios (incl. 12 &quot;madrigals&quot; à 2 &amp; 3 in DK-Kk, not listed in <em>The New Grove</em>), 8 doubtful (not including 5 in B-Bc 24092 discussed in Ch. 6); 26 sources</td>
</tr>
<tr>
<td>Carlo Caproli del Violino (or Caprioli) (before 1620-after 1675)</td>
<td>96 works 1-3v (94 listed in <em>The New Grove</em> by Caluori)</td>
</tr>
</tbody>
</table>

35 Margaret Murata presented evidence that these pieces are by Pasqualini in a paper read at the SSCM conference, South Bend, 2007.


37 Gloria Rose, Wellesley Edition Cantata Index Series, fasc. 5: Thematic index of works of Giacomo Carissimi.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Productions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antonio Cesti (1623-1669)*</td>
<td>55 arias &amp; cantatas listed in <em>The New Grove</em>. 64 pieces according to Burrows, Diss. p.22.</td>
</tr>
<tr>
<td>Domenico Mazzochi (1592-1665)</td>
<td>4 collections including monody publ. 1638-41, 8 secular pieces in mss.</td>
</tr>
<tr>
<td>Giovanni Marciani (c.1605-c.1663)</td>
<td>36 vocal chamber works, 1-3 v, (worked with Carissimi)</td>
</tr>
<tr>
<td>Loreto Vittori (1600-1670)</td>
<td><em>Arie</em> 1649: 25 works, (printed in Venice), 2 sacred songs in/1640²</td>
</tr>
<tr>
<td>Carlo Rainaldi (1611-1691)</td>
<td>19 secular works, 3 devotional works</td>
</tr>
<tr>
<td>Virgilio Mazzochi (1597-1646)</td>
<td>10 vocal chamber works (produced mainly sacred music and operas)</td>
</tr>
<tr>
<td>Atto Melani (1626-1714)*</td>
<td>16 vocal chamber works (musical career ended c. 1668)</td>
</tr>
</tbody>
</table>

* Only active in Rome for brief periods, but stylistically connected with Roman music.
Chapter 2
Musical language in the mid 17th century: Melody

Style is a combination of melodic, tonal, formal, and textual elements. I will briefly outline some of the characteristics of these elements in mid-seventeenth century vocal chamber music before discussing them in more detail in specific contexts in Chapters 6 and 7. Of the various elements, melody stands out as the one in which distinctive features of the repertoire are most readily apparent. This is implicit in certain scholars' application of the term "bel canto" to the repertoire, as discussed in the introduction. Although tonal language, form, and text-music relationship are equally important in this music, it is the charm and diversity of its melodies which catches the attention most readily. Indeed the tendency of modern scholarship to focus much more on tonal language and form than on melody may have been a contributing factor in the neglect of this repertoire. While formal and tonal elements in this music are often seen as precursors to the more significant achievements of the late Baroque, its best melodies have qualities that stand well in comparison with those of both the preceding and following periods.

The distinctiveness of mid-century melodic practice results from the combination of a variety of melodic styles, which can be roughly divided into three categories designated by the terms "aria," "recitative," and "arioso." These terms are associated with sets of musical characteristics which can be present in varying degrees, each identified with particular intervallic and rhythmic tendencies in the melodic line. Each melodic style is also joined with a
characteristic style of bass line, so that the terms can be understood as referring
to musical textures rather than just to treble melodic lines. All three terms were
used during the seventeenth century, though with broad latitude in their
meanings.\textsuperscript{1} The following discussions describe the meanings most widely
accepted by scholars today in the context of seventeenth-century music, but there
is considerable room for ambiguity and overlap.\textsuperscript{2} Thus the terms cover a
spectrum of musical possibilities, ranging from the most speech-like narrative
recitative to lyrical melismatic aria style in which the text serves as little more
than a series of sounds for the singer to articulate. Within this spectrum "arioso"
covers a middle ground, mixing characteristics of recitative and aria, sometimes
leaning towards one or the other, so that the application of the term is often
context-dependent. In spite of their element of vagueness the terms are essential
for detailed discussions of the music, and their meaning is generally clear within
the specific contexts of passages within individual pieces.

One of the most important long-term trends in seventeenth-century music
was the gradual replacement recitative by aria as the predominant style in vocal

\textsuperscript{1} For overviews of the terms' historical usage, see Jack Westrup, "Aria," in Grove Music
Online; Jack Westrup et al., "Recitative," in Grove Music Online; Margaret Murata, et al.
Journal of Seventeenth-Century Music (JSCM) v.9, #1.

\textsuperscript{2} All three terms are used (and were used in the seventeenth century) as both adjectives
("aria style," "recitative style," "arioso style") and as nouns (an "aria," a "recitative," an
"arioso"). "Aria" and "recitative" can refer to sections within pieces or to complete pieces,
while "arioso" normally refers only to sections or passages within pieces, as will be
further discussed below. The term "recitativo" as a designation for a complete piece is
rare in mid-century sources, as pieces entirely in recitative style had fallen largely out of
fashion. In earlier repertoire the term is frequently used as a designation for laments or
lettere amorose, which are dramatic pieces entirely in recitative style. Laments continued
be composed in mid-century, but almost all of these include aria style sections,
making the term "recitativo" less appropriate. A significant number of such pieces is
found among the works of Marazzoli, Rossi, and Carissimi. (See discussion of formal
practices in Ch. 4.)
chamber music and opera. This trend eventually lead to the clear dominance of
the self-contained arias in both opera and cantatas from the 1670s onwards. In
early monody the text-centered declamatory "stile recitativo" had a status
derived from its newness and association with the intellectual and musical avant
garde, as well as new trends in vocal production cultivated by famous singers
and the widespread adoption of basso continuo. The vocal techniques with
which singers such as Caccini and Rasi brought the new music to life, moving
the affections and gratifying the senses of their audiences in ways that solo
singing had not previously done, established the declamatory monodic style as
the most prestigious form of solo singing. Lighter, more tuneful strophic "arie"
and "canzonette" were also enhanced by the nobile maniera (as Caccini referred to
the new techniques), but their status was lower in terms of cachet if not
popularity. Early operas depended on recitative both to communicate narrative
and for expression of dramatic intensity, with tuneful, regularly-metered music
most often serving for lighter moments of diversion from the serious principal
subjects of the drama. However the intensity and irregular rhythmic motion of
the declamatory style made greater demands on audiences' concentration and
attention span, and it was soon recognized that recitative was best appreciated in
limited doses. Domenico Mazzocchi's famous comment in the preface to La catena
d'Adone (1626) about the inclusion of aria or arioso passages ("mezz'arie") to
"break the tedium of the recitative" ("per rompere il tedio del recitativo") reflects
such an awareness. In early printed monody collections strophic "arie" are often
relegated to the back of the book or used as fillers among the more substantial
solo madrigals, while those published after 1620 reflect less of a hierarchical
separation, suggesting a more equal status. Both opera and vocal chamber music
from the 1630s onwards contains less recitative than music in aria style. Recitative maintained a strong presence, often expressing the most dramatic focal points, but by the 1650s was increasingly used as a vehicle for narrative while aria sections took on much of the expressive range that had earlier been the exclusive domain of recitative. In addition, as aria style became more varied, the technique of flexibly shifting between aria, arioso, and recitative styles also developed, often for as little as a single phrase. While extended passages of "pure" aria or recitative remained common, it is the fragmented intermingling of styles, ingeniously and skillfully handled by the best composers, that particularly marks the vocal chamber music of the mid-seventeenth century.

Recitative

All recitative is notated in "C" mensuration, usually with barlines placed every four or eight quarter notes. The melodic line moves predominantly in eighth notes at a tempo that varies according to the expression of the text, with quarter and half notes for opening and closing words or syllables of verses, and for words given rhetorical emphasis. Bass lines normally consist of half and whole notes, frequently tied to form longer values. Mazzocchi's reference to "stile recitativo" in the preface to La catena d'Adone (1626) is among the first appearances of the term. It was sometimes used synonymously with "stile rappresentativo," and sometimes in distinction from other styles or shadings of monodic style. Giovanni Battista Doni made several attempts at clarifying the terminology which are relevant to our understanding of the term, first in the Trattato della musica scenica (Rome, 1633–5), in which he associated "stile
"stile rappresentativo" with music for the stage, and made a further distinction between "stile recitativo" and "stile espressivo." In the *Annotazioni sopra il Compendio de' generi e de' modi della musica* (Rome, 1640), Doni distinguished three classifications of the "stile detto recitativo" (he also synonymously uses the term "stile monodico"): "recitativo narrativo," "recitativo espressivo," and "recitativo speciale." These distinctions show a conception of recitative that encompassed a wide range of musical possibilities. "Recitativo narrativo" reflects the flexible natural rhythm and inflections of the text, setting text almost entirely syllabically with many repeated notes, using a narrow vocal range and little chromaticism. Melodic contours generate little sense of direction or momentum, and bass lines have little melodic contour or harmonic direction except in stereotypical cadential figures. Examples include the messenger's narration of Eurydice's death in Peri's *L'Euridice*. The messenger's narrative in Monteverdi's *Orfeo* also begins in this style, but soon becomes more expressive. "Recitativo espressivo" is also predominantly syllabic with many repeated notes, but uses a wider vocal range, and has many repetitions of words or phrases for rhetorical emphasis. Disjointed movement with leaps to melodic or harmonic dissonances is common, and dramatic focal points can be enhanced with melismatic flourishes and directed melodic motion, sometimes supported by moving notes in the bass and dramatic harmonic shifts. This kind of recitative serves for both agitated narrative, as in the messenger's story, and for impassioned personal expression, a good example of which is "Tu sei morta," expressing Orfeo's emotional response.

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4 Giovanni Battista Doni, *Annotazioni sopra il Compendio de' generi e de' modi della musica* (Rome, 1640), 60-63.
to the messenger’s story. The most famous example of extended "recitativo espressivo" is of course the *Lamento d’Arianna*.

Doni described the third style of recitative, "recitativo speciale," as related to traditional musical reciting formulas, using more melodic formulas and patterns than narrative recitative, and being less emotional than the expressive style. According to Doni this style was limited to prologues, and he gives as an example the prologue to Peri’s *Euridice*. The poetry is in regularly rhymed stanzas of eleven-syllable verse, and while the same music is used for each stanza the singer was expected to vary the vocal line according to the declamation of each verse. A tradition of semi-improvisatory declamatory song using melodic formulas can be traced back to the fifteenth century, and was an important factor in the early development of Baroque recitative. While its importance had long faded by mid-century, Doni’s "recitativo speciale" provides an important link between recitative and aria style, pointing towards the later incorporation of greater flexibility and expressiveness in aria style.\(^5\)

The examples given above are from the earlier period, but in general recitative changed little in the middle Baroque apart from the complete disappearance of "recitativo speciale," and enrichment of the expressive vocabulary resulting from new harmonic practices. More frequently occurring #7-4-2 harmonies and unsynchronized final cadences are also a middle-Baroque feature, but used expressively rather than as the stock clichés which they became in late Baroque recitative. Tenaglia was particularly fond of unsynchronized

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cadences, and frequently used them with great dramatic effectiveness. The narrative recitative style is found even more rarely in mid-century music than in earlier repertoire, and passages are generally short. By contrast, extended passages and even whole sections in narrative style are common in late Baroque cantatas, and recitative in general tended to become more formulaic, although there are striking exceptions in many works by Scarlatti and Handel. Mid-century vocal chamber music contains much less recitative than aria-style music, but the most expressive moments were still usually set in recitative.

Recitative passages in stand-alone arias are normally shorter than those in mid-century cantatas, in which they can be extended and self-contained as became the norm in late Baroque cantatas. (Formal distinctions between stand-alone "arias" and "cantatas" will be discussed in the following chapter.) These more substantial recitative sections often include short one or two-verse arioso or aria-style interruptions in response to the text, a feature that occurs rarely in later recitatives. In arias recitative interrupts the predominating flow of aria style or arioso with brief narrative introductions, interjections, humorous asides, or transitions within the text. This small scale shifting between recitative and aria styles is an important distinguishing characteristic of mid-century monody, rare both before the 1630s and after the 1660s.

_Aria style_

Unlike the newly adopted term "recitative," various forms of the the term "aria" had been in use for several hundred years before the turn of the

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6 In "unsynchronized cadences" the voice cadences from the supertonic to the tonic while the bass is still on the dominant, making a dissonance against the leading note, and drops out before the bass resolves to the tonic.
seventeenth century.\textsuperscript{7} By the early sixteenth century the term was commonly used to describe simple settings of light strophic poetry, as for example the "aria napolitana," and was later associated with stock melodic or harmonic patterns used in setting stanzaic poetic forms such as "sonetti," "terze rime," and "ottave rime."\textsuperscript{8} During the last quarter of the sixteenth century "aria" was also associated with "canzonetta" verse, initially in strophic pieces for three or four voices, such as those of Orazio Vecchi. Later the term was applied to similar pieces for solo voice and continuo in the publications of the early monodists, which Caccini called "canzonette à uso di aria." The older association with stock patterns setting traditional poetic forms remained, however, and Doni’s classification of such settings as "recitativo speciale" shows that the terms "aria" and "recitative" were not mutually exclusive during the early seventeenth century. While "recitative" clearly referred to style, "aria" was usually more directly associated with poetic form.\textsuperscript{9} In fact the association of "aria" with strophic settings of strophic poetry lasted past mid-century, gradually taking on the association with style that is commonly understood in today’s usage. However, in modern scholarship the term is widely used in this sense retroactively, in reference to music beginning with the "arie" of the earliest monodists. Such usage is imprecise in connection with early seventeenth-century repertoire, but presents few problems in connection with mid-century repertoire, and is used as such in the present study.

\textsuperscript{7} On the history of the use of the term "aria" before the 17th century, see Jack Westrup, "Aria," in \textit{Grove Music Online}.

\textsuperscript{8} The term "aria napolitana" is found in numerous 16th-century sources, used more or less synonymously with "canzone napolitana" and "villanesca alla napolitana." See Donna G. Cardamone, "Villanella," in \textit{Grove Music Online}.

\textsuperscript{9} See Jack Westrup, "Aria," Pt. II, in \textit{Grove Music Online}.
While the new ideas of the early Baroque which led to the development of recitative initially had little effect on the melodic style of strophic "arie," the middle Baroque brought considerable change to the style of such settings while recitative style was relatively little affected. The principal characteristic of mid-Baroque aria style is a flowing lyrical melodic line, setting regularly-metered canzonetta verse with frequent text repetitions and melodic sequences. Bass lines have a clear sense of melodic shape and often outline harmonic progressions which are tonally directed within each phrase. (Harmonic practice will be discussed in the following chapter.) Mid-century aria melody often has a more easily-flowing character than earlier aria melodies, which is partly dependent on the momentum generated by harmonic progressions.

Aria settings in mid-century repertoire are most often in triple meter, but duple-meter aria is not uncommon. Phrases normally begin syllabically but often include melismas, sometimes of considerable length. Melismas in aria style are normally more flowing and smooth than those in recitative or arioso, moving in eighth notes against a half-note or dotted half-note beat, usually not as fast as the rapid sixteenth-note melismas which conclude many recitative and arioso passages. Aria-style melismas generally enhance the music's lyrical qualities and provide opportunities for vocal display, while those in arioso or recitative serve rather to express dramatic intensity. Bass lines supporting syllabic aria passages move primarily in rhythmic values the same as or double the prevailing note values in the melody, changing to longer note values during melismatic passages, i.e. usually shifting from predominant note values of quarter and eighth notes to half notes and quarter notes or dotted halves. Aria sections in cantatas are often self-contained, separated from recitative or arioso sections with
a clear cadence and a pause. Concluding sections of most pieces are in aria style, normally giving an extended treatment of the poem's final verse or couplet stating a summarizing maxim or comment on the whole poem. These often include elaborate multiple text repetitions and a rhetorically emphatic repetition of the final cadence, making the section as long as any in the piece.

Sustained forward motion remained a principal characteristic of aria style, but rhythmic variation, disjunct motion, and fragmentation breaking the melodic flow became frequent occurrences. When such disruptions involve only a few notes or beats, the prevailing aria flow is momentarily troubled but not suspended, while more lasting interruptions of forward motion usually entail a complete shift to arioso or recitative. The extent of participation by the bass can often be a determining factor. (These disruptions and shifts of style are discussed and illustrated below with musical examples.) A device favored by both Rossi and Savioni is the insertion of a single duple measure in a triple-meter passage, giving the effect of a syncopation or beat displacement which does not resolve back into the prevailing meter. These interruptions often coincide with changes in the length of a line of text, a common occurrence in canzonetta poetry (see discussion of the poetry in Chapter 4). Tenaglia did not use this device, but syncopations, hemiolas and other forms of rhythmic enlivenment are nevertheless a particularly strong characteristic of his style. As will emerge from the analyses in Chapter 6, the individuality of Tenaglia's style is most apparent in his aria-style melodies, which tend to include more leaps and rhythmic disruptions than the melodies of his contemporaries. Indeed, differences in rhythmic practices among the composers of Tenaglia's generation play an important role in the stylistic comparisons presented in Chapter 7.
**Arioso**

The term "arioso" is rather vaguely defined and has been used with many shades of meaning both in the seventeenth century and in recent times.\(^\text{10}\) One of the earliest known uses of the term is once again by Doni, who recommended that singers use a style of singing which imitates ordinary speech but at the same time is varied and "arioso."\(^\text{11}\) In reference to mid-seventeenth century music scholars today normally apply the term to passages which like recitative are notated in \textbf{C} mensuration, combining the declamatory text-setting of recitative with a degree of aria-style lyricism. Similar mixtures of recitative and aria styles occasionally occur in triple time, but few scholars have applied the term "arioso" to these because the practice is far more common in duple time.\(^\text{12}\) As with recitative, arioso passages are predominantly syllabic with a few short melismas, but more frequently include extended dramatic melismas in rapid sixteenth notes. In general a greater sense of forward motion is maintained than in recitative, either through "tunefulness" in the melody or directed motion in the bass. The function of arioso is to enhance affective passages in the poetry (serious or humorous), usually occurring within or at the end of recitative or aria passages. Often the change from one style to the other is seamless, without a cadence or break.


\(^\text{11}\) "...usare un canto, che imiti gli accenti del'ordinaria loquela, e tuttavia sia variato e arioso." In *Lyra Barberina* (c. 1632-35, publ. 1763) II, 25.

\(^\text{12}\) The term "Declamatory aria" ("Aria declamativo") has sometimes been used for such triple time passages, and will be used in this sense in the present study. "Arioso" will be used exclusively in reference to passages in \textbf{C} mensuration.
In a section of recitative an expressive moment can bring a shift into arioso with a melodious turn of phrase, a sequence, repeated text, or forward motion generated rhythmically or harmonically by the bass. Such shifts occur in earlier expressive recitative, but are far more frequent in mid-century pieces. While some scholars have suggested that the term is unnecessary for such passages and reflects too narrow a view of recitative, the distinction is useful in discussions comparing specific passages.¹³ In mid-century repertoire such small-scale shifts occur only in cantatas, as recitative segments are generally short in arias. Shifts from the opposite direction, from aria to arioso are rare in earlier monody but are a regular feature in mid-century arias and cantatas. The flow of a duple-time aria passage can be seamlessly interrupted in response to a shift in the discourse, with a less lyrical, more segmented line and a relaxation of melodic and harmonic direction in the bass, retarding but not halting forward motion as would a shift to recitative. Arioso-style melodic motion is varied with more frequent changes of note value than in aria style, more disjointed melodic shapes, and primarily syllabic text declamation. Repetition of text and melodic segments is common but less frequent than in aria style, and phrases are shorter and frequently segmented with rhetorically expressive rests. The frequent rapid sixteenth-note melismas in arioso passages are relatively uncommon in aria style. Bass lines are less continuous, using more half-notes and fewer quarter-notes. A shift from aria to arioso need not involve a change of verse type, even though aria is normally associated with canzonetta verse, rather than the versi sciolti of recitative. This is often true even when the preceding aria passage is in triple

time, necessitating a break and a change of meter. Thus, arioso passages can set either *versi sciolti* or canzonetta verse, usually simply continuing with the verse type of the preceding passage.

As will be further discussed in chapter 4, mid-century arias and cantatas consist of multiple sections with widely varying lengths and degrees of separation. Sections of music reflecting major divisions in the text can be fully self-contained as is the norm in late Baroque cantatas, while smaller sections responding to particular words, phrases, or images can begin and end without clear breaks between preceding and following passages, a type of fragmentation that went out of fashion in later music. In mid-century repertoire recitative and aria-style sections can fall anywhere within this hierarchy of sections, ranging from seamless momentary shifts to extended self-contained arias and recitatives. Arioso passages can also be separated from preceding and following sections with cadences and changes of meter, but they are rarely extended enough to be self-contained units.

Distinction between arioso and recitative or aria can often involve fine stylistic shadings, and for many passages the applicability of one term or another must depend on a subjective assessment of such features as "tunefulness" or consistency of forward motion. Although the lines of distinction are inevitably blurred, the term is essential in detailed discussions of many pieces. An appreciation of the musical means by which fine shadings of expression are achieved is crucial to understanding the repertoire, since these are among the music's most distinctive features (and for many listeners among its most appealing). It is of course the awareness of these stylistic shifts that is important, not the application of labels, so it does not matter if in some cases there might be
differences of opinion as to which term is most appropriate. While descriptions of the various styles can often seem vague or ambiguous, even the slightest shifts of style can be readily detected by ear, and are also visible in scores as the following examples from works by Tenaglia will show.

Lines of distinction can seem especially blurred between duple-time aria and arioso, but are clearly illustrated in a comparison between two passages in "Cred erestì ò mio tesoro." (The piece is analyzed more fully in Chapter 7.) The opening section of the piece (Ex. 2-1a), sets regularly-metered ottonari in C mensuration, and although the melodic line includes many skips and rhythmic variations that are characteristic of arioso, the effect of the passage is dominated by the tunefulness and driving forward motion of aria style. This passage in fact serves as a good example of the style most favored by Tenaglia for duple-time aria passages. The aria-style character is even maintained through the rapid sixteenth-note melismas for the word "m’arde" (burns me, b. 14 & 15), and in fact such melismas are more common in Tenaglia’s duple-time aria passages than in those of his contemporaries. Another C passage later in the same piece (Ex. 2-1b), which is a brief interlude between two triple-time aria passages, is better described as arioso even though it too sets ottonari. The melody is fairly tuneful but includes frequent repeated pitches, and forward motion is less consistent in both melody and bass line. As in Example 2-1a, the passage includes a melisma with sixteenth-notes, but here the melodic gesture is more dramatic and rhythmically varied. This calls for flexibility in the tactus, a common feature of recitative and arioso, but not often appropriate in aria style. The effectiveness of
these stylistic shadings of course depends on their clear projection on the part of the performers.

Ex. 2-1a "Crederesti ò mio tesoro" opening section: duple-time aria style
The opening section of "Su le spiaggie Tirrene" includes a shift from recitative to arioso. Here there is no change of verse type or affect, and the shift is an expressive shading rather than a dramatic juxtaposition of styles. As previously discussed, such small-scale local shadings of style are an important feature of much mid-century vocal chamber music, particularly in comparison with later repertoire. The opening section of Versi sciolti describes a placid beach scene, concluding with an endecasillabo introducing the lover Aurillo in the act of singing to express his feelings ("Accompagnò cantando i suoi lamenti"). The piece is a substantial cantata, and opens with an unusually long passage of leisurely narrative recitative. With the appearance of the singing lover the setting shifts to arioso, illustrating "cantando" with a tuneful melisma over a moving bass (Ex. 2-2a). There is no dramatic change of affect, but the arioso passage
provides a musical focal point that rounds out and gives a sense of overall shape to the opening narrative section. The beginning of the arioso approaches the lyricism of aria style (b. 13-14), but forward motion is interrupted with longer note values in the melody and an affective leap of a diminished seventh, providing a foretaste of the dramatic character of the rest of the piece.

Ex. 2-2a "Sù le spiaggie Tirrene," opening section

Another shift from recitative to arioso occurs in the third section of the same cantata, this time giving dramatic emphasis to Aurillio's longing for quick
relief from his torment in the ocean depths (see Ex. 2-2b). Here the arioso passage is more extended, a twelve-bar setting of the last two verses of the section including several repetitions. The seamless shift occurs in bars 76-77, introduced by movement in the bass, which maintains forward motion with quarter notes for eight bars. The melody expresses Aurillio’s agitation in declamatory fragments of varied length, avoiding consistent movement by mixing a wide range of note values (b. 77-85). Agitation is heightened in the final four bars with two-note fragments leaping up successive fourths for repetitions of “pietà,” followed by four successive leaps plunging downwards for “lasso.” As in the previous example the arioso passage is clearly distinguished from the preceding recitative, with the melody becoming more rhythmic and tuneful, supported by movement in quarter and half notes in the bass. The melodic lines are more rhythmically varied than in recitative or aria styles, sometimes leaning towards one or the other but never settling into either.
Ex. 2-2b "Sù le spiagge Tirrene," third section, b. 66-88

Almen potesi, almeno Trovar dell' onde in seno Revergario al mio

fo-co, Almen speresi Allo spirar de venti Lieve ristorno à le mie fiamme-ar-

denti. Damì tu, bela de-a, Ch'in queste spume havesti già la cu-na Frà le

shift to arioso

calme del mar breve for-tu-na,

Frà le calme del mar breve for-

Pietà, pietà, las-so, pie-ta-te.
"Maledetto sia quel di" provides an example showing seamless shifts from C aria to recitative and then to arioso (Ex. 2-3). The piece is a rondo (analyzed in detail in Chapter 6) and the present example is the whole second unit ('B' section), about forty seconds of music. The shift to recitative does not involve a change of verse type or rhetorical voice, but articulates a new sentence which begins the second quatrains of the first episode ('B' section). Repeated notes express "Flagellato dal martello" (Afflicted by the blows of fortune, b. 23-24), followed by a gradually rising line that leads into a short concluding arioso phrase with a melisma for the final verse, "lamentandosi così" (lamenting thus:). If this passage were more extended it would probably become a shift to aria style, but here it provides only a local-scale rhetorical intensification, effectively setting up the return of the aria-style refrain. Although Tenaglia was especially fond of such frequent local shifts of style in response to the text, it is to some degree a standard feature of mid-century style. Later in "Maledetto sia quel di," the second episode ends with another shift to recitative for the last four verses, so altogether the piece has seven shifts of style within about three and a half minutes. This is a fairly representative average for Tenaglia, generally a little above the average for his contemporaries.
Another effective use of shifting styles is found in the fifth section of "Che ti resta ò mio core" (this piece is discussed in detail in Ch. 7). The section begins in a cheerful C aria style which expresses a change in the text from the lover's complaints about his situation to his defiant statement of what he intends to do about it. After repeating "ò morte, ò libertà" (either death or liberty!) three times, ending with fast-note upward moving melisms (Ex. 2-4, b. 101-106), the lover shifts to straightforward but emphatic recitative emphasizing his resolution to break the yoke of his lady's unreasonable cruelty (Ex. 2-4, b. 107-116). The recitative ends with a virtuosic melisma for the word "trionfar," after which cheerful aria style returns for more repetitions of the "ò morte, ò libertà" motto (Ex 2-4, b. 116-124). The two aria passages in this example lean towards arioso style, with fragmentation and many leaps in the melodic line, as well as a suggestion of rhythmic flexibility for the melismas on "libertà" and "trionfar" (b.
104, 105, 113, 123), but the melodic lyricism and forward motion provided by the bass sustain the predominance of aria character. Regardless of whether the passages are labeled as aria or arioso, the shifts of style between these and the intervening recitative is clearly audible.
Ex. 2-4 "Che ti resta, ò mio core" b. 101-124

Dunque mio core, ò morte ò liberté, ò morte ò liberté.

Rompa al fin l'aspro gio-gio che già mia fe-de av-

vin-se di mia don-na cru-del' in-fe-del-tà. E se non può mia sor-te, al-men la mor-te m'ín-

se-go à tri-on-far di cru-del-tà. Si, si, mio

co-re, ò morte ò li-ber-tà, si, si, si, si, ò morte ò li-ber-tà, ò

With a total of fifteen shifts of style, the cantata "Doppo che la magia" is somewhat extreme even for Tenaglia. Six of these shifts are momentary responses to individual verses or couplets within the piece's eight principal sections. In addition, brief echo effects contained within 6/2 aria sections are in effect arioso interruptions, adding still more segmentation (and challenges for the singer) in this complex piece. The fifth main section begins with four ottonari stating the lover's complaint, addressed to the surrounding mountains, of the unfair adversity of fortune (Ex. 2-5a, b. 82-92). The first two verses are set as arioso, with a melodic line using many repeated notes and having no particular tunefulness, although continuous forward motion in the bass shades the passage towards aria style. Indeed, following a brief continuo interlude (b. 87-89) the melody takes on a more tuneful character for next two verses which might be described as crossing over into aria style (b. 89-92). Two narrative versi sciolti follow, marked with a clear cadence and shift to recitative (b. 93-97). The narrative includes an ingenious twist, incorporating the echo from the mountains, which the naive lover mistakes for the voice of his unresponsive girlfriend, repeating the lover's final word, "infelice," reversing its meaning by leaving off the first syllable: "Così disse, è taque/e solo replicar s'udì: 'Felice, felice.' " (Thus he spoke, and became silent, and there was only to be heard the mocking reply: "happy, happy.")
Ex. 2-5a "Doppo che la magia" b. 82-97

Following a pause the continuo interlude heard earlier returns, a fourth higher and extended by one measure, introducing a tuneful aria setting of *ottonari*, the fourth of which ends with an interjection by the lover (Ex 2-5b):

Bella ninfa al dolce nome  
Ch’a lui fù sempre crudele  
Il pastor troppo fedele  
Esclamò: 'Chi m’ode? E come?

(To the beautiful maiden with a gentle name, who was always cruel to him, the too faithful shepherd exclaimed: "Who is listening? And how?").
Aria character begins to dissipate for the third verse (b.105-107), with repeated notes and a dramatic melisma stopping on a high A♭. Motion is suspended for the lover's exclamation in two short fragments (“chi m'ode?”), preceded and followed by rhetorically expressive rests, clearly completing the shift to dramatic arioso (b. 107-108). The interruption is too brief to establish a shift to recitative, and forward motion resumes immediately as the two verses are repeated. The repetition begins as a transposition down a fifth (b. 109), but the melisma on the final syllable of "esclamò" is extended, and the exclamations gain dramatic emphasis in four sequentially ascending repetitions (Ex. 2-5b, 111-113). Thus in this passage the change from aria style to arioso is a transition by degrees rather than a clear shift, reflecting a sensitive rhetorical expression of the text.

Ex. 2-5b "Doppo che la magia" b. 98-114
The above examples show the flexibility of mid-seventeenth century melodic style, providing composers with a broad palate of expressive possibilities at every level of scale and with any degree of contrast. Tenaglia’s exploitation of the possibilities of shifting styles is particularly striking, and as mentioned earlier this is one of the reasons for his choice as the principal representative composer in this study, but the practice is a hallmark of mid-seventeenth century vocal chamber music and features to some degree in the works of all the leading Roman composers of the time. In general this flexibility is a reflection of the still strongly embedded values of the *secon da pratica*, which are in fact enhanced in comparison with earlier monody by the more varied melodic palate. An important trend in the 1660s and 70s, leading into the late Baroque, is the weakening of *secon da pratica* values, as finely nuanced rhetorical text expression was gradually displaced by purely musical values and increasingly standardized formal structures. The tunefulness and opportunities for virtuoso display of aria style came to be treated as ends in themselves, and fine shadings of arioso and small-scale shifting of styles lost their usefulness. Arias became less important as vehicles for varied rhetorical expression, instead dwelling on one or two affects, while the principal role of recitative became largely restricted to providing narrative context for the arias. Of course these developments went hand in hand with the development tonal language and concepts of form, which are the subject of the next two chapters.
Chapter 3

Musical language in the mid 17th century: Tonal language

The melodic features discussed in the previous chapter must be understood within the context of both their relationship to text and the tonal language on which melodic practices are based. The development of functional tonality in the course of the seventeenth century led to the gradual predominance of "directed" harmonic movement, generating forward motion through emphasis of dominant-tonic and other forward-moving progressions. At mid-century functional tonality was not fully established, and harmonic movement reflecting modal and rhetorical concepts contributes to the sound of the music, especially in comparison with later music in which the procedures of functional tonality were more clearly and predictably established.

Mid-seventeenth century tonal language has often been referred to as a mixture of modal and "tonal" elements, but few scholars have attempted to describe how these elements co-exist and interact. In her study of Carissimi’s cantatas, Gloria Rose remarked without further comment that "Tonality, an accomplished fact by this time, gives a basic coherence to Carissimi’s cantatas."

Some scholars have passed off mid-century practice as merely a rudimentary version of common-practice tonality, regarding those passages which seem irrational or weak according later practice as signs of composers’ lack of skill at an early stage. Manfred Bukofzer remarked that "In contrast to the empirical and not yet tonally directed progressions of the early baroque, the chords of the new

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[bel canto] style outlined a rudimentary tonality by an annoying insistence on the IV-V-I or II°-V-I cadence in closely related keys." Many passages do indeed consist of series of short phrases involving little more than stock cadence patterns, and the music's tonal language appears very simple if nothing more is taken into account. From today's perspective the logic of functional tonality is readily identifiable in these frequently occurring cadential chord progressions, but other aspects of harmonic movement have not been as well understood. Bukofzer's description overlooks larger-scale structural design in the interrelationships among phrases, as well as harmonic movement which serves the purposes of rhetorical expression rather than functional tonality. Much of the music simply sounds more interesting than his assessment suggests, and this cannot be entirely attributed to melodic elements.

More recent studies have examined the principles governing harmonic movement in seventeenth-century music based on traditional modal/hexachordal concepts. Beverly Ann Stein described Carissimi's tonal language, basing her approach on studies of Monteverdi's tonal language by Eric Chafe, Carl Dahlhaus, and Susan McClary. Dahlhaus and Chafe describe the harmonic expression of mode in Monteverdi's music through cadential degrees, while McClary's study focuses on the projection of mode through melodic shapes.


outlining diapente and octave species. Stein shows that these two forms of modal
expression are important factors in Carissimi’s tonal language, and argues that
his methodical and systematic practices are well suited to provide a frame of
reference for comparisons with the music of his contemporaries.⁴ I have accepted
Stein’s approach as one of the points of departure for my analyses in Chapters 6
and 7, and will summarize her description of Carissimi’s tonal practice.

In the theoretical framework outlined by Stein, modes are projected
within what Dahlhaus calls a “closed society” of six component keys, which
 correspond to the six pitches of a hexachord.⁵ These can be organized as
 sequences of fifths, with fa and mi as their flattest and sharpest positions (for
 example, F C G D A E). Dahlhaus and Chafe show how the cadence degrees
 within Monteverdi’s madrigals generally fit within a single hexachord, with
 occasional excursions to an adjacent hexachord.⁶ Although this framework is
directly based on Dahlhaus and Chafe’s observations of Monteverdi’s music
rather than on theoretical writings of his time, it works well as a basis for
understanding many features of seventeenth-century tonal language.

Stein found that in Carissimi’s music four basic tonalities can be
distinguished by their cadence patterns within a hexachord, and each can appear

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⁴ See Beverly Ann Stein “Between key and mode,” 64.

⁵ See Carl Dahlhaus, ibid. 299ff..

⁶ That is, a piece in which the pitches of the natural hexachord (F C G D A E)
predominate might include sections with cadences to B, requiring what can be termed
"mutation" to the pitches of the durus hexachord (C G D A E B), or cadences to B♭
requiring "mutation" to the mollis hexachord (B♭ F C G D A). This does not mean that the
cadence degrees evolved directly from hexachordal solmisation, but is rather a fact of
the system of modes, as the six pitches of the natural hexachord correspond to the six
modal finals in the natural system. The six pitches also correspond to the system of
principal keys in tonal harmony: tonic, sub-dominant, dominant, parallel, parallel sub-
dominant, and parallel dominant.
at various transposition levels ranging from three-flat to three-sharp systems. Relationships of harmonies within hexachordal "societies" are more flexible than the clearly defined hierarchy of harmonies oriented around a tonic of later tonal practice. Harmonic patterns overlap with (or include) later tonal practice in the IV-V-I approach to cadences, but otherwise frequently involve sequences which would be considered weak or irrational in later music. Such harmonic movement is usually associated with rhetorical expression of the text.

The relationship of harmonic movement to rhetorical expression is most directly related to the central rhetorical concept of antithesis, which is harmonically expressed in the relationship of durus and mollis, or sharp and flat. In general terms, "hard" affects such as strength, severity, harshness, and cruelty contrast with "soft" affects of weakness, mercy, love, and supplication. Certain affects are more ambiguous or inconsistent in their durus-mollis associations, such as pleasure and pain or joy and sadness, and the affective connotations of some harmonies and keys shifted in the course of the seventeenth century. Affective associations of harmonies are clarified or reinforced by other musical elements such as rhythm, melodic shape, and tempo. For example, durus harmony (especially with G as the final) is often associated with joy, fun, and light-hearted moods, as in Monteverdi’s Scherzi musicali of 1607, with eleven of eighteen pieces projecting a clear mixolydian mode on G. However, a major-type mode on G was also frequently used to express affects connected with fighting and warfare, most

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8 For an overview of this topic in connection with Monteverdi’s works See Eric Chafe, Monteverdi’s Tonal Language, 53-55.
famously in the *stile concitato* passages of Monteverdi’s *Combattimento di Tancredi et Clorinda* (1624), the influence of which can be found in agitated music through the end of the century. Stein notes that the opening sections of Carissimi’s *Jephte* provide a good example of G mixolydian representing alternatively joy and anger.⁹

In the course of the seventeenth century, development of the concept of major-minor antithesis was itself a significant factor in the affective associations of harmonies. Although Zarlino (1573) distinguished between the "gay and lively" qualities of the major-type modes (Lydian, Mixolydian and Ionian) and the "sad and languid" qualities of the minor-type modes (Dorian, Phrygian, and Aeolian), and Lippius had outlined the theoretical formulation of major-minor tonality by 1612, this remained in the realm of controversial speculation for almost another century.¹⁰ While the association of *durus* with major and *mollis* with minor seems intuitive to modern ears, the connections did not always apply directly until after the mid-seventeenth century.¹¹ However, the important consideration is that for the composers of the generation of Carissimi and Tenaglia affective associations of harmonies often took precedence in determining harmonic motion over "purely musical" concepts of functional harmony.

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⁹ Beverly Ann Stein ”Between key and mode: tonal practice in the music of Giacomo Carissimi,” 263-4.


Just as Chafe notes in the music of Monteverdi, cadence levels in Carissimi’s pieces normally remain within the range of a single hexachord, with chords from adjacent hexachords sometimes touched on but rarely as cadence degrees. In addition, Stein found that most of Carissimi’s pieces have patterns of cadences involving the four central degrees of their main hexachord, and these patterns are consistent enough to demonstrate a systematic approach to tonal structure.\(^{12}\) According to Stein’s findings, Carissimi’s music expresses two principal minor-type modes and two major-type modes. The minor types conform to traditional dorian and aeolian designations, and the major types to ionian and mixolydian.\(^{13}\) Each of these four modes occur at various transpositions, and although with few exceptions Carissimi used only the traditional key signatures of the naturalis and mollis systems, his pieces use systems (transpositions) ranging from three flats to three sharps. Finals used by Carissimi are C, D, E, F, G, A, and B♭ (no pieces on B or E♭), and both major and minor types occur on all seven finals, making a total of fourteen "keys" represented among Carissimi’s works. In Stein’s formulation of Carissimi’s tonal system, each of the four modal types is frequently expressed by a characteristic


\(^{13}\) The theoretical basis for the reduction to four modes from the twelve modes as formulated by Glarean, and eventually to the two modes in the 24-key major-minor system can be traced in the treatises of various theorists from Zarlino through Heinichen (see Joel Lester, Between keys and Modes, 7-19). By the early 17th century modal distinctions were often blurred, and new systems were also sometimes used for naming the modes, by Zarlino, Kircher, and others (see Harold S. Powers, et al. "Mode," Section III, pt. 5, in Grove Music Online; and Eric Chafe, Monteverdi’s Tonal Language, 38-43). Chafe discusses Kircher's merging of concepts of plagal and authentic with transposed and untransposed modes, a feature shared with Banchieri (ibid., 43).
pattern of four cadence levels, two of which are "primary," and the other two "secondary." The triads of the two primary cadence levels define the modal octave between them, and are prominent in harmonically stable areas in the music, normally including opening and closing phrases. Secondary cadence levels represent less stable levels of the mode, and tend to be emphasized in internal phrases. All four cadence degrees together define the four central pitches of the principal hexachord of the piece. Cadence degrees for the four untransposed modes can be diagramed as follows:

<table>
<thead>
<tr>
<th>Minor types:</th>
<th>Dorian</th>
<th>Aeolian</th>
</tr>
</thead>
<tbody>
<tr>
<td>cadence levels</td>
<td>primary secondary</td>
<td>primary secondary</td>
</tr>
<tr>
<td>D and A</td>
<td>C and G</td>
<td>A and D</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Major types:</th>
<th>Ionian</th>
<th>Mixolydian</th>
</tr>
</thead>
<tbody>
<tr>
<td>cadence levels</td>
<td>primary secondary</td>
<td>primary secondary</td>
</tr>
<tr>
<td>C and G</td>
<td>D and A</td>
<td>G and C</td>
</tr>
</tbody>
</table>

Thus, for both minor-type modes within the natural hexachord, D and A are the principal cadence degrees and C and G are the secondary degrees, while the reverse is the case for the major-type modes, C and G primary, D and A secondary:

**minor-type:**

- F __C__ G __D__ A __E__
  - C secondary
  - D primary

**major-type:**

- F __C__ G __D__ A __E__
  - C primary
  - D secondary
The whole system is transposed for other hexachords, and thus the system can be expressed in terms of cadences on the degrees of modal scales:¹⁴

<table>
<thead>
<tr>
<th>Minor types:</th>
<th>Dorian</th>
<th>Aeolian</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>primary</td>
<td>secondary</td>
</tr>
<tr>
<td>cadence levels*</td>
<td>i and v</td>
<td>VII and IV</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Major types:</th>
<th>Ionian</th>
<th>Mixolydian</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>primary</td>
<td>secondary</td>
</tr>
<tr>
<td>cadence levels</td>
<td>I and V</td>
<td>ii and vi</td>
</tr>
</tbody>
</table>

* Roman numerals used here follow the practice of modern harmony textbooks of signifying major triads with upper case numerals and minor triads with lower case.

In opening phrases one or several cadences on the final are normally followed by one or several cadences on the other primary level. Particularly characteristic of Carissimi’s music are beginnings of sections in aria style restating the opening phrase in transposition (with the same text) a fourth or fifth higher or lower. This has the effect of clearly stating both harmonically and melodically the primary cadence levels and the principal modal octave of the piece. Phrase transpositions are also characteristic of concluding sections, usually in reverse order from those of opening sections, but frequently only the level of the tonic is present (see example 3-1). Opening melodic phrase transpositions are less the norm in the music of Carissimi’s contemporaries, but harmonic structure

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¹⁴ The hexachord system is used in transpositions ranging from the two-flat to the two-sharp systems. Hexachords beyond the naturallis, durus, and mollis, that is, for example hexachords melodically expressed as beginning on B♭ or D, were recognized as early as the fourteenth century in the Berkeley treatise (Ellsworth anonymi, US-BEm 744; c.1375). see Jehoash Hirshberg, ”Hexachord,” In Grove Music Online.
featuring cadences to the primary degrees in opening and closing passages is common to all composers.

**Example 3-1:** Carissimi - "Sempre m'affliggo più" opening refrain (aeolian mode on g)
The V level in dorian mode is minor but the concluding chord of the cadence to that degree is frequently altered to major.\textsuperscript{15} According to Stein, the major or minor quality of secondary (unstable) levels, as well as the order in which they appear, does not seem to be a factor in defining tonal structure.\textsuperscript{16}

Several other variants in the basic cadence patterns are also common. Pieces with slower harmonic rhythms, usually in recitative or arioso style, frequently open with a phrase on an extended tonic chord, followed by one on the other primary chord, omitting one or both cadence patterns. In aeolian or mixolydian pieces, normally opening with the primary levels of I and IV, the IV is often replaced by V as is the norm in later tonal practice.\textsuperscript{17} The dominant chord frequently plays an important role in aeolian mode as the level of the phrygian cadence. Aeolian mode is discussed by Zarlino and other theorists as incorporating the character and function of the phrygian mode, which traditionally included associations with affects of sadness and lament.\textsuperscript{18} As will be seen in several of the analyses in Ch. 6, this occurs with particular frequency in Tenaglia's works, for example in the refrain unit of the rondo "Perche aprite col bel riso" (see Ch. 6, p. 13-17).

\begin{flushright}
\textsuperscript{15} Practice of concluding minor-mode phrases with a major triad in mid-seventeenth century music has not been studied in depth. Both the Tractus compositionis augmentatus, c1657, and the Ausführlicher Bericht (s.d.) of Christoph Bernhard include brief discussions of the practice, stating that thirds at the end of a composition should always be major, but that in internal cadences thirds can be minor if the concluding bass note is re or mi. See Walter Hilse, ed. & trans., "The treatises of Christoph Bernard," in The music Forum, vol. 3, ed. W. Mitchell, NY, 1973, 67-69.

\textsuperscript{16} Beverly Stein, "Between key and mode...," 81-3.

\textsuperscript{17} ibid., 83.

\textsuperscript{18} ibid., 315, etc.. Stein in fact frequently refers to the "a aeolian/phrygian" mode.
\end{flushright}
The cadence patterns described above are most consistently found in eight keys, which Stein defines as Carissimi’s core tonalities. Minor-type pieces with D as their final express the dorian mode untransposed, and those with C as their final normally express the same mode transposed to the 2-♭ system. Likewise, finals of A and G normally express the aeolian mode. The C and G finals form a dorian/aeolian pair in the 2-♭ system which can also function as a dorian/hypo-dorian pair. In the same way D and A finals form a pair in the natural system, an exact transposition of the C and G pair. The same relationships form major-type modal pairs (ionian and mixolydian, or ionian and hypo-ionian) on B♭ and F in the 2-♭ system, and C and G in the natural system.

<table>
<thead>
<tr>
<th>minor-type finals: C Dorian/2♭</th>
<th>G Aeolian/2♭ (Hypo-dorian)</th>
<th>D Dorian/nat.</th>
<th>A Aeolian/nat. (Hypo-dorian)</th>
</tr>
</thead>
<tbody>
<tr>
<td>major-type finals: B♭ Ionian/2♭</td>
<td>F Mixolydian/2♭ (Hypo-ionian)</td>
<td>C Ionian/nat.</td>
<td>G Mixolydian/nat. (Hypo-ionian)</td>
</tr>
</tbody>
</table>

Thus the core group consists of two pairs of minor keys and two of major keys, one pair of each type in the natural system, the other being a transposition down two 5ths to the two-flat system. It is notable that Carissimi’s core keys avoid the one-flat system. The core keys occur more frequently than the non-core keys, with the exception of the almost complete absence of major-type pieces on B♭.

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19 As Stein notes, while Carissimi continued to use only the one-flat key signature, which traditionally indicated the one-flat system, it is almost always used for pieces in the two-flat system, the second flat being consistently indicated with accidentals. This extension of the meaning of the one-flat key signature is not a particular feature of Carissimi’s music or of his time, as it had begun to evolve by the end of the sixteenth century. See Eric Chafe, *Monteverdi’s Tonal Language*, p 22-31.
and the frequency of minor-type pieces on E and major-type pieces on A. (see Table 3-1)

Table 3-1. Carissimi’s keys by order of number of pieces (core keys in boldface)

<table>
<thead>
<tr>
<th>minor-type (70%)</th>
<th>G (33)</th>
<th>C (16)</th>
<th>A (16)</th>
<th>D (10)</th>
<th>E (10)</th>
<th>F (1)</th>
<th>B♭(1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aeolian</td>
<td>2-♭ system</td>
<td>Dorian</td>
<td>Aeolian</td>
<td>Dorian</td>
<td>both</td>
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<td></td>
<td>A (16)</td>
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<td>nat. sys.</td>
<td>nat. sys.</td>
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<td></td>
<td></td>
<td>## sys.</td>
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<tr>
<td>major-type (30%)</td>
<td>F (11)</td>
<td>A (10)</td>
<td>G (6)</td>
<td>C (6)</td>
<td>D (2)</td>
<td>E (2)</td>
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<tr>
<td>Mixolyd.</td>
<td>2-♭ system</td>
<td>both</td>
<td>Mixolyd.</td>
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<td></td>
<td>nat. sys.</td>
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Aeolian mode on G was Carissimi’s clear favorite. The paradigm for this mode results in the following cadence degrees:

**Aeolian mode on G:**

\[ g \quad c \quad / \quad B♭ \quad F \quad / \quad c \quad g^{21} \]

(stable area / unstable / stable area
(secondary) / (primary) / (primary)

Carissimi’s next most frequent key is Dorian on C:

**Dorian mode on C:**

\[ c \quad g \quad / \quad B♭ \quad F \quad / \quad g \quad c \]

(stable area / unstable / stable area

---

20 These totals are mine, and exclude pieces which exist in more than one key or are of questionable authenticity, reducing the total number of pieces to 125 from the 139 listed in Grove’s Dictionary works list. Stein does not say how many pieces she found in each key, and only gives the following order of frequency: g a e c d F G A B♭ C F D E. This is the order given by Gloria Rose but differs in several places from the order which I have found. Since by my count the "non-core" key of e is substantially less represented (10 examples) than c (17 examples), it seems possible that Stein (or Rose) interchanged these two keys. I can find only one piece in B♭ but six in C, so these must have been reversed as well. Otherwise the differences do not seem significant. See Andrew Jones, “Carissimi, Giacomo,” in Grove Music Online; and Gloria Rose, "The Cantatas of Carissimi," 130.

21 Because each of these pitch levels represents cadences in a "key," the major or minor quality of which is determined by the notes of the mode, pitch-letters are given in upper or lower case to signify major or minor, according to modern convention. Reversal of the order of the primary levels between opening and closing sections reflects the order in which these cadence levels are normally emphasized in closing passages.
Aeolian mode on A and dorian mode on D, also well represented among Carissimi's pieces, function as a pair exactly like the G and C pair, at a transposition level two fifths higher to the natural system:

**Aeolian mode on A:**  
\[
\begin{array}{c}
a \\
d \\
G \\
C \\
d \\
a
\end{array}
\]
stable area/stable area

**Dorian mode on D:**  
\[
\begin{array}{c}
d \\
G \\
C \\
a \\
a \\
d
\end{array}
\]
stable area/stable area

Cadence degrees within each of these two pairs of keys share the same principal pitches (C - G in the 2-flat system, and A - D in the natural system), and the same chords for both the stable and unstable areas. Keys of the same type are differentiated by their finals and the ordering of the cadence levels in the stable opening and closing phrases.

Although the major-type keys in the core group are less well represented among Carissimi's surviving pieces than the minor types (especially B♭, which is avoided almost entirely), Stein found their pairing to function in the same way. Ionian on B♭ is paired with mixolydian on F:

**Ionian mode on B♭:**  
\[
\begin{array}{c}
B♭ \\
F \\
C \\
g \\
F \\
B♭
\end{array}
\]
stable area/stable area

**Mixolydian mode on F:**  
\[
\begin{array}{c}
F \\
B♭ \\
C \\
g \\
B♭ \\
F
\end{array}
\]
(or Hypoionian) stable area/stable area

Just as with the minor-type modes, the major-types on C and G are transpositions to the natural system:
Cadence patterns in keys which are not included in the core group are less consistent. Pieces in minor-type on E, which is well represented among Carissimi’s pieces, can represent either aeolian (# system) or dorian (## system), or a mixture of both, and some are simply ambiguous in their harmonic expression of modal characteristics. Likewise, major-type pieces on A can represent either mixolydian (## system) or ionian (### system), and in a few cases show what Stein calls "true major" characteristics. Only a few examples of pieces in the other non-core keys survive (E and D major-type, F and B♭ minor-type), most of which are also ambiguous in their modal characteristics.

The cadence patterns are most clearly recognizable in self-contained aria and arioso-style sections of Carissimi’s oratorios and cantatas. Dorian and aeolian remain distinct in their harmonic expression, as do mixolydian and ionian modes. The 24-key major and minor harmonic system became fully established when the two modes in each pair were fully merged, minor favoring characteristics of the dorian mode and major favoring characteristics of the ionian mode. Deviations from the modal cadence patterns sometimes lean towards later functional tonality, but also sometimes reflect earlier traditions. Cadences to V in final sections of aeolian and mixolydian pieces suggests later practice, except that the minor quality of V is usually maintained in aeolian pieces. On the other hand minor-type pieces often have cadences to III in stable

---

22 Beverly Stein, "Between Key and Mode...," 103-4.
sections, the *repercussio* of the hypodorian and hypoaeolian modes in Renaissance practice, often juxtaposed with cadences to the tonic or even taking their place in opening sections. The relationship of these two harmonies is of course also that of minor tonic to relative major, but the chord on the third degree is also one of the *cadenzi regolari* in the hierarchical ordering of cadence points of both Zarlino (1558) and Johannes Lippius (1612), and the substitution of III for the tonic chord is the characteristic feature of the familiar Romanesca pattern.\(^{23}\)

Carissimi’s tonal practice has much in common with that of his contemporaries, but substantial differences emerge in comparison with Tenaglia’s practice, and will also probably emerge when future scholars make detailed comparisons with the practices of other composers. Carissimi was well chosen as the first composer for such detailed study because rigorous order, system, symmetry, and consistency are hallmark values of the Jesuit culture of which he was the prime musical representative of his age. It might be expected that the music of composers with less of a vested professional interest in those values might not show such readily identifiable patterns in their compositional practices. This is certainly the case with Tenaglia, as the cadence patterns which Stein found with such consistency in Carissimi’s music are not often clearly present in Tenaglia’s pieces, nor is the association of specific modes with a set of core keys. Table 3-2 shows the number of Tenaglia’s surviving solo works in each

\(^{23}\) “Primary fugue and cadence is made on the prime of the mode’s own triad, secondary on the highest note of the triad, tertiary on the mediant.” Johannes Lippius, *Synopsis Musicae Novae*, fol. 13r, quoted in Joel Lester, *Between Key and Mode*, 42. The emphasis of cadences to the third degree also feature prominently in Luis Milan’s didactic fantasias in modes I and II (*El Maestro*, 1535).
key, revealing several clear differences in comparison with Carissimi’s practice (compare with Table 3-1).

**Table 3-2.** Tenaglia’s keys by order of number of pieces (75 pieces examined)

<table>
<thead>
<tr>
<th></th>
<th>minor-type (50%)</th>
<th>major-type (50%)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>e (15) # or ##sys.</td>
<td>B♭ (14) 2-♭ sys</td>
</tr>
<tr>
<td></td>
<td>a (8) # system</td>
<td>C (5) nat. sys</td>
</tr>
<tr>
<td></td>
<td>g (6) ♭ or 2-♭ systems</td>
<td>D (5) ## system</td>
</tr>
<tr>
<td></td>
<td>c (4) 2-♭ system</td>
<td>A (5) ## or ### sys</td>
</tr>
<tr>
<td></td>
<td>d (2) nat. sys.</td>
<td>F (3) 2-♭ system</td>
</tr>
<tr>
<td></td>
<td>f (2) 3-♭ system</td>
<td>G (2) nat. or # systems</td>
</tr>
<tr>
<td></td>
<td>E♭ (2) 3-♭ system</td>
<td>E (2) ### system</td>
</tr>
</tbody>
</table>

Most obvious is the equal representation of major-type and minor-type pieces among Tenaglia's works, in comparison with Carissimi's decided preference for minor-type modes (70%). This in itself reflects a difference in the two composers' musical personalities, and Tenaglia's affinity for cheerful affects, in contrast with Carissimi’s preference for serious and lamenting affects, is an important characteristic that will be discussed in Ch. 6. Also notable are differences in key preferences. Minor-type pieces on E are the best represented among Tenaglia's pieces, but are fifth in order of preference for Carissimi and not one of his group of "core keys" as formulated by Stein. Even more striking is Tenaglia's large number of major-type pieces on B♭, a key almost entirely avoided by Carissimi, and Tenaglia's small number of pieces on F, Carissimi’s favorite major key. Appendix I-d lists the cadence degrees in fifty-two pieces by Tenaglia for comparison with the mode-defining cadence patterns which Stein found in Carissimi's works. Although most of Tenaglia's opening and closing sections have cadence sequences at least similar to Stein's patterns, almost none fulfill her paradigms completely. Perhaps more significantly, Tenaglia's pieces in the "core keys" do not avoid the one-flat and one-sharp systems, as Stein found.
was the case for Carissimi. All of Tenaglia’s minor-type pieces on A favor the dorian pattern (one-sharp system) rather than aeolian, as the IV level is never strongly present and there are far more cadences to V (minor) in opening and closing sections. Only one of Tenaglia’s minor pieces in G (“Nò che non basta”) clearly favors the Carissimi’s aeolian pattern, the rest appearing to conform more to the dorian cadence pattern. All but one of Tenaglia’s major-type pieces in B♭ favor the ionian cadence pattern (2-♭ system), as would be expected in Stein’s system, although as noted there are almost no pieces in this key by Carissimi for comparison. Tenaglia’s minor-type pieces on E, his best represented key, are about equally divided between the dorian and aeolian cadence patterns. This is also the case for Carissimi, since as Stein noted consistent mode-key associations do not apply outside of his system of core keys.

While the work of Stein, Chafe, Dahlhaus, and others has greatly increased our understanding of seventeenth century tonal practice, more work needs to be done before the full significance of the differences between Carissimi’s and Tenaglia’s practices can be evaluated. Yet it is clear that for both composers choices of cadence degrees, which have a discernible effect on the way their music sounds, were as much determined by modal considerations as those of functional tonality. The above discussion will provide the basis for comments on Tenaglia’s tonal practice in the analyses in Ch. 6, but leaves many unanswered questions that future scholarship will hopefully address.
Chapter 4

Musical language in the mid 17th century: Form

1. The mid-century cantata

One of the important events in music of the mid-seventeenth century is the emergence of forms of the sonata and cantata consisting of discrete self-contained movements organized in a logical sequence. In the late Baroque these forms became largely standardized, the cantata as a series of recitative-aria pairs broken at dramatic focal points by sections of arioso or "recitativo accompagnato." Recitative sections are shorter than arias and primarily in narrative style, and most of the arias are in ternary form (ABA). This became the dominant format for vocal chamber music by the 1680s, exemplified by the cantatas of Alessandro Scarlatti, and remained so in many contexts through the end of the eighteenth century. This form was the end result of a gradual shift in the relationship between recitative and aria styles, begun in the early seventeenth century but with a critical turning point occurring during the middle decades of the century.

In early monody passionate and sensitive rhetorical text expression is almost exclusively the role of recitative, which had indeed been developed specifically for that purpose, while aria style normally expresses light or cheerful affects more generically, and provides vehicles for virtuosic display. In late Baroque cantatas recitative is used much less for expressing strong emotion, serving primarily the role of setting the scene for arias, which carry the dual responsibilities of affective expression and virtuosic display. Seconda pratica
values had weakened, and sensitive musical setting reacting to local images, phrases, or words in the text was no longer a central issue. During the middle Baroque, however, for most composers *seconda pratica* values remained central, losing their grip only gradually. Composers sought to broaden the range of text expression by combining the possibilities of recitative and aria styles, through many shifts between the two, fully maintaining the importance of expressive recitative and making greater use of shadings of arioso (see discussion of melodic styles in Ch. 2). This resulted in the emergence of a new type of vocal chamber music, the direct forerunner of the late Baroque "cantata proper" but still clearly distinct from it, and equally distinct from monodic works of the early Baroque, both recitative and aria-style. These works are characterized by a formally diverse mixture of recitative, arioso, and aria sections or passages, with varying degrees of separation from one another.

While some scholars have considered these hybrid middle Baroque works merely as "pre-cantatas," the size of the repertoire and the number of proficient composers represented justifies recognition of a distinct genre, in which a crucial turning point in music history was played out over four decades. However, not all middle-Baroque vocal chamber works can be included in this genre. Many pieces are essentially self-contained arias, written entirely or almost entirely in aria style, usually with strophic repetitions. These are formally different from earlier "arie" in their tendency to have a greater number of sections and more shifts of meter and style, usually conforming to some recognizable permutation
of binary, ternary, or rondo form, as will be discussed below.\(^1\) These middle-Baroque arias frequently include short interjections of recitative and arioso passages, so that no sharply defined boundary separates them from the hybrid works, but most are so far from having obvious kinship with the late-Baroque cantata that it is useful to consider them as a separate sub-genre or category of mid-century vocal chamber music. Naturally some works fall in the boundary area, especially among arias that do not have strophic repeats and include interjections of recitative, but these are relatively few.

To the extent that sources can be dated, the aria-style works are in much the greater proportion in sources from before mid-century, with hybrid works becoming more common starting in the 1650s. The progression is clearly shown in manuscripts copied by Pasqualini between 1638 and 1676, and in autograph manuscripts by Marazzoli, dated between about 1637 and 1656.\(^2\) Hardly any of the manuscripts containing the works of Rossi (1597-1653) and Savioni (1606/8-1685) have been precisely dated, but two thirds of the works of both composers are short arias.\(^3\) However, Tenaglia was younger than either and yet the

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\(^{1}\) Most arias of the generation of Caccini and Rasi set each stanza in a single section or in binary form. Shifts of meter are infrequent, and pieces in ternary or rondo forms are rare.

\(^{2}\) The dating of Pasqualini’s autographs is discussed in Margaret Murata, "Further remarks on Pasqualini and the music of MAP," in *Studien zur italienisch-deutschen Musikgeschichte* 12 (1979), 132-34. The change of emphasis in Pasqualini’s manuscripts is particularly notable in the comparison between Barb. lat. 4221, compiled by 1638, and Barb. Lat. 4220, compiled by 1654. The dating of Marazzoli’s autographs is discussed in Wolfgang Witzenmann, "Autographe Marco Marazzolis in der Biblioteca Vaticana," in *Analecta musicologica* 7 (1969), 36-86. According to Witzenmann, the same trend observed in Pasqualini’s later manuscripts is found in those of Marazzoli, Chigi QVIII 178, 179, and 181.

\(^{3}\) See Robert Eisley, "The Secular Cantatas of Mario Savioni (1608-1685)," Diss., UCLA, 1964, 131.
proportion of the two types is about the same (see discussion of "E tu resti mia vita" in Ch. 6).

In addition to the two types of pieces just described, a third sub-genre can be distinguished, works featuring a predominance of recitative. These are sometimes given the appellations of recitativo, lettera amorosa, or lamento in the sources, and form a readily discernable overlap between vocal chamber music and opera, based on the tradition of operatic soliloquies.\(^4\) The most famous of all lamenti, Monteverdi’s archetypal "Lamento d’Arianna," exerted a wide-reaching influence which remains evident in many pieces from the middle of the century. However, as taste (or tolerance) for extended recitative declined in the 1630s and 40s, pieces entirely in recitative style became rare. While the "Lamento d’Arianna" and other laments of the early Baroque are entirely in recitative style, most of the pieces designated as a recitativo or lamento in mid-century sources contain portions of declamatory aria style or arioso.\(^5\) Margaret Murata notes that only five of Pasqualini’s several hundred compositions can legitimately be called recitative soliloquies, that is, consist entirely or almost entirely of recitative, and that the term recitativo designating numerous pieces in the Marazzoli sources refers only to the opening section of mixed-style cantatas.\(^6\) With only a few


\(^5\) It must be noted that many early Baroque recitativi and lamenti include occasional small-scale triple time rhythmic groupings, usually highlighting references to dance, singing, or celebration, and lasting no more than one or two beats. An example is found in the "Lamento d’Arianna" at the words "liete pompe superbe" (Malepiero ed. b. 50), and such passages can be seen as the seed from which the middle Baroque cantata style developed.

\(^6\) Margaret Murata, "The Recitative Soliloquy," 62.
exceptions, the same is true of the seventeen "lamenti" by Rossi identified by Caluori, including his famous "Un ferito cavaliero" and "L’Arione." While such pieces form a fairly distinct sub-genre on the basis of their texts, differentiation on the basis of musical style is more difficult.\footnote{Further discussion of recitative-dominated pieces in vocal chamber music is found in Robert Holzer "Music and Poetry in Seventeenth-Century Rome..." 266-76.} Unlike the many mid-century arias which include only short interjections of recitative, most mid-century recitativi and lamenti contain fairly substantial aria and arioso sections and thus are indistinguishable from other hybrid-style works on the basis of their musical style. It is important to note, however, that in these the most expressive moments are usually set in recitative or arioso, while aria sections bring moments of relief, in sharp distinction with the serious cantatas of the late Baroque. A significant number of such pieces are found among the works of Marazzoli, Rossi, and Carissimi, with a smaller number by Savioni and Caproli, while none survive by Tenaglia.

2. Terminology

The blurred lines of distinction between stand-alone arias and the hybrid works described above has resulted in a confusion of terminology in modern scholarship. During the seventeenth century no need was felt for systematic categorization of vocal chamber works, and they were variously referred to with such terms as "aria," "madrigale," "arietta," "canzonetta," "recitativo," "lamento," and "cantata," all used in various contexts to designate a variety of types of pieces, none with enough consistency to suit the needs of modern scholarship without distorting the meaning that the term carried in some of its seventeenth-
century applications. Some scholars have chosen to use the term "cantata" to refer to all types of mid-seventeenth century vocal chamber works, even retroactively including all early Baroque monody, but this generic use of the term masks the differences between the two broad categories of works just described. Such a broad application is a confusing alteration of the term's generally accepted meaning, and a distortion of the meaning that it carried in many seventeenth-century applications. Although the term was occasionally used in the seventeenth century in a vague generic sense, it was most commonly used with more specific meanings which varied according to time and place, and among

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9 The earliest description of the "cantata" as a distinct genre, as understood in most contexts ever since the early eighteenth century, is found in Giovanni Maria Crescimbeni's Comentari...intorno alla sua Istoria della vulgar poesia, 1702, a history of Italian literature. Crescimbeni was principally concerned with the literary aspect of the texts, but his description applies equally well to the musical settings:

...certain other types of poetry were introduced, which today are normally called 'Cantatas,' and which consist of verses [regularly rhymed and metered] and verses which are irregularly rhymed ("versetti," = verses that are less clearly defined), with a mixture of arias, sometimes for one voice, sometimes for more; and they have been and continue to be made of a mixture of the dramatic and the narrative. This sort of poetry is an invention of the 17th century, for in the previous century madrigals and other regulated [regularly metered?] compositions were used for music. (Translation R. K.)

"...s'introdussero per la musica certe altre maniere di Poesia, che comunemente ognima se chiaman Cantate, le quali sono composte di versi, e versetti rimati senza legge, con mescolamento d'arie, e talora ad una voce, talora a più; e se ne sono fatta, e fanno anche miste di drammatico, e di narrativo. Questa sorta di Poesie è invenzione del secolo XVII, peroche nell'antecedente per la musica servivano i madrigali, e gli altri regolati componimenti." (Quoted in Robert Holzer, "Music and Poetry in Seventeenth-Century Rome...," 229).

Crescimbeni also praised Bononcini and Alessandro Scarlatti as leading composers of cantatas in his time, and mentioned Stradella who was active in Rome from 1667 to 1677. Holzer shows that before Stradella's time the term was used only infrequently to refer to pieces with features similar to those of late Baroque cantatas (p. 229-240).
individuals.\textsuperscript{10} While the confusion of a broadened modern application of the term rarely arises among specialists who are familiar with the stylistic and formal pluralism of the repertoire, it is misleading for non-specialists and incidentally reinforces the skewed perspective of scholars who have viewed middle-Baroque vocal chamber works as being important only as primitive forerunners of the "cantata proper."

A terminology that has gained some currency in recent years has been proposed by Robert Holzer, accepting the term "cantata" for hybrid works showing a direct connection with the late Baroque cantata, and using the term "aria-canzonetta" for works of the other category.\textsuperscript{11} Holzer's terminology attempts to clarify the classification by designating the type of verse which is normally set in aria style, as opposed to versi sciolti which are normally set in recitative or arioso. The predominance of aria style in "aria-canzonettas" reflects the predominance of canzonetta verse in their texts, while the texts of "cantatas" include substantial portions of both versi sciolti and canzonetta verse. However, Holzer's terminology is not foolproof because composers sometimes went against the normal associations of melodic style and verse-type, and arioso passages can set verses of either type. While the "aria-canzonetta" designation is based on sound musicological reasoning, the simple designation "aria" is sufficiently clear in most contexts and is the one used in this study. In general usage this term does not have associations with any particular form, as does the


\textsuperscript{11} For a thorough discussion of the uses of the term "cantata" in its seventeenth-century contexts and in modern scholarship, see Robert Holzer, "Music and Poetry in Seventeenth-Century Rome...," Ch. 4.
term "cantata," so that it causes less confusion than the alternative of designating all seventeenth-century vocal chamber works as "cantatas."\textsuperscript{12}

3. Formal types of arias

Both arias and cantatas are extremely varied in their formal organization, and mid-century Roman composers' flexible approach to form makes the clear delineation of formal types difficult. Eleanor Caluori devoted a substantial portion of her study of Luigi Rossi's vocal chamber music to an attempt at defining clear formal classifications for arias.\textsuperscript{13} Because Rossi exerted considerable influence on his younger contemporaries, and because Caluori's study is the only thorough examination of the formal practices of any mid-century composer, her classifications provide a useful frame of reference for examining the formal characteristics of mid-century arias in general. Caluori divided Rossi's arias into four basic formal types: simple binary, ternary, rondo, and rounded binary. Each type has two or three sub-divisions, effectively resulting in a total of nine categories. Some of Rossi's pieces do not fit comfortably into any of the categories, or fit equally well into several, and the

\textsuperscript{12} In this study the term "cantata" is used only in reference to pieces which unambiguously fall into the hybrid category, including substantial sections of recitative.

\textsuperscript{13} Caluori used the designation "ariette corte," and "ariette di più parti" for cantatas, a terminology that has not been widely adopted. Holzer shows that Caluori's proposed terminology was based on a misunderstanding of the designations as they are used in the principal 17th-century source that provided the basis for the proposed application, I-BC MS. V/289. "Arie di più parte" appears only on the title page, in a list of the kinds of pieces which the manuscript contains, not attached to any of the pieces which fit meaning which Caluori proposed for the designation, while in fact some of those pieces carry other designations in the manuscript. The designation more likely refers to aria-canzonettas which are set in multiple sections of music, such as rondos. Holzer concludes that "Caluori's terminology introduces more problems than it solves and has no historical justification. Robert Holzer, "Music and Poetry in Seventeenth-Century Rome..." 243-5.
difficulty of classifying these pieces shows the flexibility of Rossi’s approach to form, and his creativity in responding to the formal and expressive characteristics of individual texts.

Most of Rossi’s arias have two musical units which are clearly distinguished in text and music, the various formal designs resulting from different repetition and recapitulation schemes of the two units. In ternary pieces the first unit is repeated at the end, and rondos are formed with both units repeated, the second unit with new text. Only a small number of Rossi’s pieces have three or more musical units, that is, new music composed for successive stanzas of the poem. (Most such pieces are non-strophic rondos, that is, A B A C A, instead of the strophic A B A B A rondo format favored by Rossi.)\textsuperscript{14} Triple meter predominates in all four of the formal categories, with arioso and recitative passages limited to short interjections, and duple-time passages that are clearly in aria style rather than arioso are infrequent. The numbers of Rossi’s pieces in each of Caluori’s formal categories are summarized in Table 4-1.

\textsuperscript{14} Throughout this study, in discussions of musical units or sections of pieces, capital letters refer to the main self-contained units, while lower-case letters designate subsections within principal units. The slash ("/") designates divisions between principal sections or between strophic repetitions.
Table 4-1. Formal categories of Rossi’s arias (215 pieces total)

**Simple binary**: A B, A B/ A B etc. (rarely AABB): 120 pieces (64 solo), 2 sub-categories
1. simple binary, one or more stanzas without refrain: 79 (39 solo)
2. simple binary, with closing refrain: 41 (25 solo)

**Rondo**: 54 arias (50 solo) and 10 cantatas in overall rondo form or including a rondo.
3 sub-categories:
1. strophic rondo (A B A B A): 33 arias and one within a cantata ("Da perfida")
2. rondo with strophic variations (A B A B’ A): 12 arias and 3 within cantatas.
3. non-strophic rondos (A B A C A): 9 arias and 2 within cantatas. 4 cantatas have an overall rondo design. All but one of Tenaglia’s rondos are of this type.

**Ternary form**: A B A or A B A/ A B A etc.) Smaller number of pieces: 22 (11 solo)
2 sub-categories:
1. Single stanza: 16 pieces
2. Strophic (whole A B A repeated with new text): 6

**Rounded binary**: Smallest number of pieces. 19 according to Caluori, but see discussion below regarding problematic classifications.
2-part design in which the close of the second unit is identical to or a variant of the opening and/or close of the first unit (both music and text).
In 13 pieces the reprise at end of second unit repeats both the opening and the close of the first unit, with or without variants: a b a’ / c a’. In the other 6 pieces the first unit does not use envelope design and the conclusion of the second unit repeats either the opening or closing of the first unit: a b / c b’ (4 pieces), or a b / c a (2 pieces).

2 sub-categories, differing by form of strophic repetition (only group with this division):
1. Both units repeated with all new text: same as typical in simple binary: 9 of 19 pieces (ex. "Disperati" & "Non mi fate")
2. First unit not repeated, additional text for 2nd unit only, but the original reprise verse concludes each new stanza: A b A’ / c A’ / c A’/. In many cases the distinction from rondo with altered refrain is blurred. (10 pieces)

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15 Cantatas by Rossi containing strophic variation rondos are "Giusto così," "Sopra conca," and "V’è, v’è."

16 Cantatas by Rossi containing non-strophic rondos are "Ombre fuggite" and "S’era alquanto."

17 See Eleanor Caluori, The Cantatas of Luigi Rossi, 228-230.
**Simple binary** (A B, A B/A B etc.)

Second units are usually longer than first units and begin with a change of meter, style, or tempo. First units are rarely subdivided, but second units are usually subdivided with internal shifts of meter or style in response to shifts of poetic meter or other organizational features of the text. Both units normally cadence to the tonic. Many poems begin with a quatrain to which is added a repetition of the first verse, and composers frequently add the repetition even when it is not present in the original poem. Usually the repeated text is set with the same or similar music as the opening, resulting in what Caluori calls "envelope design." (This is only a part of the requirement for Caluori's "rounded binary" classification, as is discussed below.) The closing of the second unit is normally an extended setting of the final verse or couplet of the poem stating a summarizing maxim or comment with repetitions and sequences, usually in triple time, frequently taking up more than half of the second unit. Short recitative or arioso passages are common for opening phrases or internal passages of second units, usually not separated from aria-style segments with a break. Ostinatos are rare in binary pieces, and when they occur are most frequently limited to a few statements of a descending tetrachord pattern.

**Rondo** (A B A B A or A B A C A; a few have more strophic episodes: A B A B A B A, etc.)

Rondo form is rarely found in early Baroque vocal chamber music, though it occurs frequently in opera prologues and finales. In the middle Baroque rondo became one of the most popular forms for stand-alone arias, accounting for about
a quarter of the surviving works of both Rossi and Tenaglia (see Table 2). First units (refrains) in rondos are normally shorter than second units and use a more concentrated tonal range, often limited to one or two keys besides the home key. First units are rarely segmented, except for the articulation of envelope design. Conclusions of first units normally have extended cadential passages with melismas, text repetition, sequences, and postponement of the dominant’s resolution, just as in second units of binary pieces. Second units (or episodes) often end away from the tonic and without a complete formal close, leading back to the repetition of the first unit. Changes of meter, style, or tempo normally come at the beginning of second units, as in binary form, and metric changes or shifts of style within second units are less common than in binary pieces. Where segmentation does occur it tends to be less distinct than in binary second units because it does not articulate the statement of the poem’s summarizing maxim. Instead segmentation normally corresponds to a division of the text at or near the middle of the section, most often dividing eight verses into two quatrains. Second units usually show increased harmonic activity in comparison with first units, avoiding the home key and using sequences of cadences ascending or descending by fifths. Ostinato, in either unit, is less infrequent than in binary pieces, and frequently takes up a whole unit rather than just a segment as in the other formal types. Strophic variation is not common, but where it occurs is normally in conjunction with an ostinato bass.

Only a small number of Rossi’s rondos are non-strophic (A B A C A). In these the third musical unit has the same characteristics as second units of strophic rondos, but can either use completely new material or material with
similar melodic motives, structural design, or tonal schemes, usually in response to similarities or differences between the strophes in the text.

In about one fourth of Rossi’s rondo pieces, recapitulations of first units are altered, extended, or shortened. Changes involve melodic variations, slight extensions, and new versions of the opening or closing phrase. Curtailment of the refrain unit normally sets one verse or couplet of the refrain in place of the full refrain, and only occurs in the internal statement(s) and not the last. According to Caluori, altered rondo refrains became much more common than exact repetitions in the generation after Rossi. \(^\text{18}\)

**Ternary form** (ABA, ABA/ABA etc.)

The formal characteristics of the two units in ternary form are the same as those described for rondo form. The main difference between ternary and rondo pieces is that in ternary form the entire ABA is repeated with new text for each new strophe (that is, ABA/ABA etc.), whereas in rondo the refrain text is repeated with each restatement of the first unit. Caluori also notes that in ternary pieces the first unit is rarely altered in its recapitulation, as is frequently the case in rondos. \(^\text{19}\)

**Rounded binary**

This is the most problematic of Caluori’s classifications, but its problems reveal some of the richness of formal procedure that is characteristic of the


\(^{19}\) ibid., 222.
repertoire. In rounded binary form the opening verse of the poem is repeated to conclude the second unit, in the same setting or one derived from the opening segment or phrase, and in most cases the opening is also repeated to conclude the first unit ("envelope design," as described for simple binary pieces). Rounded binary pieces thus often sound like rondos, especially when the repeated passage is long enough to sound like a refrain, which can result from repetitions of part or all of the opening verse or from repeating more than a single verse. Rondo first units almost always set more than a single verse, but are frequently rather short, especially among those by Rossi. The distinguishing feature is that the reprise is not a separate, closed unit but incorporated into the two larger units:

Rondo: \[A \ B \ A \ B \ A \text{ or } A \ B \ A \ C \ A\]

Rounded Binary: \[A \ || \ B\]

internal divisions: \[a \ b \ || \ c \ a^*\]

* Here and in the following discussion uppercase letters designate principal sections of rondo or binary pieces, and lowercase letters designate the sections in rounded binary pieces, which are sub-divisions of the two principal sections (but can sound like the principal sections of a rondo).

However, as the reprises are generally preceded by cadences, the distinction is often only apparent in the score, not in the way the pieces sound. (In fact the scores themselves are sometimes ambiguous, as will be discussed below.) In some cases the recurring segment is varied, which is also not uncommon in rondos. Opening segments of rounded binary second units normally bear no resemblance to the middle segment of the first units, making the equivalent of a non-strophic rondo \((A \ B \ A \ C \ A)\), which as noted above is relatively uncommon among Rossi’s rondos. The non-reprise portions of rounded binary pieces are
also sometimes shorter than the reprise segments, which is an exceptional circumstance in rondos. Caluori attached a great deal of importance to this feature, leading to some questionable conclusions. Distinctions are also sometimes blurred between rounded binary and simple binary, where the repeated material is varied beyond easy recognition. Caluori notes that arioso and short recitative passages, which are common in simple binary, are rare in rounded binary, but again these are not clear-cut deciding factors.

A few examples of pieces by Rossi will illustrate these formal categories and highlight the problems that result from attempting to define formal categories too precisely. "Difenditi amore" shows the overlapping between the rondo and rounded binary categories. The piece is found in three sources as a rondo, and in a fourth source the piece is copied in a form that could be interpreted as either rounded binary or ternary with a varied reprise. All four versions are identical except for the concluding section in I-Rvat 4175 (see scores for the two versions in Appendix III). The first unit begins with a nine-bar statement of the first verse establishing the tonic key, including word repetitions and a melisma, and the three remaining verses of the quatrain are concisely set in five bars (b. 10-14). A repeat of the opening verse derived from a portion of the opening segment concludes the unit (b. 15-20 = b. 5-9). The second unit sets two quatrains of text, but in only nine bars of music (b. 21-29). The "da capo" indication is clearly indicated in the rondo versions with an incipit of the opening at the end of the second unit, and two extra stanzas are copied separately to be sung with the second unit: A B A B A B A, with new text for each

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20 Rondo versions: F-Pn Vm 59, f. 119, I-Vnm IV 742 f.3v-6; I-Vnm IV 743, f 44v-51; rounded binary or ternary version: I-Rvat 4175, f 65v-69.
B (see Ex. 4-1). The I-Rvat 4175 version is identical to the other sources through both the first and second units (b. 1-20), but instead of a da capo indication adds a written-out altered version of the opening segment of the first unit. Thus the form is: a b a’ || c a” (see scores, Appendix II: compare Version 2, b. 29-38 with Version 1, b. 1-9). Although the two extra stanzas of text are not provided with this version, Caluori reasonably assumed that they can be added, giving a full form of a b a’ || c a” || c a” || c a”, which conforms to her second sub-category of rounded binary (see Table 4-1).

Ex. 4-1 Luigi Rossi, "Difenditi Amore," last page, F-Pn Vm 59, f. 120v.
The omission of eleven bars of the reprise is thus the only significant difference between the rondo version and the rounded binary version of "Difenditi amore." However, the setting of the two quatrains of the second unit (or first segment of the second unit in the rounded binary version) takes only nine bars (b. 21-29), which is shorter than the setting of the first unit. As noted above this is an exceptional circumstance for rondo second units, and in her concern for clearly defining the formal types Caluori was unwilling to accept this as a legitimate possibility. She determined that the rondo version of the piece is incorrect even though it is found in three sources, and should be altered to repeat only the opening segment of the first unit, taking the Rvat 4175 source as providing "proof of the correctness of this decision."21 Going a step further, the same situation in "Respira, core" led Caluori to conclude that the piece is wrongly copied as a rondo in all four of its sources.22 In F-Pn Vm7 59, it is clear that the piece is intended to conclude with the first unit as the last bar is a notated as a breve with a fermata, and the second stanza for the second unit is copied into the score under the bass line (see score, Appendix III). Even though there is no evidence to suggest that the piece is mis-transcribed in all of its sources, Caluori felt it necessary to rework the piece as rounded binary, and made her own version by awkwardly connecting the final phrase of the second unit with the final segment of the first unit to make a "petite reprise." She did however acknowledge that the possibility of the piece’s being a rondo cannot be


22 "Respira core" is found in F-Pn Vm7 59 f.137-37v, F-Pthibault H.P. 31 p.201-202, B-Bc F 664 p.59-61, and B-Bc 28072 p.60-62.
dismissed. In fact both "Difenditi amore" and "Respira, core" are musically effective as found in the sources, and the greater length of second units in rondos simply does not work as an invariable criterion for determining formal classification.

Thus neither of these pieces fall clearly into one of Caluori's formal categories. Similar problems can be found with other rondo-like pieces classified by Caluori as rounded binary, suggesting that her rondo category might be defined too narrowly. In fact the characteristics of all four categories must be understood to encompass a range of possibilities and exceptions, just as is the case with the distinctions between arias in general and cantatas.

Another problem occurs with several other pieces classified by Caluori as rounded binary. In "Rendetevi pensieri" (F-Pn Vm 59 f. 133) the first and last phrases of the first unit are musically and textually different, but the final phrase of the second unit combines the melody and text of the opening with a reworked version of the bass line of the closing of the first unit (see Ex. 4-2).

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23 ibid. 239-40 and Appendix III, 45.
All three phrases are little more than commonplace cadential formulas, and although the relationship between the opening and the conclusion of the piece is recognizable because of the shared melody and text, the relationship between these and the conclusion of the first unit is not likely to register to the listener. The correspondences are ingenious but subtle unifying elements, and Caluori's reasoning for classifying the piece as rounded binary rather than simple binary seems rather esoteric.\textsuperscript{24} Similarly, in "Quante volte l'ho detto" (GB-Lbm

\textsuperscript{24} ibid. 236-7.
Harl. 1265, f.105-106v.) the second unit does not conclude with a reprise of either the opening segment or the closing segment of the first unit (See Ex. 4-3). The final phrases of the two units differ in text, melody and bass, but the melody of the first unit conclusion could fit the bass of the second unit conclusion.\textsuperscript{25} Again Caluori proposes that this somewhat esoteric connection justifies rounded binary classification, but it is rather just coincidental to the fact that both phrases are standard cadential formulas.

Ex. 4-3: Luigi Rossi, "Quante volte l'ho detto"

The works of Tenaglia and his other contemporaries show a similar approach to form, differing in the proportions of their works in each formal category. All but seven of Tenaglia's fifty-seven surviving arias fit reasonably well into one of Caluori's formal categories, but with much less use of strophic repetition and a higher proportion rondo and ternary pieces. The

\textsuperscript{25} ibid. 238.
frequency of the formal types among the works of Rossi and Tenaglia is compared in Table 4-2. The percentages must be considered approximate because of the small sampling of pieces, especially for Tenaglia, but some differences in frequency are great enough to be significant. I have kept in a separate category Tenaglia’s seven arias that do not fit easily into any of Caluori’s formal categories, but have not attempted to reclassify Rossi’s problematic pieces such as those discussed above. Tenaglia’s "unclassifiable" pieces are simply multi-sectional through-composed arias, too short or containing too little recitative to be considered cantatas, and not clearly showing features of binary, ternary, or rondo form. I have also chosen to consider Caluori’s rounded binary category as a sub-category of binary.

Table 4-2 shows that Rossi preferred binary forms over rondo and ternary, while Tenaglia favored the reverse. The most striking difference between the two composers is in their use of strophic procedures. Pieces using strophic procedure in all formal categories are totaled in the fifth line of Table 4-2, including simple and rounded binary forms (AB AB etc.), rondo (ABABA), ternary (ABA ABA), and strophic variations in all three forms. While the vast majority of Rossi’s arias use some form of strophic treatment, this is only the case for a small number of Tenaglia’s pieces, including several pieces with free strophic variation that involve substantial modifications (see discussion of "Un pensier dal cor m’è uscito" in Ch. 6). It is particularly striking that none of Tenaglia’s rondos is

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26 Figures for Rossi are from Eleanor Caluori, *The cantatas of Luigi Rossi*, diss., 1972, 197-247. All of Tenaglia’s pieces are listed in groups according to formal types in Appendix I-c.
strophic, as are thirty-eight of Rossi’s forty-four rondos.\textsuperscript{27} (The greater use of ostinatos in rondos noted above for Rossi is somewhat the case in Tenaglia’s rondos, but never taking up a whole unit as occurs in several of those by Rossi.)

**Table 4-2.** Proportional distribution of formal types among works of Rossi and Tenaglia.
(Appendix I-c lists Tenaglia’s pieces in each formal type, with details of meter changes and formal structure of cantatas.)

<table>
<thead>
<tr>
<th></th>
<th>Rossi total 196 solos</th>
<th>Tenaglia 69 solos*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Binary (including rounded binary)</strong></td>
<td>78 40%</td>
<td>17 = 25%</td>
</tr>
<tr>
<td><strong>Rondo &amp; ternary</strong></td>
<td>rondo: 44 = 22%</td>
<td>rondo: 17 = 25%</td>
</tr>
<tr>
<td></td>
<td>ternary: 11 = 6%</td>
<td>ternary: 10 = 14%</td>
</tr>
<tr>
<td></td>
<td>total: 28%</td>
<td>total 39%</td>
</tr>
<tr>
<td><strong>Multi-sectional through-composed arias, not binary, ternary, or rondo</strong>\textsuperscript{28}</td>
<td>category not recognized by Caluori</td>
<td>7 = 10%</td>
</tr>
<tr>
<td><strong>Cantatas</strong></td>
<td>46 = 23.5%</td>
<td>19 = 27%</td>
</tr>
<tr>
<td><strong>lamenti and recitativi (all or almost all recitative)</strong></td>
<td>17 = 8.5%</td>
<td>none</td>
</tr>
<tr>
<td><strong>Strophic (including strophic variations, not including cantatas with enclosed strophic arias)</strong></td>
<td>binary: 68 rondo: 38 ternary: 6 total: 112 = 57%</td>
<td>binary: 7 rondo: 1 ternary: 1 Total: 9 = 13%</td>
</tr>
</tbody>
</table>

* 7 of Tenaglia’s 76 solos were not available for this study.
** "Non la finite mai" second unit recurrences are free strophic variations.

\textsuperscript{27} Tenaglia’s rondo "Non la finite mai" (B-Bc 24092 119-128v) uses strophic variation procedure for part of the second unit, but the piece has so few characteristics of Tenaglia’s style that its attribution to Tenaglia seems questionable.

\textsuperscript{28} Caluori would have classified some of these as binary and others as "ariette di più parte" (cantatas), which might have altered the percentage distribution of Tenaglias pieces, giving a higher percentage of cantatas and binary pieces.
Except for the avoidance of strophic treatment, most of Tenaglia's rondo and ternary pieces are similar in their formal treatment to those of Rossi. First unit refrains are unsegmented in all except for "Misero e con quai larve," and tend to use a more restricted tonal range than succeeding units, cadencing only on the primary modal degrees. Caluori's stipulation that rondo first units must be shorter than succeeding units (see above) is observed except in two pieces which have short third units ("Il dolore ch'ogn'hor" and "Io non lo sò"). Shortened inner reprises of the first unit, which Caluori accepted as a variant in her rondo category but which causes confusion with rounded binary, occur in four of Tenaglia's rondos ("Che musica e Questa," "Che sarà con tanti guai," "Io non lo sò," and "Ogni cosa è variabile"). First-unit conclusions frequently have extended cadential passages featuring melismatic extension and repetition, as is also the norm with binary second units. Second units in rondos do not normally end with such features, since they must avoid a sense of conclusion and prepare the return to the first unit. As with Rossi, second units usually begin with a change of meter or style and are segmented in response to divisions in the text. In Rossi's ternary pieces and rondos metric changes or shifts of style within second units are less common than in second units of binary pieces, but this is not the case in most of Tenaglia's pieces.

As the detailed analyses in Chapter 6 will show, frequent shifts of style and meter are an important distinguishing characteristic of Tenaglia's individual style, featuring prominently in most of his works. Almost all of Rossi's rondos are on a small scale, and are cheerful and light in character. While most of Tenaglia's rondos are also cheerful, few are as straightforward and uncomplicated as is the norm for Rossi. The non-strophic procedure of all of
Tenaglia's rondos (excepting the strophic variations of "Non la finite mai") gives them a sense of greater substance without expanding the overall length. "Maledetto sia quel dì" and "Se fosse così" are as short as is the average for Rossi, but even these include several shifts of style and meter within their second and third units. ("Maledetto sia quel dì" is analyzed in detail in Chapter 6.) Among Tenaglia's rondos are some of his most complex and adventuresome pieces, such as "Perchè aprite col bel riso," "Misero e con quai larve," and "Che musica e questa," which are also discussed in Chapter 6.

Table 4-2 shows that cantatas account for about the same proportion of pieces by Rossi as by Tenaglia. Because of the element of vagueness in distinguishing cantatas from arias the number of cantatas that I have counted for Tenaglia may be debatable, but it is clear that he did not follow the dramatic shift in favor of cantatas shown by the Carissimi, Caproli, and Marazzoli. (This will be further discussed in connection with other characteristics of Tenaglia's individual style in Chapter 6.) Caluori did not attempt to classify Rossi's cantatas according to formal procedures, and their diversity would make any such attempt a fruitless exercise. However, a few characteristics relating to form can added to those noted at the beginning of this chapter, beginning with a description of the genre by Margaret Murata:

The longest mid-century cantatas set texts that concoct inventive amalgams of conventional seven- and eleven-syllable lines for recitative coupled with texts

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29 This discounts Rossi's seventeen recitativi and lamenti, pieces entirely or almost entirely in recitative style. If these works were included in the cantata group then the total would account for about a third of his works. However, in all of these the presence of aria style is very small, unlike the recitativi and lamenti of Marrazoli, Carissimi, and Savioni. This is no doubt a reflection of Rossi's age, as he was the oldest of the leading mid-century Roman composers.
in other poetic meters for arias in various styles, lengths and forms (not always strophic). Composers did and did not conform to the musical implications of the verse, and they were always free to turn a 'recitative' into an arioso. The resulting free sequences of narrative recitative, expressive recitative, florid recitative, syllabic arias in duple meter, lyric arias in triple meter, cheerful arias in compound meters, etc. - all bordered with ariosos - might be called 'patchwork,' but that suggests a flat or abstract design. While their lack of narrative or dramatic structure classifies such cantatas as 'lyric,' their deliberative discourse (to paraphrase Johnson), usually does aim at some emotional resolution, a point to the rhetorical exercise.\(^{30}\)

Murata’s list of styles seems inadequate for the varied shadings within many pieces, but gives an idea of the flexibility of formal procedures and the diversity which they encompass. Murata’s enumeration of various types of recitative, arioso, and aria styles also points out one of the most important differences between middle-Baroque cantatas and those of the late Baroque. As the sections in cantatas became longer and more self-contained, the range of musical styles was increasingly reduced to clearly differentiated narrative recitative and florid aria, with styles in between usually restricted to occasional *recitativo accompagnato* or arioso segments.

The formal outlines of cantatas of course reflect the forms of the texts, but in many cases composers also manipulated the structures of their settings according to purely musical parameters, in the interest of effective and unified musical presentation. In the most successful cantatas, musical focal points are arranged in logical sequences within the piece as a whole, and unifying musical

devices play an important part in projecting overall coherence. These elements are not necessarily suggested by the text, and are introduced by the composers according to a sense of musical logic. Skillful shaping of this kind is a particularly strong characteristic of many of Tenaglia's cantatas, as will be discussed in several analyses in Chapters 6 and 7. Recurring refrains frequently contribute to formal articulation, often added by the composer when not indicated in the text, in some instances suggesting extended versions of ternary or rondo form. In most cantatas, however, overall coherence is achieved through less obvious means according to the needs of each text. Sections range from a few seconds of recitative or arioso to arias and sometimes recitatives of substantial length, though not on the scale of the longer da capo arias of such later composers as Scarlatti. Except in the case of self-contained arias, the sections usually succeed each other without pauses, with varying degrees of articulation. Some self-contained aria sections have their own binary or ternary form, and many have strophic repetitions. Clearly defined recitative-aria pairs are rare and the sequence of musical textures is unpredictable, providing a sense of formal design that is irregular rather than systematic. Ostinato sections are occasionally present, providing focal points within the overall design, and Caluori noted that ostinato sections are relatively more common in Rossi’s cantatas than in his arias.31 Extended ostinato passages are however much less common than in extended vocal chamber works of the 1620s and 30s, and occur in only a few of

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those by Tenaglia. Strophic variation in arias contained within cantatas is less frequent than in arias, and is found in several by Rossi but in none by Tenaglia.\textsuperscript{32}

4. The texts

Holzer’s classification of “aria-canzonettas” and cantatas on the basis of their texts rather than musical form or style emphasizes the centrality of the poetry in seventeenth century vocal chamber music, in terms of the music’s reception and the enduring vitality of seconda pratica values. Almost every decision made by the composer was largely determined by considerations of text-music relationship, some aspects of which emerged in the discussions of melodic style and tonal language in previous chapters. A thorough study of the poetry is beyond the scope of this study, but a general description of some important features will provide a background for discussions of text-music relationship which play an important part in the analyses in Chapters 6 and 7. Some of these features are directly related to musical form, while others affect musical setting on the local level of phrases and sections, as well as in more general aspects of musical expression.

Two poets were of primary importance in establishing the main trends in Italian lyric poetry of the seventeenth century, Gabriello Chiabrera (1552-1638) and Giambattista Marino (1569-1625). The influence of Chiabrera is generally more readily perceptible, as he was an innovator of metrical form and structure, advocating the use of an expanded variety of verse lengths and also greater use of versi sciolti (free verse), but he was also influential in his use of linguistic devices and choices of subject matter.

\textsuperscript{32} Further discussion of the formal characteristics of mid-century cantatas is found in Robert Holzer, “Music and Poetry in Seventeenth-Century Rome...” 254-260.
Marino’s influence affected principally the aesthetics of poetic expression, themes, and imagery, as well as the virtuosic use of language.⁵³ Although few musical settings of their poetry date from after the 1620s, their influence was carried forward by such poets as Dominico Benigni (d. 1653), Giovanni Lotti, Francesco Balducci, and Francesco Buti, settings of whose works appear frequently in mid-century Roman manuscripts. Poems by aristocrats and highly placed ecclesiastics were also set, including those of Cardinal Fabio Chigi (later Pope Alexander VII), Cardinal Giulio Rospigliosi (later Pope Clement IX), Cardinal Benedetto Pamfili, and Cardinals Francesco and Antonio Barberini. In fact the vast majority of the texts set by mid-century composers were written by such aristocratic amateur poets, with widely varying degrees of skill, but they are only named in rare instances.

Chiabrera’s metrical innovations were influenced by the theories of the Pléiade, adapting to the Italian language strophic forms which Ronsard had developed, based in turn upon classical models.⁵⁴ Chiabrera presented his views on the expanded use of varied meter in the preface to his Canzonette, rime varie, dialoghi (1599):

> It should not seem strange, nor be a cause for criticism, that in writing canzonas the stanzas should be provided with verses that differ among themselves. And indeed longer and shorter verses, halved and extended ones, should accompany each other and should mix their separate manners together... Today I see that composing canzonas in various verses does not cause boredom, and I see people eagerly lending their ear to them, which is no small argument to convince us that it is a praiseworthy thing. And it is certain

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that singing masters willingly set such works to music, indeed they do it with great charm and readily confess that the variety of verses gives them the convenience of offering greater delight to the hearer with their notes.\textsuperscript{35}

Chiabrera’s canzonettas use verses of from four to eleven syllables, favoring those with four, five, and eight syllables (\textit{quaternari, quinari, and ottonari}), but not avoiding the traditional seven and eleven-syllable verses (\textit{settenari, and endecasillabi}), particularly for concluding couplets.\textsuperscript{36} Most verse-types can be either iambic (accents on even-numbered syllables) or trochaic (accents on odd-numbered syllables). In addition, \textit{quinari} can have a dactylic pattern (\texttt{– uu – u}), and \textit{sennari} are most commonly amphibrachic (\texttt{u– u u– u}).

Verses can be further varied by their endings: the normal \textit{piano} ending has the accent on the penultimate syllable (\texttt{– u}); \textit{tronco} endings accent the final syllable and the verse is shortened one syllable, that is, the syllables are counted as if the missing weak final syllable were present; \textit{sdrucciolo} endings add an extra syllable so that the final accent falls on the pre-penultimate syllable, and the added weak

\textsuperscript{35} “...non dee né anco parer strano, né riprendersi che, componendocanzoni, le strofe si forniscano di versi fra loro diversi; e però dovransi accompagnare più lunghi e più corti, ammezzati e soprabbondanti, e d’ogni loro maniera accozzarsene insieme. [...] comporre canzoni con vari versi in oggi veggo non ischifarisi, e veggo i popoli porgere volentieri l’orecchio, il che non è piccolo argomento a persuadere che sia lodevole cosa. E certo è che i maestri di canto musicano di buon grado sì fatti componimenti; anzi il fanno congrande vaghezza, e confessano prontamente che dalla varietà de’ versi si presta loro comodità di più allettar l’uditore con le loro note...” \textit{Canzonette, rime varie, dialoghi} ed. L. Negri (Turin, 1952) pp. 561, 63, 66, 68, quoted from Ian Fenlon, preface to facsimile edition of Claudio Monteverdi, \textit{Scherzi musicali a tre voci}, 1607, Bologna, Forni, (1998). Translation by Ian Fenlon.

\textsuperscript{36} Nine-syllable verses (\textit{novenari}) are used sparingly. Ten-syllable verses (\textit{decasillabi}) were rarely used in canzonetta verse. The \textit{sennario} was used by Chiabrera but did not become a regular feature of lyric poetry until the 1630s. See W. Theodor Elwert, \textit{Versificazione italiana dalle origini ai giorni nostri}, 76-77, and Lorenzo Bianconi, \textit{Music in the Seventeenth Century}, 177.
syllable is not counted (– uu). Thus the possibilities for variety in chiabrerean
canzonetta verse are rather extensive. Most of these types of verses appeared in
the more popular poetry of the sixteenth century, but Chiabrera advocated their
use on a regular basis in the more elevated genre of the canzonetta.\footnote{A detailed
description of the verse types is found in W. Theodor Elwert, \textit{Versificazione
italiana dalle origini ai giorni nostri}, 52-82, and further discussion is found in Robert
Holzer, "Music and Poetry in Seventeenth-Century Rome...,” 43.} As Barbara
Russano Hanning notes, "The short, varied verses and novel, often symmetrical
internal schemes of his canzonettas and scherzi (the latter a term he introduced)
were natural aids to musical organization and attracted many song-writers in the
early 17th century, such as Caccini, Peri, Monteverdi (the majority of the \textit{Scherzi
musicali} of 1607 are to Chiabrera’s texts), Francesco Rasi, Stefano Landi and
others."\footnote{Barbara Russano Hanning, "Chiabrera, Gabriello" in \textit{Grove Music Online}.} The texts set by these composers established trends which the authors
of vocal chamber music texts were to follow for the rest of the century.

Verse-types directly affect musical setting because each tends to be
associated with a particular musical rhythm that sets it most conveniently. For
example, the normal \textit{ottonario piano} (– u– u– u– u) is most conveniently set to

\begin{center}
\texttt{C \textbar \textbar \textbar | \textbar \textbar \textbar \textbar | \textbar \textbar etc.}
\end{center}

\texttt{Io per me co-sì l’in-ten-do}

Dactylic \textit{quinari} (– uu – u) and amphibrachic \textit{sennari} (u– u  u– u) most
commonly suggest triple-time rhythms:
Another aspect of Chiabrera’s versification with important implications for music is the variation of accents within lines. That is, not every foot within a line of verse must conform to its normal prevailing meter, and the variety which results from such deviations is considered desirable. Chiabrera expressed this indirectly in *Il Geri, dialogo della tessitura delle canzoni*, in his description of the difference between iambic and trochaic verses:

If the accent falls on the even syllables, those verses have the status of *iambic* verse, speaking with the Latin term; not that they are truly *iambic*, that is, composed entirely of iambic feet (to interpret it thus would be to misunderstand me), but because if they were composed entirely of them [iambic feet], the even syllables would have the accents... When the accent falls on the uneven syllables, then the verses gain the status of *trochaic* verses, speaking again with the Latin term; not that they are composed all of trochaic feet, but if they were, they would have the accent on the uneven syllables.\(^{40}\)

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\(^{39}\) More verse types with their characteristic rhythmic patterns and further discussion is found in Putnam Aldrich, *Rhythm in seventeenth-century Italian monody*, 120-132.

\(^{40}\) “Se l’accento acuto siede sopra le sillabe pari, quei versi hanno ragione di versi *giambici*, parlando con voce latina; non che veramente sieno *giambici*, cioè *composti di tutti piedi giambici*, ciò intendere sarebbe non intendermi; ma perché se essi se ne componessero interamente, le sillabe pari averebbero adosso l’accento acuto... Quando poi su le sillabe dispari fermasi l’accento acuto, allora riescono i versi a ragione di versi *trocaici*, pure favellando con voce latina: non ch’essi sieno composti tutti di piedi trochei; ma se fossero averebbero l’accento acuto adosso alla sillabe dispari.” (*Opere di Gabriello Chiabrera e lirici non marinisti*, p. 572. Quoted in Robert Holzer, “Music and Poetry in Seventeenth-Century Rome...,” 70. Translation Robert Holzer.)
This means that deviations from the prevailing poetic meter can call for displaced musical accents, adding rhythmic variation in metered music which it is up to the performers to convey tastefully. Displaced accents are frequently set with syncopations or a momentary change of meter, although composers do not always respond directly to displaced text accents, especially in strophic settings where a displaced accent is not found in every stanza. Composers also sometimes exploit this possibility with displaced musical accents that are not necessarily called for in the text. Effective use of such displacements is particularly common in Tenaglia's music, as will be discussed in the analyses of "La mia dama archibizzara" and several other pieces.

The stanzaic structure of Chiabreri canzonettas is also extremely varied. Most canzonettas are in strophic form, ranging from straightforward series of consistently metered and rhymed stanzas to complicated forms with a wide variety of internal poetic schemes. The quatrains is the most common stanzaic grouping, but three to seven verses is not unusual, and stanzas with nine or ten verses occur occasionally. Stanzas are frequently subdivided into various formations of couplets, tercets, and quatrains. Refrains are frequently present, either as couplets or single verses within stanzas, or as self-contained units generally calling for rondo or rounded-binary settings (see discussion of these forms below). Many poems or stanzas within poems conclude with a couplet of endecasillabi, settenari or one verse of each, which might lack a sense of metrical accentuation in the manner of versi sciolti, thus calling for setting in recitative or

41 Shifts of accents in strophically set poetry is a somewhat different issue, often calling for adjustments of text underlay. This will be discussed in the context of the analysis of "Cangia mio cor" in Ch. 6.
arioso. This is the area of overlap with the cantata, but where *versi sciolti* are limited to a single couplet the overall canzonetta character remains dominant. By contrast, texts of those pieces which are cantatas according to the criteria outlined above have no regular features other than a presence of sections of both *versi sciolti* and canzonetta verse.

In addition to the regularly-metered verse types just described, Chiabrera also advocated the increased in lyric poetry use of *versi sciolti*, the freely metered and rhymed verse associated with recitative, predominantly using a mixture of *settenari* and *endecasillabi*. *Versi sciolti* also frequently include *ternari* (rare), *quinari* and *novenari*, but not verses with even numbers of syllables as these naturally tend to have regular accentuation patterns. Where *parasillabi* occur within a section of *versi sciolti*, they normally call for a momentary shift to aria or arioso style.

Chiabrera argued that metrical variety in the canzonetta was more suitable to the straightforward expression of the sentiments of love than the succession of *setternari* and *endecasillabi* that was traditional in the lyric poetry of the sixteenth century. In this he was also proposing an important shift in subject matter as well as in the formal aspects of lyric poetry, away from the more abstract and lofty conceits treated by Dante and Petrarch to subjects drawn from the experience of love in real human life. Chiabrera stated these views clearly in the preface to *Il Geri, dialogo della tessitura delle canzoni*:

You will tell me that Dante and Petrarch did not want to adorn their poetry [with such variety of verse lengths], and I answer that they did very well, and well knew how to do so. But the lover who is not furnished with so much learning will express his feelings simply by revealing his pains and his
pleasures; and so why must he set himself such elevated and high-sounding verses? Take if you please some odes by Horace woven of modest verses, and after having considered them, find fault with them, if you have the courage, for not being composed of hexameters: certainly neither you nor anyone else will find fault with them for this. I believe that French poems are read among you: bring to your memory those amorous charms, those compliments, those tender words, which every woman and every man can [express] and knows how to express, and when they are expressed everyone understands them easily; don't you derive solace in seeing such trifles so lovingly represented, the understanding of which requires neither commentary nor gloss? 42

The intention of Chiabrera and the generations of poets which followed his lead was to treat subjects that are part of the fabric of human existence, not lofty abstractions or idealizations. Many nineteenth and twentieth-century musicologists have strongly reacted against the subject matter of seventeenth-century lyrics, however, condemning them as generally frivolous, trite, and insincere. According to Eleanor Caluori "the sentiments are expressed with an exaggeration that belies their sincerity." 43 Gloria Rose elaborated this view in an article about the vocal chamber music of Carissimi:

42 “Mi direte, Dante e Petrarca non vollero adornare le loro rime, ed io rispondo, essi fecero ottimamente, ed erano tale che seppero farlo, ma l’amante che di tanto sapere non sara fornito, sfogherassi con sporre semplicemente i suoi dolori ed i suoi piaceri; ed allora perché dee por mano a alcune canzoni d’Orazio tessute con versi dimessi, e dopo averli considerati, riprendeteli, se vi basta l’animo, perché non siano composti di versi esametri: certamente né voi, né niuno riprenderalle per ciò. Credo che per voi si leggano poesie francesi: ponetevi in memoria quei loro vezzi amorosi, quelle lusinghe, quelle tenerezze, le quali ogni donna ed ogni uomo può e sa esprimere, e ciasuno, quando sono espresse, le intende agevolmente; Non pigliate voi sollazzo in vedere così amorosamente rappresentati si fattii scherzi, a quali intendere non fa mestiere ne commento, ne chiosa?” Quoted in Opere di Gabriello Chiabrera e lirici non marinisti del Seicento, ed. M. Turchi (Turin, 1973), pp. 573-4. Translation adapted from Robert Holzer “Music and Poetry in Seventeenth-Century Rome...” 44.

The texts of the cantatas deal almost exclusively with one subject – love; more specifically, with the lament of a lover, dying of unrequited passion. Again and again we are confronted with a cruel, heartless lady and her suffering, faithful lover, who nevertheless rejoices in his despair. Not that such emotional outbursts are to be taken seriously: they are as formal as they are ardent. 44

The poetry has even been described as diminishing the value of the repertoire. Resonating through much twentieth-century scholarship is a comment made in 1926 by Henri Prunières: "The chief grounds for criticism [of the seventeenth-century "cantata"] are the weakness, the bombast, and the bad taste of the words... and it would seem that the musicians were absolutely indifferent to the quality of the verses that they clothed with music..." 45 This perspective may reflect the divide between serious scholarship and the mundane realities of day to day life, as it overlooks the fact that the language of love is universally frivolous, extravagant, and trite, insincere or not according to each person’s experience of love at any given time. What has changed since the seventeenth century are norms of the public expression of private feelings, which were more restrictive for members of the upper classes in than they became in the nineteenth and twentieth centuries. Twentieth-century writers' view of


45 Henri Prunières, "The Italian Cantata of the XVII Century, II," Music & Letters, Vol. 7, No. 2, (1926), 126. Prunières sweeping condemnation includes both the subject matter and the technical competence of the poets, and fails to differentiate well written poetry from that of amateurs with limited ability. The role of amateur authorship of texts has been mentioned in Chapter 1, and will be further discussed in several of the analyses in Chapter 6, in particular "Perche aprite col bel riso" and "Cangia mio cor."
seventeenth-century texts as being insincere was a reaction to the frequently objective or generic character of the imagery and language, which lack the sense of intimate personal expression of many nineteenth and twentieth-century love lyrics. Seventeenth-century lyrics treat equally real human emotions, but often framed with humor or wit that belies a suggestion of direct personal involvement on the part of performers or authors. This does not mean that the range of expression of canzonetta verse goes no further than wit, but rather that it is often up to the listeners to make their own private connections with life's experience.⁴⁶

Many mid-century texts treat serious subjects which have little place for ironic or humorous wit, in the tradition of the lamenti and lettere amorose of earlier monody. Most of these are set in the new cantata style rather than the older recitative-dominated style, but still include a high proportion of versi sciolti for the most intense moments, which are set in recitative or arioso. Such texts usually narrate events in the lives of historical or mythological figures, framing the expression of the protagonist's intense feelings in an objectifying context. A few texts stand out strikingly, however, for the absence of any such framework, seemingly violating the norms of propriety in the expression of private feelings in public. Two texts set by Barbara Strozzi provide an illustration of the difference, "L'Eraclito amoroso," and "L'amante segreto," (See Ex. 4-4 and 4-5. Both pieces are in Strozzi's Op. II, 1659). Both texts treat serious love-related themes with great intensity, expressed entirely in the first person. The former is

framed in a distancing context by the reference of its title to Heraclitus, however, while the title of the latter suggests some amorous intrigue but no detachment from the personal feelings of real people. Otherwise the two texts are similarly intense in their treatment of themes of love under difficult circumstances. Our present state of knowledge is not sufficiently detailed for us to know how such apparently personal texts were received in the seventeenth century, and it is clear that much more scholarly work remains to be done. Tenaglia’s cantata "E tu resti mia vita," which is discussed in Chapter 6, sets another text of this kind.48

47 The philosopher Heraclitus of Ephesus, c. 535–c. 475 BCE) was popularly referred to in the seventeenth century as the "weeping philosopher."

Udite amanti la cagione, oh Dio,  
Ch’à lagrimar mi porta:  
Nell’adorato e bello idolo mio,  
Che si fido credei, la fede è morta.

Listen you lovers, to the cause, oh God,  
of my weeping:  
in my handsome and adored idol,  
whom I believed to be faithful, faith is dead.

Vaghezza ho sol di piangere,  
Mi pasco sol di lagrime,  
Il duolo è mia delizia  
E son miei gioie i gemiti.  
Ogni martire aggradami,  
Ogni dolor dilettami,  
I singulti mi sanano,  
I sospir mi consolano.

Crying is my only pleasure,  
I nourish myself only with tears.  
Grief is my delight  
and moans are my joys.  
Every anguish pleases me,  
every pain delights me,  
sobs heal me,  
sighs console me.

Ma se la fede negami  
Quell’incostante e perfido,  
Almen fede serbatemi  
Sino alla morte, o lagrime.  
Ogni tristezza assalgami,  
Ogni cordoglio eternisi,  
Tanto ogni male affliggami  
Che m’uccida e sotterrmi.

But if that inconstant traitor  
rejects my faithfulness,  
at least serve me faithfully  
until death, o tears.  
Every sadness soothes me,  
every sorrow sustains itself,  
every ill afflicts me so much  
that it slays and buries me.
Ex. 4-5 "L’amante segreto," (The secret lover) set by Barbara Strozzi

L’Amante Segreto

Voglio, voglio morire,
Piutosto ch’il mio mal venga a scoprire.

Oh, disgrazia fatale!
Quanto più miran gl’occhi il suo bel volto
Più tien la bocca il mio desir sepolto:
Chi rimedio non ha taccia il suo male.
Non resti di mirar chi non ha sorte,
Né può da sì bel ciel venir la morte.
La bella donna mia sovente miro
Ed ella a me volge pietoso il guardo,
Quasi che voglia dire:
“Palesa il tuo martire”
ché ben s’accorge che mi struggo e ardo.

Ma io voglio morire...

L’erbetta, ch’al cader di fredda brina
Languida il capo inchina,
All’apparir del sole
lieta verdeggia più di quel che suole:
tal io, s’alcun timor mi gela il core,
all’apparir di lei prendo vigore.

Ma io voglio morire...

Deh, getta l’arco poderoso e l’armi,
Amor, e lascia homai di saettarmi!
Se non per amor mio,
Fallo per onor tuo, superbo dio,
Perché gloria non è d’un guerrier forte
Uccider un che sta vicino a morte.

The Secret Lover

I want to die, rather
than have my ill come to be discovered.

Oh, fatal disgrace!
The more my eyes see her beautiful face,
the more my mouth will keep my desire entombed: he who has no remedy remains silent about his illness. One who has no good fortune can only look, and death couldn’t come from such a clear sky. I often look at my beautiful lady and she looks at me with pity, as if to say: “Reveal your torment”, because she is well aware that I am consumed and burn.

But I want to die...

The grasses and herbs, which when comes the cold frost bow their languishing heads, with the sunrise joyfully become verdant and thrive: thus I, when fear freezes my heart, with her presence I revive.

But I want to die...

Oh, throw away your mighty bow and weapons, Love, and stop shooting me now! If not for my sake, then do it for your honor, proud god, because it is no glory for a powerful warrior to kill one who is near death.
Chapter 5
The career of Antonio Francesco Tenaglia (c. 1615-1672/3)

Less is known about Tenaglia's life and career than about any of the other leading Roman composers of vocal chamber music of his generation. Yet enough can be surmised from the known biographical information to contribute to the appreciation and understanding of his music. Indeed, several features of Tenaglia's style can be related to events in his career and to his interactions with patrons and other musicians.

The broad outlines of the second half of Tenaglia’s career can be traced from a number of historical documents, but only one document gives a vague glimpse of the first thirty years or so of his life. A paragraph in Severo Bonini’s *Discorsi e Regole Sopra la Musica* states that: "Vive oggi un giovane d’anni 28 circa, per sopranome detto Tanaglino di Firenze" (There lives today a young man about 28 years of age, nicknamed Tanaglino of Florence.)

According to MaryAnn Bonino, the *Discorsi* were written between 1640 and 1648, which places Tenaglia's date of birth between 1612 and 1620, assuming some degree of accuracy in Bonini’s statement. At least the range fits with the time of Tenaglia's death (1672 or 1673) and the style of his music. The nickname "Tanaglino di Firenze" could mean either that Tenaglia was born in Florence or that he was employed there for an extended period. Another sentence in the *Discorsi* stating unequivocally that Tenaglia was born in Florence is crossed out in the manuscript. The time of

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2 ibid., xvii-xviii, and Eleanor Caluori and Jean Lionnet, "Tenaglia, Antonio Francesco," in *Grove Music Online*.
Tenaglia's death can be fixed somewhat more precisely, between October, 1672 and September, 1673, from payment records of the Basilica S. Giovanni in Laterano, where he held a position as organist during the last years of his life.\(^3\)

Bonini added several remarks about Tenaglia which are unverifiable but from which significant information about his career can nonetheless be inferred. The complete paragraph devoted to Tenaglia reads:

Vive oggi un giovane d'anni 28 circa, per soprannome detto Tanaglino di Firenze, il quale per la sua eccellenza serve [crossed out: Sua Maestà Cesarea] con stipendio di scudi cento il Mese. Questo doppo il Signor Girolamo è tenuto il primo si come l'opere sue stampate fra poco tempo faranno fede, havendo nelle sonate di toccate, canzoni, correnti, e ricercari gravi usato grandissimo studio, è dotato da Dio d'una mano velocissima e leggiadra [crossed out: nato nella nostra Citta di Firenze].\(^4\)

Today there lives a young man of about twenty-eight who is nicknamed "Tanaglino of Florence." Because he is so excellent, he serves [crossed out: His Cesarean Majesty] for the salary of 100 scudi a month. Next to Signor Girolamo [Frescobaldi] he is considered the best, as his published works will testify before long because these pieces (toccatas, canzonas, correnti, and solemn ricercars) reflect considerable study. And God has endowed him with a most swift and graceful hand. [crossed out:] He was born in our city of Florence.

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\(^3\) Tenaglia was last paid in October, 1672, and Giacomo Simonelli was hired as his replacement in September 1673. See Raffaele Casimiri, *Cantori, maestri, organisti della Cappella Lateranese negli atti capitolari*, Bologna, AMIS, 1984, 167-8 (cited in Federica Nardacci, "Le Cantate di Anton Francesco Tenaglia," dissertation, Università degli studi di Bologna, 2004).

Some of Bonini's statements are vague or biased, but there is no reason to suspect that the information about Tenaglia is a complete fabrication. The nickname "Tanaglino di Firenze" does not necessarily mean that he was born in Florence, but its appearance in several documents besides Bonini's treatise shows it to have had some currency, attesting at the least to a long-standing connection with Florence.\(^5\) It is significant that Bonini describes Tenaglia as the foremost living keyboard player of his time ("dopo il Signor Girolamo è tenuto il primo") and a composer of keyboard music, but does not mention him as a composer of vocal chamber music.\(^6\) Unfortunately none of Tenaglia's keyboard pieces have survived, and no record survives of the publication which Bonini claimed was forthcoming. The salary of 100 scudi a month (paid by his patron the unidentified "Maestà Cesarea") is probably a wild exaggeration, but indicates that Tenaglia was no doubt extremely well-paid, in a city where Frescobaldi had set high standards during a six-year residenc (1628-1634).\(^7\) This indicates that Tenaglia was well established as a keyboard virtuoso, and his keyboard skill is

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\(^5\) The title page of Dk-Dk RISM A/II 150.205.705 names the composer of all the pieces as "Antonio Francesco Tenaglio Fiorentino," and I-Nc Ms 22.1.4. 19 (=297.1) has "Del Sig. Tenaglia fiorentino for "Sappia e pianga ogni core."

\(^6\) Several other passages in the Discorsi discuss composers of vocal chamber music, mentioning Rossi, Carissimi, and others, but not Tenaglia.

\(^7\) Frescobaldi was paid 29 scudi monthly during his time at the Florentine court, and this was the highest musician's salary at the court. The notoriously lavish Cardinal Antonio Barberini paid his best musicians 3.60 scudi a month (supplemented by payments for special events and other activities), and these included Frescobaldi, Rossi, Marazzoli, and Caproli, as well as Tenaglia himself. See Warren Kirkendale, "Rapporti musicali fra Roma e Firenze," in La musica a Roma attraverso le fonti d’archivio, Atti del Convegno internazionale della Società Italiana di Musicologia, Roma 1992, 396.
corroborated by Elpidio Benedetti, who in a letter to Mazarin specifically mentioned that Tenaglia surpassed Rossi by far as a keyboard player.\(^8\)

The first evidence of Tenaglia's musical activity in Rome is in the household accounts of Cardinal Antonio Barberini, which show Tenaglia to have been in employed as a musician beginning in September 1644.\(^9\) Since the passage by Bonini quoted above was written after 1642 and implies that Tenaglia was still living in Florence, he probably did not arrive in Rome much before his employment with the Barberini. The timing was unfortunate because the Barberini pope Urban VIII died in July of 1644, and Giovanni Battista Pamphili was elected Pope Innocent X in the same month that Tenaglia's name first appears on Antonio Barberini's payroll. The Barberini were strong supporters of the French faction in Rome, while the Pamphili had close ties with the Spanish, and the shift in the balance of power forced Cardinal Antonio and his two brothers into immediate exile. Cardinal Antonio's musical establishment was the foremost in Rome, including among its members Rossi, Marazzoli, Caproli, and Pasqualini (Frescobaldi had been a member until his death in 1643), but the entire household dispersed when the cardinal departed for France. Interestingly, of the entire household Tenaglia was the only musician to remain on the

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\(^9\) Eleanor Caluori and Jean Lionnet, "Tenaglia, Antonio Francesco," in *Grove Music Online*. 
payment rolls for 1648, while Cardinal Antonio was in exile in Lyon, at the reduced salary of 2.30 scudi.\(^\text{10}\)

Apart from the probability of his having been for a time with Cardinal Antonio at Lyon in 1648, nothing is known for certain of Tenaglia's career during the six years after 1644, but further possibilities are suggested in several documents. Caluori and Lionnet identify Tenaglia with a "Francesco Tenaglia senese" (of Siena) who renewed a teacher's license in Rome in November 1645, suggesting that Tenaglia may have remained for a time in Rome after the departure of the Barberini.\(^\text{11}\) A strong indication that Tenaglia was in Brussels in 1647 or 1648 is contained in a letter from Giovanni Battista Mocchi to Carissimi, dated March 21, 1648. According to Mocchi, who was a singer and childhood acquaintance of Carissimi's, Tenaglia had complained without cause of ill treatment by Count Philipp Wilhelm of Neuberg-Düsseldorf. Although Mocchi's suggestion that Tenaglia was temperamental may reflect issues of professional rivalry, it seems clear that Tenaglia's career did not go smoothly during this period, while his principal patron was in exile. Tenaglia returned to Rome by

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\(^\text{10}\) At the time of the Barberini's departure from Rome, Marazzoli was already in Paris, where he remained until 1645. Caproli took employment immediately with Cardinal Camillo Pamphili, nephew of Pope Innocent X, while Rossi remained in Rome until June of 1646, reduced to his position as organist at S Luigi dei Francesi. Pasqualini remained as a member of the Cappella Sistina and performed the opera Ratto di Proserpina in 1645, later joining Rossi and his patron in Paris for the production of Orfeo in 1646-7. See Henri Prunières, *L'Opéra Italien en France avant Lulli*, reprint 1975, 119ff; and Robert R. Holzer, "Rossi, Luigi," in *Grove Music Online*; Eleanor Caluori, "Caproli, Carlo," in *Grove Music Online*; Wolfgang Wittenmann "Marrazoli, Marco," in *Grove Music Online*; and Margaret Murata, "Pasqualini, Marc-Antonio," in *Grove Music Online*.

\(^\text{11}\) Eleanor Caluori and Jean Lionnet, "Tenaglia, Antonio Francesco," in *Grove Music Online*. 


1651, and although no details of his activities are known, two of his *madrigali* were included in an anthology published in 1653 by Florido de Silvestri.

The next documentation of Tenaglia's career is in two letters written during the fall of 1654 by Elpidio Benedetti, who was acting as Mazarin's agent in Rome to recruit musicians for an opera planned for the following season at the French court. Benedetti wrote to Mazarin of having heard Tenaglia play the harpsichord, along with Francesco Boccalini (playing the lirone) and the singer Angela Pollarola. He described Boccalini and Tenaglia as excellent composers, and noted that Tenaglia played both the harpsichord and the lute and had no equals for accompanying on the harpsichord. In spite of Benedetti's recommendations none of the three musicians went to Paris. Mazarin's intention had been to capitalize on the great success of "Le Nozze di Peleo e di Theti," with music by Caproli and a cast made up of Italian singers and musicians along with French dancers, which had been performed during the previous spring. Although its expenses equaled those of the extravagant and politically incendiary *Orfeo* of 1647, "Le Nozze di Peleo e di Theti" had benefitted from a relaxed political climate in Paris following the ending of the Fronde in 1653.


13 Letters quoted in full in Henri Prunières, *L'Opéra Italien en France avant Lulli*, 177-78. Francesco Boccalini (Boccalino, Boccarini)(b. Rome c.1604; d. Rome after 1673) seems to have had a substantial career in Rome, perhaps primarily as a church musician. He held a position as organist at S Giovanni in Laterano from 1631 to 1637, the same position which Tenaglia was to hold late in his career, and as a theorbo player at S. Luigi dei Francesi beginning in 1633, the same year in which Rossi took a position there as organist. Boccalini is also documented as having been in the service of Cardinal Pier Maria Borghese from 1638-1642, and as organizing the music for various festivals at the church of S Girolamo degli Schiavoni and S Maria Maggiore. He was later in the service of Pope Alexander VII, and active in the *Congregazione dei Musici di S Cecilia*. He is known to have composed an oratorio (lost), and a number of secular arias and cantatas survive, which according to Jean Lionnet are closer in style to Luigi Rossi than to Carissimi. See Jean Lionnet, "Boccalino, Francesco," *Grove Music Online*. 
However, this period also saw the end of Mazarin's unlimited power to direct all matters at the French court, as the young and astute Louis XIV became old enough to assert his own tastes. Instead of another Italian opera, the spring of 1655 saw the production of a grand Ballet de cour in which the King took an active part, the "Ballet de la revente des habits." Mazarin was not able to sponsor another Italian opera production until 1660, by which time the status of Roman opera had been eclipsed by that of Venice, and the next (and last) Italian operas produced in France were Cavalli's "Xerse" and "Ercole Amante." Thus once again Tenaglia's timing was unfortunate, denying him the opportunities which had so well served the careers of Rossi and Caproli.

Three letters by Tenaglia survive written in 1656 and 1661 to accompany pieces sent to the Duke of Mantua, Carlo II Gonzaga Nevers. In the second of these letters Tenaglia mentions that he had produced no vocal chamber music for some time, perhaps during the five year period since the previous letter. His career seems to have flourished in Rome during this period, as he composed the music for two operas, Il giudizio di Paride (1656) and Il Clearco (1661), the first of which was produced as part of the festivities celebrating the arrival in Rome of Queen Christina of Sweden. According to Caluori, Tenaglia was employed by Prince Ludovisio Pamphili during the 1650's, leaving this employment on January 15, 1661 to assume a position as organist at S. Giovanni in Laterano.

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15 Full texts in Paola Besutti, "Produzione e trasmissione di cantate romane nel mezzo del Seicento," 159, 164.
although the appointment there is not documented before 1667.\(^{16}\) Payment records at S. Giovanni in Laterano establish Tenaglia’s death as having occurred between October, 1672 and September, 1673.\(^ {17}\)

Taken all together, the documentary evidence outlines a successful career in spite of setbacks and missed opportunities. Tenaglia arrived in Rome too late to benefit from the period of lavish artistic patronage of Urban VIII’s papacy (1623-44), and his association with the Barberini may have hindered at least for a time his employment in the circles of the new pope and in Spanish spheres of influence.\(^ {18}\) Tenaglia must have already been well established in the highest musical circles before his arrival in Rome, as is shown by his employment in the same musical establishment and at the same salary as Rossi and Frescobaldi, two of the most celebrated musicians in Europe. His continued reputation is confirmed by his employment to compose music for important operas produced by Prince Ludovisio Pamphili and Queen Christina of Sweden. Further confirmation of Tenaglia’s reputation is found in Christoph Bernhard’s *Tractatus compositionis* (c.1660). Bernhard, who had been in Italy twice to recruit singers as Schütz’ assistant between 1651 and 1657, mentions Tenaglia as a leading composer in the “Stylus luxurians communis,” alongside Monteverdi, Rovetta,

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Cavalli, Carissimi, Albrici, Bontempi, and Rossi. Tenaglia's reputation evidently lasted in some quarters for a time after his death, as is shown by his being listed by Angelo Berardi in the Ragionamenti musicali (Bologna, 1681) as an exemplary composer of "cantate concertate," Berardi's third category of stylos cubicularis (chamber style), along with Caprioli, Carissimi, Rossi, Celani, and Pacieri. Although specific documentary evidence is lacking, it can be assumed that Tenaglia interacted with most of the other leading Roman composers of vocal chamber music at various times during his career. As described above, during the brief period between his arrival in Rome the Barberini's exile in 1645, Tenaglia was employed alongside Rossi, Caproli, Marrazoli, and Pasqualini, and must have worked with them regularly as a performer in the cardinal's frequent accademie (see Ch. 1). Beginning in 1654 or 1655 Tenaglia was employed by Ludovisio Pamphili, who employed during the same period Domenico Mazzocchi and Francesco Manelli. Tenaglia's opera "Il giudizio di Paride," produced in 1656 by Ludovisio Pamphili in honor of Queen Christina, evidently


20 The relevant passages in the Ragionamenti musicali are quoted in Lorenzo Bianconi, Music in the Seventeenth Century, 48. Berardi’s lists of composers in the various styles are confusing, and the difference between his second and third categories in stylos cubicularis is unclear. The first category is for a cappella madrigals, and the second category is for madrigals with basso continuo and the third is called "cantate concertate," which has been taken by Bianconi and others to mean pieces which include concerted solo instruments. This is questionable because almost no surviving pieces by any of the composers named for "cantate concertate" call for solo instruments, and just as many survive among the works the composers listed in the second category: Monteverdi, Mazzocchi, Scacchi, and Savioni. It is also unclear what distinction Berardi was making between Savioni and Mazzocchi in the second group and Rossi, Tenaglia, and Caproli in the third group.

21 Eleanor Caluori and Jean Lionnet, "Tenaglia, Antonio Francesco," in Grove Music Online.
pleased the queen as she later employed him to compose the music for "Il clearco," which she produced in 1661. Although Tenaglia remained in the employ of Ludovisio Pamphilii until 1661, the period of work on "Il clearco" in Queen Christina's household must have brought him once again into regular contact with Marrazoli, who was a virtuoso da camera, and also with Carissimi who was the queen’s maestro di cappella del concerto di camera (beginning in July of 1656). According to Jones many of Carissimi's vocal chamber works were composed during his period of employment by Queen Christina, and this was likely the case for Tenaglia as well. Not surprisingly, several of the analyses of Tenaglia's works in Ch. 6 reveal similarities with Carissimi's style, which are particularly notable the quasi-lament "E tu resti mia vita," but this is of course not in itself necessarily a sign of direct contact between the two composers given the wide circulation of Carissimi’s vocal chamber music.

Ninety-one vocal chamber works are known at present with clear attributions to Tenaglia, including seventy-one solos and twenty works for two or three voices. To these can be added five solo works lacking attributions in B-Bc 24092, which I argue in Chapter 7 can legitimately be accepted as Tenaglia's, making a total of ninety-six works. Appendix I provides a list of Tenaglia’s ninety-six vocal chamber works, along with eight unreliably attributed works. (Appendix Ia lists the pieces alphabetically by their titles, while Appendix Ib lists

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22 Andrew Jones, "Carissimi, Giacomo" in Grove Music Online.

23 The vast majority of works in mid-seventeenth century Roman sources are anonymous, and it is to be hoped that future scholarship will lead to attributions for many of these. On stylistic grounds "Che pretendi fede mia" may be by Tenaglia. It is found unascrbed in I-Bc 2477 (77-82v), in between two pieces ascribed to Tenaglia. However, I have not proposed its acceptance as a work by Tenaglia, subject to more detailed analysis.
the pieces grouped by their sources.) Tenaglia’s works are preserved in a total of thirty manuscripts and one print, with only eleven works surviving in multiple sources. Elena Caluori listed only seventy-five pieces with secure attributions in her *Grove’s Dictionary* works list, and twelve with uncertain attributions. Thus my list adds five solo pieces which Caluori overlooked, in addition to the above-mentioned five pieces in *B-Bc* 24092 which she listed as "doubtful." My list also adds twelve duet and trio pieces in *Dk-Kk* mu. 9505.1585, of which Caluori was evidently unaware. I have re-classified as doubtful one solo piece which Caluori listed as securely attributed, "Begli’occhi mercè" as I have found it only in an edition published in 1885, and the piece has few characteristics of Tenaglia’s style.

Tenaglia’s surviving output raises two questions. One is the matter of why fewer pieces by him survive than by most of the other leading Roman composers of vocal chamber music (see Ch. 1 p. 30, Table 1). The other question relates to the complete absence not only of religious music but also settings of devotional texts, and an almost complete exclusion of texts with moralistic overtones. This is notable because devotional and moralistic texts make up a high proportion of

24 Caluori’s list omits "Amo troppo e non s’aqueta," *I-Rdp* Ms 51; "D’un impavido ciglio," *I-Nc* 33.4.19 f.46-63v; "Non so s’io mi fido," *D-HVs* Kestner 76, 1-10; "Sta in trono mio core," *I-Vc* torrefranca B.21, f. 3-4; and "Hor che bacco superbo," *I-Rv* coll. Lionello Malvezzi f.129-132

25 Apart from Tenaglia’s vocal chamber works, a manuscript survives containing Acts I and III of his opera "Il Clearco," produced in Rome in 1661 with a libretto by Lodovico Cortesi. The manuscript is in the private collection of Giancarlo Rostirola, and has not yet been examined. The music for Tenaglia’s earlier opera, "Il giudizio di Paride" (1656), is lost, but a copy of the libretto by Lotti survives in the Fondazione Cini library in Venice.

26 "Il nocchier che torna al lido" is Tenaglia’s only piece with a clearly moralistic text, and "Affe di mia vita," "Quanto è meglio esser suo," and "Vezzosa fanciulla" are almost the only ones with mildly moralistic overtones.
those set by the other Roman composers, which is not surprising since most of
the principal patrons were ecclesiastics and the rhetoric of religion, if not always
its spirit, permeated the general culture of upper class Roman circles. While the
absence of sacred music by Tenaglia may merely reflect the positions in which he
was employed, the lack of devotional and moralistic pieces is harder to explain.
A high proportion of Carissimi’s vocal chamber works are devotional, and most
of the rest have moralistic themes or concluding maxims, appropriately in view
of his important position as maestro di capella of the Jesuit Collegio Germanico.
However, many such texts were set by Tenaglia's other contemporaries as well.
Of course texts were most often chosen by patrons rather than composers, but it
seems possible that the overwhelmingly secular character of Tenaglia’s texts,
with the majority projecting cheerful or humorous affects, may reflect something
of his personal tastes or the image which he wished to project. The audacity and
imaginativeness of Tenaglia’s style, which was noted by Caluori and Lionnet and
emerges frequently in the analyses of Chapter 6, fits well with this
characterization.27

Both the relatively small size of Tenaglia’s output and the absence of
devotional and moralistic texts may also have been related to another aspect of
his career. The paragraph by Bonini quoted at the beginning of this chapter
describes Tenaglia as the foremost keyboard virtuoso of his time ("e tenuto il
primo") and as a composer of keyboard music, but does not mention that he
composed vocal chamber music. Bonini clearly wanted to portray Tenaglia in a
good light, and yet did not mention him as a composer of vocal chamber music

27 Eleanor Caluori and Jean Lionnet, "Tenaglia, Antonio Francesco" Grove Music Online.
either here or elsewhere in his discussions of vocal music. Even with allowances for exaggeration on Bonini’s part it appears that Tenaglia earned a very good living as a keyboardist, and that composing vocal chamber music was not his principal concern, either for income or for reputation. Tenaglia even admitted unapologetically not having composed any vocal chamber music for a period of almost five years, in his 1661 letter to the Duke of Mantua, a powerful patron who had evidently been waiting for commissioned works.\(^{28}\) This contrasts with the situation of Rossi and Marrazoli, who both depended much more on composition for their incomes and reputations.\(^{29}\) It is perhaps to be wondered why Tenaglia did not take more advantage of his abilities as a composer in order to raise his social position, since the status of a virtuoso was generally considered a step lower than that of a specialist composer such as Rossi, and several steps lower than that of a maestro di cappella such as Carissimi.\(^{30}\) The rest of this study will show that Tenaglia was an extremely able composer, but he was also a virtuoso for whom composing vocal chamber music was probably a means of enhancing relationships with patrons and earning extra money, but on which his reputation did not primarily depend.

\(^{28}\) See footnote 15. The letter may have accompanied works which Tenaglia had composed for the Duke. Two pieces by Tenaglia are found in the Duke’s library which is preserved in I-MOe, “Quanto è meglio esser suo” and “Cessate o pensieri d’affligermi,” both rather slight works.

\(^{29}\) See Robert R. Holzer, "Rossi, Luigi," in Grove Music Online; and Wolfgang Witzenmann, "Marrazoli, Marco," in Grove Music Online.

Chapter 6
Analyses of works by Antonio Francesco Tenaglia

With few exceptions, previous studies of mid-seventeenth century Roman vocal chamber music have limited discussions of individual pieces to generalizations, and little attempt has been made to distinguish composers' individual styles from one another.\(^1\) The following analyses of thirteen pieces by Tenaglia discuss in specific contexts the melodic, textual, tonal, and formal elements which were described in general in chapters 2-4. Features that are characteristic of Tenaglia's individual style are differentiated from those that are part of the generally shared musical language. Although equally detailed analyses of the works of Tenaglia's contemporaries is beyond the present scope, a picture of Tenaglia's style emerges that is sufficiently well-defined to be applied within limited contexts. Using this picture as a reference, Chapter 7 will evaluate the likelihood of Tenaglia's authorship of five pieces of uncertain ascription.

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I. Three Rondos

1. Maledetto sia quel dì (*B-Bc* 24092 f. 149-56; ± 3’40”)

<table>
<thead>
<tr>
<th>A</th>
<th>C</th>
<th>aria</th>
<th>Maledetto sia quel dì</th>
<th>8t a</th>
<th>Cursed be that day,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Che legommi il crudo amore,</td>
<td>8 b</td>
<td>on which cruel love bound me,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>E ad' un idol senza fede,</td>
<td>8 c</td>
<td>and to an unfaithful idol</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Il mio cor in dono offrì,</td>
<td>8t a</td>
<td>made a gift of my heart:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Maledetto sia quel dì.</td>
<td>8t a</td>
<td>Cursed be that day!</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>arioso</td>
<td>Su le rive d’un ruscello</td>
<td>8 d</td>
<td>On the banks of a stream</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Che d’argento l’acque havea</td>
<td>8 e</td>
<td>with silver water,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sconsolato si sedea</td>
<td>8 e</td>
<td>a shepherd lover</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Un amante pastorello.</td>
<td>8 d</td>
<td>sat disconsolate.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Flagellato dal martello</td>
<td>8 d</td>
<td>Afflicted by the blows of fortune,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Più d’un dì trasse in tormenti,</td>
<td>8 f</td>
<td>he spent more than a day in torment,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ma discolse poi gli accenti</td>
<td>8 f</td>
<td>and then expressed his feelings,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lamentandosi così:</td>
<td>8t a</td>
<td>lamenting thus:</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td></td>
<td>Maledetto sia quel dì...</td>
<td>8t a</td>
<td>Cursed be that day...</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>6/8</td>
<td>Non m’accorsi dell’ inganno</td>
<td>8 g</td>
<td>I didn’t realize what deception could</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mi tradir due luci belle.</td>
<td>8 h</td>
<td>be in two treacherous beautiful eyes.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fur’ comete, e non fur stelle</td>
<td>8 h</td>
<td>They were comets,* and not stars,</td>
<td></td>
</tr>
<tr>
<td>recit.</td>
<td></td>
<td>Che s’unirono à mio danno.</td>
<td>8 g</td>
<td>which united to cause my downfall.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dall’ aureo crin tiranno</td>
<td>7 g</td>
<td>From her haloed imperious countenance</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Piovè troppo ria sorte</td>
<td>7 i</td>
<td>rained a too evil fortune,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ond’ ogni via di morte</td>
<td>7 i</td>
<td>from which every path of death</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>All’ alma mia s’apri.</td>
<td>7t a</td>
<td>opened to my soul.</td>
<td></td>
</tr>
</tbody>
</table>

With only forty-eight measures of music "Maledetto sia quel dì" is a modest work, but has considerable richness of musical and rhetorical elements. This richness is one of the principal distinguishing characteristics of mid-century vocal chamber style, and is particularly in evidence in many of Tenaglia's works. The song has carefully structured phrases with inter-related melodic shapes, distinctive rhythmic patterns enlivened by syncopations and other rhythmic shifts, frequent changes of melodic style and vocal register in response to the text, and affective rhetorical treatments of individual words.
This variety of elements is complemented by confidently flowing melodic lines which engage the listener’s primary attention, avoiding the impression of over-elaboration that might result from so many different ingredients in a short piece. This craftsman-like balance between the abundance of compositional elements and attractive melody is itself another strong characteristic of Tenaglia’s style.

Tenaglia’s preference for non-strophic rondos was discussed in Chapter 4, and fits with his general tendency to avoid musical repetition at all levels. This contrasts with Rossi, the vast majority of whose arias are strophic, and with Carissimi, many of whose works feature considerable exact repetition at all levels of scale. In the case of "Maledetto sia quel di," non-strophic treatment is built into the poem both rhetorically and metrically. The verses are grouped in a standard format for rondos, a quatrains for the refrain with the first verse repeated at the end (which Caluori calls "envelope design"), and two eight-verse episodes each subdivided as self-contained quatrains. The first episode describes in narrative voice a disconsolate pastoral lover lamenting by a stream, while in the second episode the lover expresses his lament in the first person. The second episode also differs from the first in its versification, with a shift in its second quatrains from *ottonari* *trocaici* (accents on third and seventh syllables) to *settenari* (accents on second and sixth syllables). Thus a new setting is required to avoid problems with text underlay. The sections of the poem fit together imaginatively, with the shepherd’s exclamatory refrain heard before the context of the scene is described, giving it the character of a denunciation of the bonds of love in general. When the refrain returns it has a new character as part of a specific
scene acted by a theatrical character, and sets up the lament expressed in the second episode. The third statement of the refrain again takes on a new character in response to the more serious character of the lament.

Tenaglia’s setting immediately establishes a lighthearted mood in C aria style. A melisma for "legomme" (bound me) in the second verse features the comical figure of an eighth note followed by a skip to a syncopated quarter note and two sixteenth notes, sung on the vocally awkward syllable "go." (see Ex. 6-1a, b. 2-4). The effect is reinforced by repetition, first skipping down a third, then up a third, and finally with an exaggerated downward octave leap to the low register. While the melisma does not portray the meaning of "legomme" directly, it serves to emphasize the word and establish the character of the song. The poem's first couplet is set in three melodic segments forming the first half of the refrain, the first segment ending with the melisma on "legomme," and the other two each repeating the second verse (Ex. 6-1a, b. 4-7). These maintain the humorous mood with lively dotted eighth–sixteenth figures and another melisma for "legomme" with three descending syncopated quarter notes (Ex. 6-1a, b. 4-6).

An authentic cadence to A ends the first half of the refrain (Ex. 6-1a, b. 7), and a 4-2 harmony leads smoothly into the setting of the third and fourth verses in three more melodic segments. The first of these begins in the low register, contrasting with the high register beginnings of all three previous segments, as the harmony continues to move away from the tonic key following the cadence to A while the melody shifts into the unstable E-E octave. An E-B diapente is outlined in ascent by the third verse ("e ad’ un idol senza fede," Ex. 6-1a, b. 7-8),
answered by a skip up the octave and a diatesseron in descent for the fourth verse ("il mio cor in dono offrì," Ex. 6-1a, b. 8-9). The next melodic segment repeats the fourth verse, shifting to the A-A octave, setting up a return to the tonic key (Ex. 6-1a, b. 9-12). In this segment the verse is subdivided, and a melisma for "core" outlines the A-E diapente. The conclusion of the verse begins with a leap to high A after a rhetorical rest, followed by a leap down a fourth to E leading to a melodic resolution on the modal final in the upper octave (Ex. 6-1a, b. 11-12). This is the principal focal point and melodic climax of the refrain, with the melisma on "core" preparing the leap to the only high A in the piece. The refrain then concludes with a return of the opening verse, including three repetitions of the key word "maledetto" using the same rhythmic figure as the opening setting of the word, with a similar melodic shape (Ex. 6-1a, b. 12-14).

All of the elements of the refrain balance diversity and unity to make a well-defined whole, with logical interrelationships between the principal melodic phrases and among the segments within the phrases. The climax of the section is effectively placed near the end of the second phrase, and the whole is brought to a well-rounded conclusion by the three short segments restating the opening verse.
Ex. 6-1a Maledetto sia quel di, 1st unit (refrain)

The setting of the first episode does not open with a change of meter as is common in rondos, but a shift from the lively C aria style of the refrain to a slower-moving syllabic arioso with no text repetitions effectively articulates the rhetorical shift of the text to narrative. (Since the bass maintains fairly steady forward motion, this passage might just as well be labeled as aria style leaning towards arioso. As always, the important consideration is to note the shift of
style, not the label.) Each verse of the episode is set with its own melodic segment, separated from the next by a rhetorically expressive rest. The four segments of the first quatrain are each two bars long, with quarter-notes and dotted quarter notes maintaining the slower tempo (see Ex. 6-1b, b. 15-22). Three segments are restricted to the range of a third and ascend progressively, beginning with D-F# for the first verse, F#-A for the second, and the third verse skips up to C#-E (b. 15-16, 17-18, 19-20). The third melodic segment is a transposition of the second, and the fourth uses the same rhythmic pattern as the second and third with a different melodic shape (b. 17-18, 19-20, 21-22). An affective downward leap of a diminished fifth on "amante" (b. 21) leads to a resolution of the tightly integrated passage. Tonal movement contributes to intensity, cadencing successively with each verse on D (b. 16), A (b. 18), e (b. 20, tenor cadence), and b approached through an authentic cadence (b. 22), which is the sharpest ("hardest") tonal region reached in the piece.

The second quatrain of the episode continues in the sharp tonal region but with a dramatic shift from arioso to recitative, arresting steady forward motion to emphasize the increasing intensity of the text, "flagellato dal martello" (afflicted by the blows of fortune). The first three verses are each compressed into a single measure, in quicker note values than the previous phrases, and with ascending melodic segments paralleling the ascent in the first quatrain (b. 23-26). The first segment covers the range of a third but the next is compressed into a major second with a chromatic inflexion to A#, leading to a tenor cadence reaffirming b minor (b. 23-24, 24-25). A leap to three D's over a G# for "disciolse

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2 Although the shift to recitative style is clear, the poetic meter does not shift to versi sciolti, as is normally the case.
poi" ("then expresses") brings the moment of greatest tension (b. 25-26), and the section concludes with a shift back to arioso style in a graceful descending sequential melisma for "lamentandosi," leading to a cadence returning to the tonic (b. 27-28). As in the refrain, the whole section is carefully shaped with progressive intensification and a parallel between the two quatrains, concluding with an affective melisma. The restricted range of each melodic segment and of the whole section, combined with the shifts of melodic style, conveys the shift in the text to narrative voice, contrasting with the wider range and lively tunefulness of the aria-style refrain.

Ex. 6-1b "Maledetto sia quel di" 1st episode

The first episode's ending sets up the return of the refrain ("he lamented thus:..."), now transformed into the lover's own outburst of frustration. Following the refrain, the second episode continues in the first person, shifting to a more
reflective mood as the lover laments his situation following the exclamatory refrain. As in the first episode, each succeeding verse is separated by a rest, a similarity that provides an element of overall unity in the piece. The metrical shift to 6/8 with a gently lilting melody for the first quatrains gives a sense of introspection and perhaps resignation. This mood is reinforced by harmonies that remain firmly rooted in the tonic key, contrasting with the unsettled harmonies of the first episode. The first two verses outline respectively the diapente and upper diatesseron of the D octave, leading to an authentic cadence (Ex. 6-1c, b. 29-32), and the next two verses end with a clear diapente descent and another authentic cadence to the tonic (Ex. 6-1c, b. 33-36). The third verse is then repeated emphatically, starting on the upper D and extending the range to high G. This is the melodic high-point of both stanzas, and leads to a flowing downward melisma on "stelle" which is the most extended lyrical gesture in the piece (Ex. 6-1c, b. 37-40).
Ex. 6-1c "Maledetto sia quel di" 2nd episode

Non m'acconsentirà dell'inganno / Mi tradir due luci belle.

Fur' comete, e non fur stelle / Che s'unirono a mio dannò.

Dall'auror criniranno / Piove troppo inutile.

Ond'ogni via di morte / All'alfa mia s'apri.
The descending melisma is similar to the shorter one heard in the concluding segment of the first stanza, a short rhythmic and melodic figure repeated in a descending stepwise chain, and this provides another element of overall unity (see Ex. 6-2). A repeat of the fourth verse concludes the section, again with a diapente descent to the tonic over an authentic cadence.

**Ex. 6-2 "Maledetto sia quel di" melismas**

![Ex. 6-2 "Maledetto sia quel di" melismas](image)

As noted above the second quatrain of the second episode shifts to *settenari*, which are most commonly set in recitative. The shift to recitative in the setting parallels the division of the two quatrains in the first stanza, but in stronger relief since it follows a section in 6/8 aria style instead of arioso (Ex. 6-1c, b.43-48, compare with Ex. 6-1b, b.23-28). Related melodic contours provide further parallels between the two recitative sections, and the bass lines are identical except for the first bar and modification of the two final bars (compare Ex. 6-1b, b.24-26 with Ex. 6-1c, b.44-46, and Ex. 6-1b, b.28 with Ex. 6-1c, b.47-48). The section begins with a conventional ascending D-A diapente ("Dall' aureo crin tiranno" b. 43-44), setting up an answering phrase outlining the A-D diatesseron, but the expectation is subverted by an unexpected leap up a fifth to E followed by another down to A#, giving a strong emphasis to the conclusion of the lover's
lament ("piovè troppo ria sorte," b. 44-45). This makes the principal dramatic focal point of the piece, touching on a more serious mood as the lover describes the evil fortune that rained from the woman's imperious countenance. Dramatic intensity is maintained through the following verse with a repeat of the three diminished fifths which had served as the climax of the first stanza (compare b. 25-26 with 45-46).

The setting of the concluding verse is also related to the conclusion of the first stanza, using the melodic contour of the final bar for the whole verse, providing unity but at the same time a very different effect. Where the graceful melisma of the penultimate bar gently released tension on "lamentandosi," setting up the return to the refrain (b. 27), here the abrupt downward leap to the supertonic gives a sense of final resignation after a moment of energetic protest. The more serious mood of this passage alters the character of the refrain once again, now giving it a quality of rhetorical emphasis. This effect of changing the character of the refrain through the context provided by the stanzas is a notable feature of other rondos by Tenaglia as well, and will be seen more strikingly in the discussion of "Misero e con quai larvae."

While "Maledetto sia quel dì" is modest in its expressive range and technical demands, it provides good examples of many characteristic features of Tenaglia's style. These include the densely packed variety of styles responding sensitively to ideas and images in the text, and carefully co-ordinated interrelationships of contrast or repetition both within and among sections. On the larger scale the setting exploits the five-part rondo structure effectively, with the refrain's engaging tunefulness contrasting with the narrative and dramatic characters of the two stanzas, altering the affect of the refrain with each return.
As mentioned above, conciseness is a prominent feature of Tenaglia's style. While most of his works are longer than "Maledetto sia quel dì," and some are as long as is normally feasible in the genre, the intensity of Tenaglia's style is particularly well suited to pieces of shorter length, and some of these are among his most successful. By comparison, few of the shorter pieces of Carissimi, Marazzoli, and Caproli are among their most memorable.
2. Perchè aprire col bel riso (I-Rc Ms 2477, f.41-49; ± 4')

A: C (aria)  Perchè aprire col bel riso
À miei lumi il paradiso
Se volete con lo scherno
Poi dannarmi à crudo inferno?

B: 3/2  Chiaro ciel, stelle serene
Portan spesso e pioggia e vento,
Ma se il ciel con fosco velo
Minaccioso avventa i lampi,
Da' i turbati aperti campi
Ciascun fugge il suo periglio.
Pria mostrateme le pene
Accio fugga il mio tormento.
Così almen non fia deriso.

A  Perche' aprire col bel riso...

C: 3/2  Nube d'ira fulminante
Ponga in fuga i miei desiri.
Questo mar con placid' acque,
Non m'alletta infida calma;
Vergognosa è quella palma
Che tal hor d'inganni nacque.

C (arioso)  A che fin mostrarsi amante,
Se bramate i miei martiri?
3/2  Che risponda al cor il viso.

A  Perche' aprire col bel riso...

"Perche aprire col bel riso" is another short rondo, only slightly longer than "Maledetto sia quel di" in performance, but slower tempi and a more serious theme give it greater substance. The poem is entirely in ottonari trocaici, a verse type traditionally associated with light and cheerful subjects. Here the mood is not cheerful, but the character is one of mock seriousness rather than gravity.³

The refrain is a quatrain, set without a concluding repeat of the first verse, as is common in rondo refrains. The two episodes each have nine verses, grouped into sections of six and three verses, instead of the more common eight verses divided into two quatrains as in "Maledetto sia quel di." The entire poem is expressed in the first person, beginning with the lover asking the lady why she is leading him on if she isn't interested (a realistic enough situation). In the first six verses of both stanzas he describes his dissatisfaction with a series of rather contrived metaphors and images that are either trite or awkward: the serene skies that bring wind and rain; the clouds of blazing ire; the treachery of a calm sea, and so on. In both episodes the remaining three verses form two sentences, first a couplet expressing the lover's reaction to the situation, and the final verse making a summarizing comment. The refrain is set in C aria style and the episodes shift to 6/2 (notated in the manuscript as 3/2 mensuration), except for the seventh and eighth verses of the second episode, which are set apart with a shift to arioso for rhetorical emphasis of the lover’s plainest statement of his complaint (Why do you pretend to love if you just want me to suffer?). As is Tenaglia’s normal practice in rondos, the settings of the two episodes have a few musical parallels but are essentially independent.

The principal musical events of the refrain are four phrygian cadences to E, emphasizing four times the question asked by the opening quatrain ("Why do you open my eyes to paradise...?"). The opening melodic phrase outlines a

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4 The complete score for "Perchè aprite col bel riso," and for all of the other pieces discussed, are in Appendix II.

5 For a discussion of the traditional association of phrygian cadences with questions, in addition to their function representing lament, see Beverly Stein, "Between key and mode: tonal practice in the music of Giacomo Carissimi," (Brandeis, 1994), 229-232.
descending E-A diapente, appearing to establish the aeolian mode, but the rest of the refrain leans towards phrygian mode. There are no cadences to A and the final melodic phrase traces the full e’ - e octave in descent, though with the ambiguity of including both the Neapolitan B♭ and the B♮ (b. 10-14). The final diapente descent to E is also ambiguous in the melody, with G# for the third degree and the second degree omitted, but the F♮ is strongly present as the penultimate note in the bass. This passage is similar to the theoretical mode included as Hypophrygius on E in cantus durus by Kircher in his scheme of modes presented in his Musurgia Universalis, which Eric Chafe has shown to be associated with the lament of Jeptha’s daughter and other passages in Carissimi’s Jepthe.7

The opening verse of the refrain is supported by a running bass line, still an somewhat unusual practice in mid-century vocal music, one that Tenaglia uses noticeably more than is the norm among his contemporaries. The bass outlines alternating tonic and dominant harmonies (b. 1-3), leading to an emphasis of F (b. 4, d minor in first inversion) setting up the first phrygian cadence on "paradiso" (b. 5). The melodic figure for "paradiso" is the one of many small-scale rhetorical devices characteristic of Tenaglia's style. Contradicting the normal musical expression of "Paradiso," ascending melodic figures and "soft" (flat) harmonies, a rapid descending scale begins on the flattest note of the natural hexachord and leads to a "hard" landing on G# a diminished seventh

6 The overlapping or merging of the Phrygian and Aeolian modes is discussed by both Zarlino and Bernhard. See discussion in Eva Linfield, "Modal & tonal aspects of two compositions by Heinrich Schütz." Journal of the Royal Musical Association, Vol. 117, No. 1 (1992), 114.

7 See Eric Chafe, Monteverdi’s Tonal Language, 42, 49-53.
lower, expressing at the outset the central theme in the poem of the
deceptiveness of a heavenly image. The bass note of the phrygian cadence also
serves to begin a stepwise descent in half notes going through the full hypo-
aeolian octave, setting the third and fourth verses to emphasize the "hard"
quality of "crudo inferno" ("cruel Hell"). As the bass reaches low E, forming the
second phrygian cadence on the strong syllable of "inferno," a composed inner
voice in the continuo begins a repeat of the full descent while the voice holds E
above until it becomes a 7th, then resolves to D leading into the third phrygian
cadence (b. 9-10). The third and fourth verses are then restated, beginning with a
melodic repeat a fourth higher, but leading to yet another phrygian cadence on E
instead of the expected final cadence on A. The whole refrain expresses the
central theme of the poem musically (a question) and the lamenting character of
the lover's mood, with the phrygian ending later to serve as a rhetorically
effective inconclusive conclusion for the whole piece.8

The first episode begins with a juxtaposition of C major, a dramatic
harmonic shift appropriate for "Chiaro ciel, stelle serene" (clear sky, serene stars)
following the E-phrygian emphasis of "inferno" ending the refrain (b.15). For the
first two couplets of the episode the setting remains centered in the "soft" C
major area, strongly reinforced with four authentic cadences (b. 18-19, 21-22, 27-
28, and 31-32) as well as descending tetrachord bass patterns (b. 25-27 and 29-30).
The harmonic shift to the soft region of the hexachord is complemented by a
change to triple meter with predominantly flowing stepwise melodic movement.

8 Other pieces by Tenaglia with the phrygian final cadences on the fifth modal degree
include E ve lo credereste (G), Che volete piu da me (E), Che volete chi'io canti (E), E quando ve
n'andate (A). Such endings are less common in the works of Tenaglia's contemporaries,
but are occasionally found in music of the generation of Monteverdi.
but the rhythmic flow is disrupted by many hemiolas, in keeping with the theme of deception (b. 17-18, 21, 24, 31, 34, 35 38, 42). Frequent hemiola disruptions in triple-time sections are characteristic of Tenaglia's style, along with syncopations and other rhythmic articulations, usually for rhetorical purposes but sometimes apparently just for the fun of rhythmic variety.

In general repetitive patterns of all kinds tend to be avoided or minimized in Tenaglia's music, in contrast with many pieces by Carissimi and other contemporaries. A melisma portraying the rushing sweep of "vento" (wind) at the end of the second verse leads to a cadence on C, the first authentic cadence in the piece (b. 22). "Pioggia e vento" (rain and wind) is repeated with more melismas, first the routine descending scale for "pioggia" and then another melodic image of wind, this time playfully swirling and leading upwards to a high G (b. 25-28). This melisma includes another favorite device of Tenaglia's, repetition of a melodic pattern at a constant level while the bass moves by step to alternating consonant and dissonant intervals. Many variants of this device occur frequently in Tenaglia's pieces, some of which are shown in Example 6-3.
Ex. 6-3 Repeating melodic patterns over stepwise shifting bass lines.

The melisma on "pioggia" also includes a pair of consecutive parallel 9ths (b. 25-26). Such small-scale infusions of dissonance make an important contribution in a style in which triadic harmonies and stock cadential patterns are so pervasive. While a comprehensive study of the relative prominence of dissonance in the works of Tenaglia's contemporaries composers is beyond the present scope, dissonance of this kind generally seems to be more common in Tenaglia's pieces than in those of Carissimi and Savioni, if not those of Rossi. Carissimi rarely used improperly handled dissonances where not justified by serious rhetorical purpose, though his dramatic passages often feature strong dissonances. Incidental dissonances occur less frequently in major-mode pieces, and this applies to most of Tenaglia's major-mode pieces as well as those of other
composers. However, the lack of dissonance in many of Tenaglia's major-mode pieces, such as "Io per me cosi l'intendo," "O questa e gustosa," and "Maledetto sia quel di," is balanced by unusual features of rhythmic and melodic interest. None of Tenaglia's pieces flow along in as blandly from beginning to end as Carissimi's "Bel tempo per me" and many of Savioni's light arias.

Continuing in the first episode of "Perche aprite col bel riso," the second and third couplets (b. 29-36) avoid strong rhetorical focal points, except for a rising melodic line emphasizing the flashes of lightening which become menacing ("minaccioso avventa i lampi," b. 29-31), concluding the second couplet with the last of the four authentic cadences on C (b. 31-32). Strongly outlined diapente descents are absent from the entire C major-type section, but the fourth couplet brings a shift to the minor-type mode on A (hypo-aeolian) with a diapente descent and an authentic cadence on A (b. 33-36). The final three-verse unit of the text, shifting rhetorically from the metaphor describing the lover's situation to direct expression of his personal reaction and summing up of the situation, begins with a skip down to E and a phrase confirming the hypo-aeolian mode with the lower diatesseron (b. 36-40). The phrase rises to the C _repercussio_ of the mode and then falls back again to low E, emphasizing "tormento" in the low register with a momentary shift to the sharp hexachord for an authentic cadence to E (b. 40). With a skip up the octave the melody begins a concluding diapente descent to the final for the summing-up verse of the episode, with a hemiola in long notes emphasizing "non fia deriso." While the Phrygian ending of the refrain leaves the mode in doubt, as noted above, the settings of both the first and second episodes seem to confirm the aeolian as the dominant mode of the piece. The ending of the first episode sets up a smooth
return to the refrain, with its lamenting affect somewhat reinforced by the emphatic quality of the episode's conclusion.

The second episode begins with two descending tetrachords in E minor (b. 58-62), remaining on the sharp side of the hexachord to express the affect of the "Nube d'ira fulminante" ("clouds of blazing ire"). This makes a strong rhetorical contrast with the shift to "soft" harmonies at the beginning of the first episode. The second episode continues further into sharp harmonies, with authentic cadences to E (b. 64 & 68), then passing cadential movements to B (b. 70 & 72) followed by an authentic cadence to B (b.74). Each of the three couplets form short sentences, and the setting of each focuses on the dramatic musical expression of a key word or image. The descending tetrachords of the opening leading to a phrygian cadence on B, supporting a vigorous high register melisma for "blazing ire" ("ira fulminante," b. 59-62), doubly emphasize the more serious tone of this episode. The second couplet begins with a dramatically contrasting image of the treacherously calm waters of a quiet sea, expressed with a slowly descending high register chromatic tetrachord as the melody calmly repeats middle-register B's initiating a gradual diapente descent leading to another authentic cadence on E (b.64-68). The key word of the third couplet is "inganni," expressed by a convoluted melisma with irregular rhythm and melodic motion, including skips of an octave and a diminished 5th (b. 71-74).

In parallel with the first episode, the concluding three verses bring a shift from description to personal reaction, with the final verse summing up the situation. This time rhetorical change is emphasized by a shift from leisurely 3/2 aria style to an agitated arioso with jagged melodic shapes. Emphasis of the

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9 See Ellen Rosand Tetrachord article.
sharp harmonic region reaches its extreme for the lover’s strongest expression of frustration ("Why pretend to love if you just want me to suffer?"), with a phrygian cadence to B (b. 75-76) followed by another to F# (b.79), momentarily shifting into the two-sharp hexachord to reach the sharpest level of the piece. This is followed by an ingenious setting of the summarizing maxim of the poem ("Let your face 'respond' to what is in your heart") focusing on the key word "risponda." The meter shifts back to 3/2 but now with a fragmented melody, in contrast with the more flowing aria style of the previous 3/2 sections. After a rhetorical "che" on a high F# set apart with rests, the first of four statements of "che risponda" outlines the upper diatesseron of the aeolian mode (b. 80-81). This phrase is then repeated, transposed a fifth lower with intervals altered to outline the diapente.

The concluding phrase follows ("al cor il viso"), dramatized with a downward leap of a 6th to a dissonant G and a hemiola in long notes leading into an authentic cadence to E (b. 82-83). The complete verse is then repeated leading to an authentic cadence to A, using the same melodic motives but mixing transpositions down a 5th and up a 4th to outline first the modal fifth and then the full Aeolian octave. Both statements of the concluding line are further emphasized with imitative repetitions of the "che risponda" motive written as an inner voice in the continuo part (b. 81-2, 84-5), so that the motive is heard in a series of eight "responses." The two statements of the final verse both end with

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10 Composed inner parts in the continuo are found in the works of Tenaglia's contemporaries, but not as frequently or as elaborately composed as in numerous works by Tenaglia. Inner voices written in continuo are found in "Che musica e questa," "Un pensier dal cor," "Perche aprite," "In che da" (slight), "Miser e con quai larvae," "Occhi lingue di belezza" (slight), "E tu resti mia vita" (only a few 3rds), "Non diamo in barzelette," "Due pensieri ho nel pensiero." Only a few instances are found in works by
strong hemiolas in long notes leading to authentic cadences, providing a large-scale unifying reference to the end of the first episode (b. 42-43).

The final repetition of the refrain is varied with written out vocal ornamentation (b. 90, 94, and 99-100). Since singers would have been expected to provide whatever ornamentation they wanted in repeated passages as a matter of course, it might seem unnecessarily prescriptive of the composer to write them in, but in this case the ornamentation makes a contribution to the piece which a singer's improvisations might not. Tenaglia's written ornamentation consists almost exclusively of a standard four-note turn figure:

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This figure leads smoothly to repetition at the same level, a third higher, or in a stepwise descending sequence. Limiting all of the ornamentation to this figure, in its various sequential possibilities, provides a unifying element within the final refrain and also on the larger scale by referring to a portion of the first episode. In b. 99-100 the figure is used in paired repetitions at the same level above a bass line moving by step, just as the same device was used in the first episode, discussed above (b. 26-27). The melodic figures in the two passages are also similar, the pattern extended by two notes in the first episode to form a six-note grouping but clearly recognizable to the ear as closely related. The unusual procedure of providing written out ornamentation, along with the general

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Carissimi and Cesti (cf. Burrows p. 38). They are more frequent in Rossi's works but never as elaborate as in several of Tenaglia's pieces.
evidence of thoughtful craftsmanship at every level which is apparent in nearly all of Tenaglia's pieces, suggests that it is at least very likely that he was aware of these relationships, and was not simply insisting on imposing his own embellishments out of an exaggerated sense of authority.

As in "Maledetto sia quel dì," the richness of elements and details at every level in such a short piece is striking. Shifts in melodic and rhythmic style, the many devices used for rhetorical emphasis, and juxtapositions of tonal areas all contribute to the liveliness of the foreground, while unifying elements provide large-scale coherence.

3. Misero e con quai larve (I-Re Ms 2468, 67-72v; ± 8')

| A | Misero e con quai larve | 7 a | Wretched, and with those night-ghosts treacherous sleep entices me upward: oh how false are your delights! Saying this, I awoke: Filli disappeared. |
| A | Misero e con quai larve | 9 b | |
| 6/2 | Sonno perfido sù m'alletti: | 11b | |
| recit. | O quanto son fallaci i tuoi diletti. | 11a | |
| B | 6/4 | Il biondo della chioma, | 7 c | The blond hair, |
| | Che cadea in lunghie fila, | 7 d | which fell in long strands |
| | E coronava il volto, | 7 e | and crowned her face, |
| | Sù gl'homeri disciolto, | 7 e | hanging loose on her shoulders, |
| | Era tutto catene, e crin parea. | 11f | were chains in semblance of hair, |
| recit. | E come uscir dal mar l'Aurora suole, | 11g | and as the dawn rises from the sea, or the sun shines on its |
| 6/2 | Ô qual sù'l carro suo splender il sole, | 11g | chariot, thus in my dream the cruel one appeared to me. |
| A | Misero e con quai larve... | 11a | |
| C | 6/4 | Mista purpurea rosa | 7 h | Mixed scarlet rose |
| | A'ì bei ligustri, | 5 i | and beautiful white privet |
| | Senz' arte componean floride gote | 11 j | adorned without artifice her |
| | Con gratie non ignote; | 7 j | flowery cheeks with worthy |
| | Ardean ne labri suoi coralli illustri. | 11k | graces; brilliant white corals |
| recit. | Rivolgeva al mio cor le due pupille, | 11 l | burned within her lips. She turned |
| 6/2 | Mà quei che sguardi sono, eran faville. | 11 l | her two eyes on my heart, but |
| A | Misero e con quai larve... | 11a | those glances were sparks. I was |
| | | | sleeping, and thus the cruel one |
| | | | appeared to me. |
"Misero e con quai larve" is another rondo, but on a larger scale than the two already examined. It is a good representative of the widespread genre of songs treating the subjects of sleep, dreams, and the duality of illusion and reality, themes which provide an ideal vehicle for Tenaglia's imaginative and adventuresome style. Among the most striking features of the piece is Tenaglia's setting of the verse which concludes the refrain, and the whole piece: "Si dissi, mi destai, Filli disparve" ("Saying this, I awoke: Filli disappeared"). This follows three verses describing the distorted world of an uneasy dream, musically portrayed with unsettled tonalities and a rapid succession of changes in texture and meter. The instant of waking is expressed in four breathless recitative fragments ending on a melodically and rhythmically unstable C upbeat eighth note, unsynchronized with the cadence, over a strong I-IV-V-I pattern in B♭ (b.17-20). After three verses of wandering instability the unexpectedness of a firm and clear B♭ cadence perfectly expresses the disoriented moment of sudden waking from an intense dream, and on first hearing is disorienting for the listener as well. Because the two episodes begin and end clearly in the G minor-type Dorian mode in the two-flat system, the abrupt B♭ ending of the refrain remains surprising with each repetition, yet the ending is coherent because the image being expressed by the text is clear. This concluding verse is the only one in the poem that describes an event taking place in the real world, while the rest of the poem wanders through an unsettled dreamscape, making a firm cadence in the comfortable key of B♭ welcome even while leaving the tonal ambiguity of the piece unresolved. In the context of functional tonality such an ending would merely seem weak and confused, but the multiformity inherent in mid-
seventeenth century tonal practice accommodates the intentional ambiguity as a striking rhetorical device.

As in the two pieces already discussed, various devices operating on all levels of scale contribute to the rhetorical expression of textual imagery, but some do so with greater boldness. Over the opening G minor chord, the initial recitative entrance of the voice on F# with the single word "misero" immediately establishes the dreamer's state of uneasiness. A rest sets apart the three F#s of the first word from the next two words, which add two more dissonant notes before the melodically outlined #7-4-2 harmony is finally resolved with B♭ and G (b. 1-2). Then the bass moves to B♮, setting up a repeat of the second melodic segment a fourth higher and a passing tonicization of C (b.3). This time the note values for the word "larve" (shades) are halved, propelling the line into the second verse ("sonno perfido sù m'alletti"), beginning on the fourth beat of the bar over a walking bass line that briefly establishes a shift to arioso style. Motion stops while the phrase is extended by an agitated melisma for the words "sù m'allerti" (entices me upwards), over an A♭ neapolitan 7-6 harmony leading to a phrygian cadence on G. This suggests a resolution to C minor but a shift to E♭ follows instead, setting apart the dreamer's expression of his feelings in the third verse, which is stated three times ("ò, quanto son fallaci i tuoi diletti").

The first of these statements returns to recitative for a third change in musical style in eight measures, leading to an A♭ authentic cadence (b. 7-8). This is immediately followed by an E♭ in the bass pulling towards F minor, and a change of meter to 3/2 shifting to declamatory aria style for two repetitions of the verse (b. 10-11). In the final statement the words "son fallaci" (are false)
appropriately begin with consecutive sevenths (b.13), continuing with a melisma that moves almost entirely by disjunct motion, including a sequence of four descending thirds (b. 13-14). The passage ends with a descending F-minor tetrachord in the bass leading to a phrygian cadence on C, setting up yet another style shift to recitative for the concluding verse of the refrain discussed above. So many shifts of style, meter, rhythmic character, and tonality, combined with tortuous and unsettled melodic shapes might seem an excess of ingredients in a twenty-measure refrain, but they imaginatively and effectively communicate the vision of a troubled, restless dream. Since the various devices and shifts do not respond as much to individual words as to the overall image and affect of the text, by the third repetition of the refrain the dramatic context of the piece as a whole counteracts the textural disunity.

The image and mood established by the refrain are further developed in the settings of the two eight-line episodes, which describe specific images in the lover's dream. The poem uses entirely imparasillabi verses (5, 7, 9, and 11 syllables), verse-types normally associated with serious subjects, but has regular rhyme schemes in both the refrain and the two episodes. The two episodes are set with structural parallels but are otherwise musically independent, as is Tenaglia's normal rondo procedure. The one prominent musical similarity is a two-measure descending G-minor tetrachord ground bass pattern for the opening verses. Repeating ground bass patterns are not common in Tenaglia's works, but here they provide a much needed element of stability and unity, appearing in various forms in all three units of the piece. However, the stabilizing effect is somewhat undermined by rhythmic variation in each
statement of the pattern, providing a sense of metrical ambiguity that sustains
the feeling of uneasiness established in the refrain.

The first episode is introduced with a continuo statement of the ground
bass in 6/4 (b. 21-23). Then the meter shifts to 3/2 with the entrance of the voice
(b. 24) and does not settle comfortably into either meter for the rest of the section
(ending b. 52). While the bass more or less maintains 3/2 (b. 24-28), the voice
leans toward 6/4 through phrasing, text accentuation, and melodic contour:
"...chioma / che cadea in lunghe fila" (b. 25-27). The bass then shifts to 6/4 against
the voice's 3/2 in bar 29 and again (perhaps) in bar 33. As the bass settles into
3/2 (b. 34-41), uneasiness is maintained with irregular melodic shapes in an
extended free-running melisma, representing the image of hair draped loosely
about the shoulders ("su gl'homeri disciolto"). The melisma and the ground bass
are cut off in the middle of the pattern, leading to an abrupt transition from D-
major harmony to B♭ (b. 41). At this point the bass jumps into treble register and
shifts back to 6/4, and proceeds to wander between G minor and B♭ harmonies
supporting a chain of suspensions representing the "catene" (chains) which the
beautiful hair turned out to be (b.41-45). An imitative bass entry introduces a
repeat of "era tutto catene" beginning a fourth lower (b.47), but the melody
quickly changes to an entirely new "catene" melisma on the way to cadencing in
F (b. 52).

The next two verses ("E come uscir dal mar...") begin a new sentence that
prepares a shift from narrative to the lover's expression of his own impressions,
set with a change to plain narrative-style recitative. This sets up an exceptionally
beautiful declamative aria for the final verse of the episode. While the text of the
aria merely concludes the undramatic sentence begun in recitative ("thus she appeared to me in my dream"), its setting builds a musical climax summarizing the images of the poem and balancing the preceding elements of instability, disunity, and hallucination. The passage is technically very challenging for the singer, calling for re-articulation of the vowel "o" of "sogno" (dream) four times on long notes as quietly as possible, in the high register, and then "Sogno" is repeated on high A♭, the highest note of the piece, still quietly (57-60). This initiates a gentle descent over cadences to E♭ and then C minor, followed by a repeat of the final words "così m'apparve" (thus appeared to me) cadencing in G minor. Tonally this section begins with flatwards circle of fifths movement as far as A♭, which is in keeping with the traditional association of very flat harmonies with sleep. Then the concluding phrases return towards the sharp region via the short circuit of a Neapolitan A♭ (b. 61). The final melodic phrases outline first a G-C diapente and then D-G ("m'apparve," b. 62-3, 64-6), strongly confirming the aeolian mode in the two-flat system, fulfilling the paradigms for that mode as described by both Susan McClary and Beverly Stein (see discussion Ch. 3).

Instability is fully re-established with the refrain, and the second episode starts out again with the ground bass pattern. This time the pattern is stated only twice, with 3/2 - 6/4 metrical ambiguity as before (b. 67-70). The ground bass drops out, and is followed by an unusually long period of instability avoiding any sense of tonal center or tonicization, eventually ending with restatement of

11 Association of flat minor harmonies with sleep is widespread throughout the 17th century. Famous examples include the "Dormo ancora" passage in Monteverdi's Il Ritorno d'Ulisse, in C minor going to B♭ minor and F minor, and "Adagiati Poppea" in L'incoronazione di Poppea, in C minor interrupting a D minor passage. Carissimi's cantata "Risvegliati Pensieri" provides several extreme examples in the vocal chamber music genre.
the descending tetrachord and a phrygian cadence on D (b. 71-80). In parallel with the first episode, the first five verses form a single descriptive sentence, but contain no words prompting affective melodic gestures, as had "disciolto" and "catene" in the first episode. A concluding melisma arbitrarily expanding "corali" (coral-like brilliant white teeth) brings the section to an uneasy close. The imagery and syntax of this sentence are somewhat strained, but the wandering character of the setting maintains the uneasiness of the song's principal affect. Again in parallel with the first episode, the sixth verse begins a new sentence bringing a change from description to personal impression expressed in the first person, with a phrase of plain recitative setting up a short but highly expressive concluding aria. This time, however, the verses set as recitative are more dramatic, expressing the climax of the poem in the nightmarish image of sparks or flashes of fire burning within the woman's (or the ghost's) eyes. The recitative follows a gradually rising melodic shape similar to that of the parallel moment in the first episode, but in a higher register, ending with an energetic downward figure conveying the image of sparks (b. 85).

The aria unfolds in the low register, contrasting with the preceding recitative and with the earlier aria, but making an even more dramatic focal point. Again the effect is achieved through affective treatment of a single word, "dormiva." The word is first drawn out with a sustained A♭ and a descent through G♭ to F (b. 86-89), then repeated on a sustained E♭ dropping a semi-tone to D, making a very long melodic phrase descending a diminished fifth in the singer's lowest register (b. 89-91). Under the sustained A♭ the harmony moves from F minor through B♭-minor to a G♭ 6-3 chord as the melody moves down a
whole step to G♭. Then under the sustained F of the melody a cadence pattern in F-minor ends the first phrase. The continuo for this passage is fully written out, a fairly common practice for Tenaglia, prescribing unusually low chord voicing and making sure that the clash of the continuo's penultimate E♮ against the voice is not avoided. (This clash of a 4-3 suspension under a held tonic in the melody is occasionally used by many composers of the time, but is used more frequently by Tenaglia than is the norm.) A repetition of the word "dormiva" brings the principal dramatic focal point of both the section and of the whole piece. As the bass slowly descends a diminished fifth by step from C, the voice sustains low E♭, which makes a striking diminished 7th harmony when the bass reaches F# (b.91). As in the first episode this climax is a challenge for the singer's technique and dramatic sense, calling for a sustained low note sung as quietly as possible but with increasing intensity. The melody rises to middle register, releasing intensity and leading to a clear iv-V-i cadence in G minor to conclude the section as before.

The awkwardness of some of the poem's imagery and its mixture of verse lengths and accentuation patterns might seem problematic for musical setting, but Tenaglia was able to overcome these and exploit the dramatic possibilities of the poem's theme. The song's intensity, variety of styles and textures, and length (about 8' in performance) make it a substantial piece, although characteristically for Tenaglia the surprise ending provides a touch of humor that counteracts unqualified dolefulness and solemnity. By the end of the song the focal points of the two brief arias and the repetitions of the refrain provide enough unity to balance the many elements of instability and distortion.
A substantial number of Tenaglia's pieces are short and cheerful, but many of these have a richness of musical and rhetorical ingredients that sets them apart from most such pieces by his contemporaries, as noted in the discussion of "Maledetto sia quel dì." Some have a more direct melodic and harmonic style, however, using a more limited palate and allowing forward motion to flow with relatively few disruptions. These include "Vezzosa fanciula" and "Cangia, mio cor," to be discussed below, and "Io per me cosi l'intendo." All three are somewhat similar in character to many charming songs by Savioni, but are readily distinguishable by more adventuresome and varied melodic shapes, greater interconnection among melodic motives, and the presence of unifying elements giving a sense of overall integration. (For examples of songs by Savioni, see Appendix III: "Maggio tornò," "Mentite Begl'occhi," and "Ohimè madre.

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aita.”) In contrast with the abundance of rhetorical and musical devices in the pieces discussed so far, "Io per me cosi l'intendo" is entirely in aria style with only one subdivision of the second main section. However, Tenaglia’s setting is ingenious in exploiting the unifying effect of using a limited number of recurring elements, while at the same avoiding mechanical repetitiveness.

The text of "Io per me cosi l'intendo" is a forthright praise of the pleasures of playing the field, with no moralizing overtones, a theme which was probably cause for comment in some Roman circles, and which is entirely absent from the texts set by the virtuous Carissimi. Two quatrains in lively chiabrerean canzonetta style form the poem’s single stanza, with seven normally accented ottonari and a concluding endecasillabo tronco.\footnote{On the Chiabrerean style, see W. Theodor Elwert, La poesia lirica del Seicento: Studio sullo stile barocco (1967), 100-112, and Versificazione italiana dalle origini ai giorni nostri, (1973), 1-111.} Although it is unusual for a chiabrerean canzonetta to have only a single stanza, the text and setting are both complete in themselves and it seems unlikely that there were additional stanzas which are now lost. Tenaglia’s setting divides the two quatrains in simple binary form, the B section sub-divided with a change of meter conforming with the normal practice of setting apart a summarizing final verse. The melodic line in both C sections is notated entirely in eighth and sixteenth notes, and the entire setting is syllabic, resulting in a fluent and lively character.

The straightforward poem provides few affective words or phrases suitable for special moments of rhetorical emphasis, leaving attention focused on the humorous character of the slightly racy overall theme. Tenaglia’s setting uses repetition as almost the only form of rhetorical enhancement, making little use of
melismas, held notes, contrasts of meter, and other common expressive devices which are so plentiful in most of his other pieces. Most repetitions involve short phrases or single verses which are repeated a fourth or fifth higher (b. 1, 3, 9, 11, 15-18). The only word given particular emphasis is "nò," which appears twice in the song and becomes the primary focus of rhetorical expression in the whole piece. First appearing as an interjection added to the end of the first quatrain, the word is repeated three times ("d’esser fido non pretendo, nò, nò, nò," b. 4-5). The third "no" falls on an eighth note that arrests a long passage of sixteenth notes running breathlessly through three verses (b. 3-5). Momentum is only temporarily arrested, and resumes with a repetition of the fourth verse cadencing on the last beat of the fifth bar. While the cadence is strong both melodically and harmonically, its placement on a weak beat generates more forward motion, beginning a new phrase with four emphatic "no's" starting on the final eighth note of bar 5. Each iteration of the word is set to an eighth note, forcefully holding movement back against the otherwise continuous sixteenth-note driving motion. This is the only place in the piece where the melody moves in successive eighth notes, making the phrase stand out as the main focal point of the first half of the piece. This rhetorical moment has little to do with the meaning of the word, but is rather an emphasis of the sensual quality of the sound of the word, which expresses the underlying theme of impudence and disregard of moralizing constraints.14

The emphasis of "no" sets up a large-scale unifying effect which is completed when the word reappears at the end of the poem. There the word is

14 For a discussion of the marinist characteristic of communicating poetic expression through the sound of words rather than their meaning see Th. Elwert, La Poesia Lirica Italiana del Seicento, 68-81, comparison Marino-Chiabrera 102-115.
not merely an interjection and has meaning as part of a complete sentence instead of ("Just one 'yes' is enough after fifty 'no's.") The various repetitions of the poem’s concluding sentence include three sets of thirteen "no's" sung in rapid succession (the first set marked "presto," b. 25), elaborating the point of the fifty "no's" to absurdity. As before, however, it is not the word’s meaning but its sound that that communicates the song’s theme. The unifying effect of the word's reappearance is not obvious, with it's many quick repetitions having a very different character from the earlier effect of suspended motion, but the prominence of the earlier emphasis is sufficient for it to have sense of familiarity when the word reappears.

Relationships between the various motives forming the melody are an important aspect of "Io per me così l’intendo," and show with particular clarity how Tenaglia’s adventuresome style is based on a logical and craftsmanlike approach. In the course of the piece the melodic line uses ten rhythmic figures, seven in the C sections and three in the triple-time section. These are shown in Table 6-1 (underlined notes show rhythmic stress and placement of accented syllables). Some patterns occur only a few times and with a consistent melodic shape (motives b, c, d g, and i), while the others occur repeatedly with varying melodic shapes. The resulting total of sixteen melodic motives is shown in Table 6-2. The motives combine to form four larger-scale phrases in the A section, and a total of six phrases in the C and triple time segments of the B section (see Table 6-2 and Table 6-3).
**Table 6-1: "Io per me così l'intendo" rhythmic patterns**

<table>
<thead>
<tr>
<th></th>
<th>a. bars 1, 7, 12, 13</th>
<th>b. bars 1, 7</th>
<th>c. bars 2, 8</th>
<th>d. cadential figure, b. 2, 8</th>
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<tr>
<td>e. bars 3-5, 9-10, 11</td>
<td>(standard <em>ottonari</em> figure)</td>
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<td>f. cadential figure, b. 5, 10, 12, 13</td>
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<td>g. bars 5-6</td>
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<td>h. bars 15, 16, 21, 37</td>
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<td>i. bars 17-20</td>
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<td>j. bars 23-29, 30-36, 40-46</td>
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Table 6-2 "Io per me così l’intendo" melodic motives

A section
Phrase I (b. 1-2, repeated b. 7-8)

Phrase II (b. 3-5)

Phrase III (b. 6)

Phrase IV: repeat of Phrase I (b. 7-8)

B section
Phrase V (b. 9-10)

Phrase VI (b. 11-14)

Phrase VII (b. 15-20)

Phrase VIII (b. 21-29)

Phrase IX (b. 30-36) = VIII-b, beginning a 3rd higher and altered to end a second higher.

Phrase X (b. 37-end) = Phrase VIII a & b with extra bar for short melisma (b. 39) & adjusted to end on high f.
The first musical phrase of the setting is composed of four melodic fragments separated by rests, of equal length but with different rhythmic patterns (see Table 6-1, patterns a, b, c, d; Table 6-2, motives I-a, b, c, d, and Table 6-3, Phrase I). These fragments make two antecedent-consequent pairs over a repeated bass pattern which includes a I₆-IV-V-I cadence (b. 1-2). The two pairs also form a larger antecedent-consequent phrase, with the second pair answering...
the first pair's melodic cadence to low F with another cadence to high F. Such regular balanced phrasing is not the norm in mid-seventeenth century vocal repertoire, but here it serves the clear rhetorical purpose of strongly framing the announcement which opens the poem ("This is how I understand things: ...”). The emphasis is reinforced by repetitions of the opening "Io per me" and "cosi,” and the arrival of the strong syllable of "intendo" on the dissonant high F of the cadence (b. 2, last eighth-note). This sets up the second musical phrase, making the singer’s announcement, which balances the fragmentation and symmetry of the first phrase with continuous motion, irregular melodic shapes, and greater length encompassing the remaining three verses of the quatrain (see Table 6-3, Phrase II).

The second phrase begins with the second verse, "In amar non ho fermezza,” set to a melodic motive outlining a descending diapente and using a standard rhythmic pattern for setting ottonari, eight notes of the same value with accents corresponding to the third and seventh syllables (Table 6-1-e, Table 6-2 II-a). The second verse is repeated with the same melodic motive transposed a fourth higher, its last note altered to outline the upper diatesseron of the mode, completing the tonic octave species. The phrase continues without pause, repeating the same rhythmic pattern with new melodic shapes for the third and fourth verses, only interrupting the forward motion with an eighth-note for the third interjected “nò,” as noted above. This phrase has an exceptional number of melodic leaps. Beginning with the last beat of bar 6-3, twenty-seven of the next twenty-eight notes are connected by leaps, mostly fourths alternating with

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15 For a discussion of standard patterns for setting ottonari, see Putnam Aldrich, Rhythm in Seventeenth-century Italian Monody, 120.
thirds, and the whole phrase includes thirty-three leaps with only four melodic steps. While this is extreme, Tenaglia’a melodic style generally includes more disjunct motion than is found in the vocal works of his contemporaries, a feature perhaps related to his orientation as a keyboard virtuoso. The third phrase, discussed above in connection with the rhetorical emphasis of "nò," is the shortest of the piece, but is self-contained because the previous phrase ends with a clear cadence, it ends with a clear diapente descent over an authentic cadence (b.6, beginning on 2nd half of 2nd beat). This prepares the repetition of the first verse, which unifies the A section as a whole, balancing the diversity of rhythmic and melodic motives, with further unification provided by the prominence of three very similar cadential figures ending on high F (b. 2, 5, and 8; Table 6-2, I-d & II-c, bars 2, 5 & 8).

Relationships between melodic motives in the A section with those of the B section unify the piece as a whole. The B section begins with the fifth musical phrase, using the common rhythmic pattern for setting ottonari as in the second phrase, with a different but related melodic contour (b. 9-10; Table 3 Phrase V; compare Table 6-2 motives II-a with V-a). A further parallel is provided by a transposed repetition and a cadential motive derived from those used previously (Table 6-2, V-c). The sixth phrase has similarities with the second phrase as well, using a motive that is related in rhythm and contour, again with a transposed repetition (b. 11-14; compare b. 11-12 with b.3). In addition, the sixth phrase includes a rhythmic pattern heard at the beginning of the piece, with a different melodic contour, for repetitions of "ò serbar and non si può" (b. 12, 13: Table 6-1-a, Table 6-2, I-a, VI-b, VI-d). The phrase concludes with another cadence to high
F, this time almost exactly repeating the cadential figure ending the second phrase (compare Table 6-2, II-c and VI-e).

The 3/4 section, setting the concluding endecasillabo, comprises four short musical phrases using only three rhythmic patterns in four melodic contours (Table 6-1: h, i, j; Tables 6-2 & 6-3, phrases VII-X). The second, third and fourth of these phrases all end with repeated "no's," set with modified transpositions of the motive first heard in bars 25-29 (then bars 32-36, and then b. 42-46. See Table 6-2, VIII-b; Table 3, phrases VIII-X). With slight modifications, sufficient to avoid mechanical repetition, these phrases each end a step higher over cadences to B♭, C, and F. The melodic contour of the motive includes a feature characteristic of Tenaglia's partiality for rhythmic irregularity, off-beat accentuation provided by an ascending leap to the second note of the two penultimate bars.

With its continuous forward movement and lack of internal sub-divisions, free treatment of the text involving many repetitions, and pervasive motivic integration, "Io per me cosi l'intendo" shows a forward-looking side of Tenaglia's musical personality in comparison with the clear Seconda prattica orientation of many of his pieces, such as "Misero e con quai larvae." The setting is tonally straightforward with little to distinguish it from the F-major of later practice, equally emphasizing subdominant and dominant tonal areas and with a IV-V-I sequence of cadence degrees in its final section. However the frequent pairing of melodic phrases outlining the modal diapente and diatesseron also suggest mixolydian mode in the two-flat system (Phrase I, opening transpositions of Phrase II, V, and VII, and concluding five bars). The opening cadences on F and
B♭ also conform to Stein's mixolydian paradigm, discussed above.\textsuperscript{16} The piece projects a confident and flexible tunefulness in a readily apprehensible structure, characteristics which became more common in the generation of Scarlatti. Free treatment of the text, with many repetitions and re-arrangements of verses that serve musical purposes more than rhetorical purposes, points towards late Baroque vocal music, but the poem's metrical structure is respected and rhetorical expression remains an important element.

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Use of the sounds of words to communicate images or affects, as with the repetitions of the word "nò" in "Io per me così l'intendo," is a poetic device that is particularly associated with the influence of Marino.\textsuperscript{17} In musical settings the words "nò" and "si" are frequently used in this manner, their combinations of consonant, vowel, and accent having meaning according to the context, ranging from direct assertion to more generalized negative or positive reinforcement, contradiction, or as in the case of "Io per me così l'intendo" a kind of glee or impudence.\textsuperscript{18} Other words inspiring such treatment usually have ideophonic

\textsuperscript{16} Tenaglia's more cheerful pieces favor the major-type modes by about two to one. As noted above, about half of Tenaglia's pieces express major modes, compared with roughly a third for Carissimi. Mixolydian mode was associated with cheerfulness by numerous 17th-century theorists, as was F major by Mattheson. For a discussion of the shift to more frequent major pieces as old negative "durus" connotations were forgotten see Eric Chafe, \textit{Monteverdi's Tonal Language}, 53-55.

\textsuperscript{17} See note 14.

\textsuperscript{18} Other pieces by Tenaglia including "no" passages include "Che musica è questa," "No che non basta," "Non la saprò ben dire," "Non si può vivere"; pieces with "si" passages include "Begl'occhi scoccate," "No che non basta," "Che ti resta ò mio core," and "La mia dama arcibizzarra."
qualities, sometimes involving onomatopoeia but more frequently referring to actions or concepts. Such qualities are characteristic of many Italian words and phrases. Examples of words used in this way found in works by Tenaglia include "ahi," "bugiardo," "basta," "che," "grido," "peno," "moro," "sò" (as in "non lo sò"), "scoccate," and "sù." In practice the effect greatly depends on the singer's mastery of Italian pronunciation. The device occurs in polyphonic madrigals of the late Renaissance and the early seventeenth century, and plays an especially important role in Monteverdi's seventh and eighth books, but is rare in earlier monodic repertoire. In musical settings the effect usually involves text repetition, and monodists of the generation of Caccini and Rasi entrusted rhetorical expression primarily to recitative, in which repetition is little used. Melismas, wide skips, expressive dissonances and other devices enhancing individual words, which are the stock in trade of recitative and arioso, are a different form of rhetorical expression. Use of the sound of a word or the sensation which that sound produces to express an image, thought, or theme that goes beyond the word's normal meaning is most appropriate in musical styles

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20 "Basta" in "No che non basta"; "bugiardo" in "Se fosse così"; "ahi" & "grido" in "Dopo che la maggia"; "che" in "Chi ama che fà" and "Che volete più da me"; "peno" & "moro" in "Cessate o pensieri"; "non lo sò" in "Il dolor ch'ogn'hor mi tormenta"; "scoccate" in "Begl'occhi scoccate"; "sù" in "E tu resti mia vita."

21 Examples in Mondeverdi's madrigals are found in "Io son pur vezzosetta pastorella" (Bk. VII #5), and many of the Madrigali Guerrieri of Bk VIII, especially "Altri canti di marte," "Hor che'l ciel," "Gira il nemico," "Ardo, avvampo," and the "Combattimento."
which include many repetitions, such as the polyphonic madrigal and monody in aria style in mid-seventeenth century repertoire.

Occasionally the practice can overlap with the other forms of rhetorical enhancement, as for example in repetitions of the word "mai" (never) in both "Che sara con tanti guai" (b. 13-15, etc., see Ex. 6-4a), and "Non la saprò ben dire" (b. 46-54, etc., see Ex. 6-4b). The word has little or no ideophonic content, and the repetitions illustrate the actual meaning of the word, in long notes in "Non la saprò ben dire," in short notes separated by rests in "Che sara con tanti guai." The effect is similar to that of expressing the word "costanza" with a long held note in "Costanza mio core," (see Ex. 6-4c), or "catena" with a melodic sequence or series of suspensions (See Ex. 6-4d and 6-4e). However, the many repetitions of "mai" blur its meaning as the sound of the resonant "m" followed by the open diphthong "ai" becomes an expression of a broader theme in the text, in "Che sara con tanti guai" the tedium of lovers' complaints, and in "Non la saprò ben dire" exasperation with the frequent falseness of hope in love. Associations might also be made between the "ai" diphthong and the interjection "ahi" in the former case, and between the sound of "mai" and that of "mà" in the later case.
Exploitation of clearly ideophonic words occurs frequently in Tenaglia's pieces, perhaps with greater frequency than in those of his contemporaries. Although this cannot be determined conclusively without more comparative study than the present scope allows, it is the case in a sampling of several dozen or more pieces by each of Tenaglia's principal contemporaries. Tenaglia's "La mia

Ex. 6-4a
Che sara con tanti guai b. 13-15

Ex. 6-4b
Non la saprò ben dire b. 46-54

Ex. 6-4c
Costanza mio core b. 7-12

Ex. 6-4d
Misero e con quai larve b. 42-45

Ex. 6-4e
Misero e con quai larve b. 42-45

Exploitation of clearly ideophonic words occurs frequently in Tenaglia's pieces, perhaps with greater frequency than in those of his contemporaries. Although this cannot be determined conclusively without more comparative study than the present scope allows, it is the case in a sampling of several dozen or more pieces by each of Tenaglia's principal contemporaries. Tenaglia's "La mia
"La mia dama arcibizzarra" is surely among the most notable pieces in the repertoire to exploit the sensual and ideophonic qualities of key words in the text. While "Io per me così l'intendo" shows a well-disciplined side of Tenaglia's personality, seasoned with a hint of impertinence in the text, the abundance of musical elements which Tenaglia's style usually favors is much more in evidence in "La mia dama arcibizzarra," as always with the diversity well balanced by unifying elements. The piece takes advantage of added possibilities provided by particularly ideophonic words, giving full scope for the adventuresome side of Tenaglia's compositional style. Words in the poem inspiring special musical treatment include "arcibizzara," "arciguerriera," "discaccia," "minaccia," "distrugge," and "sgarra." While the theme and mood are somewhat similar to that of "Io per me così l'intendo," the song's character is transformed by the attention given to this series of individual words.

5. La mia dama arcibizzarra (I-Fc Ms 3808 #8; ± 4′30″)

<table>
<thead>
<tr>
<th>A: C aria</th>
<th>C aria</th>
<th>B: C aria</th>
<th>Strophic repeat</th>
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</thead>
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<tr>
<td>3/4</td>
<td></td>
<td>3/4 12/8</td>
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</tbody>
</table>

La mia dama arcibizzarra,
s’io la miro mi discaccia,
mi minaccia,
ma con mè certo la sgarra,
La mia dama arcibizzarra.

(Ahi) Qual consiglio prenderò,
deggiò amare sì o nò?
Ama pur alma mia:
vuol amor sol bizzarria.

La mia dama arciguerriera,
s’io l’hono mi distrugge,
e’ mi fugge.
Al mio dir superba e altiera,
la mia dama arciguerriera.

(Ahi) Quando amor godremo un dì?
Dillo homajì nò o sì.
Brama pur la bellezza:
suol amar anco chi sprezza.

My really bizarre lady,
if I look at her she provokes me,
she threatens me,
and I’m certain to get a scolding:
my really bizarre lady.

Oh, what should I do?
Should I love her, yes or no?
Certainly my soul loves her:
love wants only bizarreness.

My really contentious lady,
if I honor her she disparages me
and avoids me.
To everything I say she is
haughty and proud, my really
contentious lady.
Oh, when will we enjoy love?
Tell me, please, no or yes.
I cherish her beauty:
I must keep loving one who
scorns me.
"La mia dama arcibizzarra" treats a theme of humor and fun, as does "Io per me così l’intendo." The two poems are also similar in structure, both consisting of two quatrains in lively, regularly-metered chiabreriian ottonari. "La mia dama arcibizzarra" has a second stanza, which skillfully parallels the first in accentuation, rhyme schemes, and ideophonic words. A lively continuo introduction consisting of a twice-stated 1 1/2-bar phrase establishes the mood of the piece and the major-type Ionian mode on D. Rhythmic movement in the C sections of the piece is primarily in eighth- and sixteenth-notes, just as in "Io per me così l’intendo." The voice enters unassumingly with a phrase stating the subject of the poem, "my very bizarre lady," then repeats the phrase with slight urgency transposed up a fifth (b. 5). The mood begins to develop on the penultimate syllable of the second "arcibizzarra," with a skip to high A beginning a melisma that gives the first emphasis of the word’s ideophonic character, suggesting in contour and rhythm the lady’s peculiar character (b. 6-8).

The ideophonic quality of "arcibizzarra" results from its succession of affricate and explosive consonant sounds (chi-bidz-tsar), followed by a double "r" alveolar trill beginning the final syllable. Tenaglia sets the accented penultimate syllable "zar," with its affricate "dz" sound, on a surprise leap to high A, establishing for the first time the song’s outlandish character. A downward octave leap followed by another leap back to D begins the melisma, which

continues with eleven more leaps with only nine steps.\(^{23}\) The natural rhythm of the word "arcibizzarra" is repeated six times in the melisma, manipulated in a variety of melodic shapes and in various placements with relation to the main beats (see Ex. 6-5a & b). A descent to low F# is followed by an upward octave leap and another leap to high A, which is cut off and left hanging by an eighth-note rest. The melisma ends with a sixteenth-note ornamentation of the "arcibizzarra" rhythmic motive (Ex. 6-5b, last two bars). This figure is repeated down a fifth, making successive endings on A and D, mirroring the opening phrase pair to confirm the Ionian mode.

**Ex. 6-5a** "arcibizzarra" rhythmic motive

\[
\begin{array}{cccccccc}
\text{ar} & \text{ci} & \text{bi} & \text{z} & \text{z} & \text{ra} \\
\text{ar} & \text{ci} & \text{b} & \text{i} & \text{z} & \text{z} & \text{ra} & \text{ra}
\end{array}
\]

**Ex. 6-5b** "La mia dama archibizzarra" b. 5-8: Manipulations of "archibizzarra" motive

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\begin{array}{ccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccccc
high A instead of ending with a falling 5th, making a strong off-beat accent on
the weak final syllable. Again the high A is cut off as the bass continues,
concluding the passage by answering the voice's high A with a downward
octave leap to an off-beat low A.

After a dramatic full beat of silence, providing a welcome pause for
breath, the narrative second and third verses bring a shift to flowing triple-meter
over a jarring D# 6-3 harmony, pulling toward the unstable area of E minor (b.
11). The two verses are treated as three quaternari, set in two-bar melodic
fragments separated by rests, each beginning on the second quarter-note of the
bar so that principal accents fall on the downbeat of the second bar ("s’io la
miro/ mi discaccia, / mi minaccia," b. 11-16 and 17-25). The fragment for "mi
discaccia" is repeated transposed up a fifth for "mi minaccia," giving a sense of
insistence that is reinforced by authentic cadences to E and B (b.14, 16). Then the
three quaternari are repeated, beginning with the same melodic contour
transposed up a fourth, but the words "discaccia" and "minaccia" are extended
with affective melismas (b.17-25). In addition to rhyming and having parallel
rhythms, these two words have similar sounds and ideophonic characters. As
with "arcibizzarra," their treatments do not express the meaning of the words as
much as the general image of manic derangement. A short ascending scale on the
weak syllable of "discaccia" (b. 20) is followed by a downward octave leap for
"mi minnaccia." The strong syllable of this word is expanded with a three-bar
melisma (b. 22-25), beginning with an upper neighbor-tone figure ornamenting
A, repeated insistently at the same pitch over a changing bass, followed by a leap
of a 6th and a descending sweep outlining the E-A diapente (see Ex. 6-5c).
Meter shifts back to C for the fourth verse, "ma con me certo la sgarra," which is preceded by a three-beat rest over a D-major chord, making a dramatically long pause following the animation of the previous section. The voice begins calmly in low register ("ma con me"), then emphatically leaps up a 5th to begin a sudden rush of "scolding" sixteenth notes starting on high G, tracing an erratic path to low D ("certo la sgarra," b.27-9). This sets up a return to the opening verse and setting that soon diverges into a new expression of "arcibizzarra," going by degrees several steps further than earlier, to an extreme of musical derangement.

After the repeat of the opening phrase (b. 29) the melody skips to what had been the end of the opening section, repeating the ascending series of three statements of "archibizzarra." The repetition includes the stretto statements in the bass but with altered harmony (b. 30-31 = ± b.9-10). This ends as before with a leap to a cut off high A in the melody, which this time is followed by an even more fanciful melisma than the one in bars 6-8. After a sixteenth-note rest the melody skips down a 7th, rises and then falls by successive skips to low E, then leaps up an 11th to high A (b. 31). In the following measure a series of descending skips outline a 9th leading back down to the low E, and the melisma ends on A with a middle-register cadential figure (b. 32-3). A new repetition of the first verse follows, broken into fitful melodic fragments separated by rests (b.
33-35). The second fragment is a partial inversion of the first, and both are answered in the bass (b. 33-4). Going still further, the final two repetitions of "archibizzarra" reverse the word's accentuation (arcibizzara), first with a descending D major triad beginning on high A, landing on the mis-accented "biz," then leaping down a fifth from E for the even more unnaturally accented "ra." This eccentricity is confirmed by an exact repetition, with a melisma added onto the final syllable, leaping up a 4th, falling back down in steps, then leaping up a 7th to stop suddenly on the last upbeat of the bar, on an outrageous high G, a diminished 12th above the bass. The bassline of the whole passage equally disordered, moving erratically in disjunct sixteenth-notes outlining a combination of D-major and A-major harmonies, bringing the whole wreck to a sudden end with a leap down a major 7th to low D (best left unharmonized by the continuo player). The passage is vocally spectacular and demands exceptional technique in rapid leaps through all registers.

Two beats of stunned silence follow before the B section begins the second quatrain with the lover’s interjected "ahi’s," starting at a dramatically contrasting slow pace on yet another high A, the seventh of eight in the piece. As the lover considers what to do in the next two verses the pace remains slow, moving predominately in eighth- and quarter-notes. The melodic line gradually descends from high register, pausing after the first question ("What should I do?" b. 37-9). The uncertainty of the second question ("Should I love her, yes or no?") is expressed with more unsettled, jerky movement continuing the descent, jumping up an octave, then falling resignedly through a series of skips to land on low C#, the lowest note of the piece (b. 40-41). A leap of a 10th initiates a repeat of both questions, the first of which is an exact transposition down a 4th, giving a
feeling of reduced anxiety, but urgency returns with the repeat of the second question. Instead of a pause of three beats after the first question (as in b. 39-40), the second question breaks in immediately, not continuing the transposition down a 4th but instead skipping up to continue a tone higher than in the first statement (compare b. 44 with b. 40). The dilemma is emphasized as "sì ò no" is repeated first on an urgent high A, tentatively answered in the lower octave with "sì, sì, sì," followed by a repetition of the complete question transposed up a 3rd (b. 46-7). Doubt is finally resolved with six repeated "si’s," bringing the section to a close. In parallel with the A section, a change to triple time relaxes the mood for the lover’s affirmation of his feelings in spite of the lady’s drawbacks: "Ama pur alma mia" (Yet my soul loves her).

As usual the final verse is a concluding maxim, and an appropriate musical finale is needed to balance the spectacular ending of the A section. The word "bizzarria" provides a unifying reference to the earlier passages and a pretext for returning to derangement and vocal pyrotechnics. The 12/8 time signature indicates a lively tempo (three eighths in the time of two with relation to the opening C), but the actual meter remains ambiguous for the rest of the piece, with various groupings of two and three eighth notes. The first statement of "sol bizzarria" re-establishes the affect of derangement with consecutive upward leaps of a fifth and then a sixth to land on F, then a fifth down and a fourth up followed by a descending scale melisma on the weak final syllable (b. 57). An ascending sixteenth-note scale in the bass, covering an eleventh from low A, overlaps with the melisma and then with a new statement of the verse (b. 57-8). This is derived from the previous statement, with "sol bizzarria" sung to
consecutive skips reaching high G and ending with a longer melisma unnaturally emphasizing the final weak syllable (b. 58-59). A reiteration of "sol bizzarria" immediately follows transposed up a fourth from its previous statement (in b. 57), making the top note a climactic high B (b. 59). After the eight high A’s throughout the song, all approached by leap, this leap to high B provides not only the primary melodic climax of the piece but also a strong unifying element. The ending follows quickly, with a final repeat of "sol bizzarria" skipping down three consecutive thirds followed by an ascending scale melisma outlining the D-D octave. As the voice cuts off on its final eighth-note D, the bass answers with a descending scale, tripping on the penultimate note and falling in consecutive fifths to rest on low D.

As in most of Tenaglia’s pieces, strong rhetorical projection of the text is accomplished primarily through the shapes and rhythms of the melodic line, supported by harmonic progressions which are usually unadventuresome in comparison with the melody. The numerous extravagant melodic shapes do not involve notable harmonic excursions, and cadences are limited to the modal boundary keys of A and D except for one cadence each to the unstable areas of E and B minor (b. 14 and 15).

III. Strophic settings

Settings which exploit the affective possibilities of individual words to the extent found in "La mia dama arcibizzara" are not normally well suited for strophic setting. Individualized settings of key words in the first stanza are likely to be inappropriate for the corresponding words in succeeding stanzas. This
inherent conflict between strophic procedure and rhetorical text expression raises crucial issues of text-music relationship, which is one of the most important aspects of mid-seventeenth century vocal chamber music.

The tuneful strophic arie composed by monodists of the generation of Caccini and Rasi have relatively few individualized musical responses to words or phrases. Often where there are such responses to words in the first stanza they are inappropriate for the parallel words in succeeding stanzas. Presumably this was considered acceptable because the overall affect established in the first stanza was understood to carry through the whole song. Individualized rhetorical enhancements were more characteristic of earlier composer's madrigals, through-composed in the more flexible recitative styles. As discussed in chapter 2, the adaptation to aria style of rhetorical expressiveness originally developed in recitativo is one of the principal achievements of mid-century Roman style. This naturally caused inconveniences for strophic settings, which became less common among the works of mid-century Roman composers. Settings of strophic poetry with three or more stanzas frequently used some form of strophic variation.24

A scarcity of strophic pieces among Tenaglia's works was noted in Chapter 2, even in comparison with his slightly older contemporaries Rossi and Savioni. This avoidance of strophic procedure on Tenaglia's part is not surprising

24 The popularity of strophic settings in vocal chamber music may have remained stronger in Venice than in Rome, as seen in the many strophic pieces published by Pesenti and Strozzi. For example, twelve of the sixteen solo songs in Strozzi's Opus II (1551) are strophic, six with three or more stanzas. While strophic settings continued to account for a high proportion of the works of Rossi and Savioni, they are relatively infrequent among those of their younger contemporaries. Strophic settings remained popular through the century in the widespread genre of popular guitar songs.
in view of the concern for sensitive text expression which has been noted as a primary characteristic of all of the pieces discussed so far. None of Tenaglia's seventeen pieces in rondo form are strophic, and only seven strophic settings survive including "La mia dama arcibizzarra," all in some variant of binary form. Tenaglia's lack of enthusiasm for strophic procedure is further shown by the fact that three of these seven pieces are not entirely strophic, as they include variations in the setting of each stanza, or repeated portions text: "Un pensier dal cor" sets four of five quatrains/stanzas as strophic variations; in "Sereno per me non e più" the two stanzas are given completely different endings for individualized rhetorical treatments of their final verses; "Costanza mio core" has a recurring refrain and two internal sections with strophic repeats: ABB ACC. Thus only four of Tenaglia's surviving pieces use strophic procedure in the normal sense, with the music repeated exactly for each stanza of text. Yet Tenaglia's strophic settings provide excellent examples of the ways in which mid-century Roman composers handled the procedure, and illustrate several key issues of text-music relationship.

25 Tenaglia's strophic pieces are "Cangia, mio core," "In mare di sdegno," "La mia dama Arcibizzarra," "Vezzosa fanciulla," "Sereno per me non e più," "Un pensier dal cor m'e uscito" (strophic variation), and "Costanza mio core" (partly strophic). Self-contained strophic aria sections are also found in three cantatas: "Et tu resti mia vita," "Affe di mia vita," and "Quanto vi costerà" (three-stanza aria section in free strophic variations). The duet "Nel'talo rigore d'un volto" is also strophic. All of Tenaglia's strophic pieces are in some variant of binary form, but in three of these the parameters of the form are stretched almost beyond recognition. In "Cangia, mio cor" internal divisions make five clearly divided sections alternating 6/8 and C, the first two forming the A section, and the remaining three for the B section, somewhat giving the effect of a five-part structure like a rondo. "Un pensier dal cor" sets four quatrains as strophic variations and a fifth quatrain separately in a new section, giving the unusual form of A-A'-A''-A'''-B. The differences in the melody and bass in the strophic variations are substantial, and each has a newly composed ending, so that the effect is almost that of a through-composed piece. "Costanza mio core" has an unusual arrangement that includes strophic repeats of two internal sections: ABB ACC.
"La mia dama arcibizzarra" is an outstanding example of the best possible realization of strophic procedure. Many words and images in the first stanza receive strongly affective treatments, which are equally effective for the parallel words and images of the second stanza. In fact the repetition of the entire setting enhances the overall musical effect of the song by giving the listener a second chance to hear the unusual passages which are sure to sound strange on first hearing. This is only possible because the poem is virtuosically written with ingenious parallels of key words and phrases. It is notable that some of the parallel words differ significantly in meaning, but all have similar sounds and ideophonic connotations. Most of the parallels involve assonance or consonance: arcibizzarra – archiguerriera (very bizarre – very contentious); discaccia – distrugge (provokes – disparages); minaccia – mi fugge (threatens – runs away); la sgarra – alterra (scolding – proud); bizzarria – sprezza (bizarreness – scorns).

Particularly striking is the way in which settings for "arcibizzarra" also work perfectly for "archiguerriera," even though the meanings and connotations of the two words differ significantly (b. 5-10, 29-35). The affect of "arcibizzarra" is expressed by the manic series of leaps, which then takes on a character of quarrelsome petulance in expressing "archiguerriera." It is of course crucial for the singer to fully understand and project the different affects through elocution and tone quality. This possibility of divergent meanings associated with a musical passage raises one of the central issues of rhetorical expression in music.

Musical passages depicting extra-musical images or conceptions are normally only meaningful in connection with the texts with which they are associated, and many can be used to express a range of meanings with a change of text. This does not mean that musical depictions are necessarily generic, but
some are clearly more so than others. For example, in "Sereno per me non è più" a melisma for the word "sereno" is a tuneful undulating scale passage with varied rhythms, from C down to A, then up to high G and back down to B, all in harmonious parallel 10ths with the bass (b. 5-7, see Ex.6-6a). The gentle lilting melody expresses the affect of sereneness well enough, appropriately without calling too much attention to the word or interrupting the flow of the song. The parallel word "fortuna" in the second stanza has little in common with "sereno," either in meaning, connotations, or sound, yet is equally well portrayed. Here the melodic rise and fall could be taken to represent vicissitudes of fortune, while the gentle undulating tunefulness represented serenity, but the portrayal is not sharply defined for either word. The generic quality of the setting makes it suitable for both images.

Ex. 6-6a "Sereno per me non è più" b. 5-7

In contrast, at the end of the first stanza the phrase "che ne vien meno" (becomes weak, fails) is given a clever and well-defined affective treatment (b. 41-45 see Ex. 6-6b), eighth-note rests on downbeats followed by off-beat quarter-notes descending by step. The phrase is repeated with a B to B♭ inflexion followed by a skip to G dramatically omitting the normal penultimate A of the descending diapente, over an unstable 6/4 harmony, and the bass continues to the cadence with a C - D♭ - D chromatic ascent. The phrase gives a clear sense of halting, breathless weakening, heightened by the voice's expiring completely a
bar before the cadence. The setting effectively communicates the affect of the text but would be inappropriate for the corresponding phrase in the second stanza, "prova fugace" (is fleeting), and this led Tenaglia to abandon strophic procedure at this point in the second stanza to provide more appropriate running sixteenth-note melismas, which incidentally provides a virtuosic ending for the piece (See Ex. 6-6c).

Ex. 6-6b "Sereno per me non è più" 1st stanza ending

Ex. 6-6c "Sereno per me non è più" 2nd stanza ending

In the first of the instances just described a musical device mildly enhances two very different images ("serenity" and "fortune"), while in the second images are more explicitly projected with two musical passages that are not interchangeable. However, these latter two passages are still not so specific that they could not serve for other texts. For example, the "ne vien meno" passage would be equally effective for "io moro" or "sospiro," while the running sixteenth-note melisma of "prova fugace" could work just as well for such images as "volare," "disciolto," or "vento." The range of images that can be associated with a musical passage is restricted in proportion to the distinctness with which
images are projected, but is almost never specific enough to exclude all but one meaning or image.

Strophic settings that successfully recycle affective musical passages depend on the poem's having corresponding words or phrases with sufficiently compatible meanings or images, falling within a certain range. This range can only be vaguely defined, perhaps including images having to do with general classes of subjects or images, such as agitation or disturbance, which would include such words as "molesta" (as in "Che musica e questa" b. 28-32), "irato" (irate), "procella" (storm), "tempesta" (tempest), "fiamme" (flames), "ardire" (to burn), "girare" (to turn), "cangiare" (to change), "fera" (wild), "incostante" (changing, inconstant), and so on. This range or group of images can overlap in terms of musical expression with one having to do with joy or happiness, such as "gioia," "ride," (laugh), "contento" (contented), or "cantando" (singing). A different range of subjects might involve more tranquil or stable images, such as "languire" (languish), "costanza" (perseverance, constancy), "dormire" (sleep), "sostiene" (sustains), etc. As can be seen in these lists, a wide range of meanings and images can be included in a group, and groups can overlap. Not all of the words in each of these lists could share all of the same musical passages, but a common passage could be devised that would work well for any pair of words within each list. Thus the writer of poesia per musica could provide opportunities for musical enhancements in strophic settings, and it is the skillful combination of parallels for so many important words that makes "La mia dama archibizzarra" so effective as a strophic piece.

A different order of relationship between text and music, still falling within the scope of seconda prattica values, involves melismas or other musical
enhancements which do not especially portray a word's meaning but merely provide rhetorical emphasis with a musical focal point. For example, in "Una nova è giunta, amanti," the word "amanti" (lovers) is given a melisma which concludes the opening section of the piece (b. 30-34, see Ex. 6-7a), and later in the piece the word "moda" (fashion) is given a melisma (b. 61-68, see Ex. 6-7b). Neither melisma depicts the meaning of the words, but both effectively give emphasis to key words in the text. In "Occhi, lingue di bellezza" (Eyes, the tongue [i.e. the voice] of beauty) the word "occhi" is given a melisma three times, none of which depict anything suggestive of eyes, but again the word is merely emphasized as the central subject of the poem (Ex. 6-7c).

Vague as some of the musical enhancements of text just described might be, they are all fundamentally different from melismas or other devices which serve a purely musical purpose, and these can be seen as a forming third category of text-music relationships. These act as "meaningless" musical
ornament or opportunities for virtuosic display, contributing nothing to the communication of the text, which is relegated to the role of merely providing sounds for the singer to articulate. As Seconda pratica ideals lost ground to the taste for pure vocal lyricism, "meaningless" passages began to occur with increasing frequency in the works of many mid-century composers, and can be found in many pieces by Carissimi, Marazzoli, and Cesti. They are of course even more common in works composed by virtuoso singers, such as Pasqualini and Vittori. On the whole Tenaglia remained strongly attached to Seconda pratica values, however, and in his works purely lyrical passages that do not contribute to communicating the text in some way are rare.

Text-music relationships will be further examined in a brief look at three more of Tenaglia's strophic settings. "In mare di sdegno" is exceptional in that it contains examples of all three of the degrees of text-music relationship just discussed. Some passages suit corresponding words in both stanzas, some are suitable only for the first stanza, and some serve a purely musical function without any particular relation to the text.
6. In mare di sdegno (I-Rc Ms 2477, f.97-101; ± 3’)

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>Strophic repeat</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 a</td>
<td>E se morir mi vede</td>
<td>Per man di rigore</td>
</tr>
<tr>
<td>6 b</td>
<td>la mia bella omicida</td>
<td>d'amante costante</td>
</tr>
<tr>
<td>6 c</td>
<td>mi moro contento</td>
<td>non teme flagelli di pene.</td>
</tr>
<tr>
<td>6 d</td>
<td>m'è dolce il tormento.</td>
<td>Bagia servo d'amor le sue catene.</td>
</tr>
<tr>
<td>6 e</td>
<td>Che spero impietosir l'irato viso,</td>
<td>È se morir mi lascia</td>
</tr>
<tr>
<td>6 f</td>
<td>suol impetrar il pianto un core ucciso.</td>
<td>la mia bella tiranna,</td>
</tr>
<tr>
<td>6 g</td>
<td></td>
<td>l'angoscie fien care,</td>
</tr>
<tr>
<td>6 h</td>
<td></td>
<td>È dolce il penare.</td>
</tr>
<tr>
<td>6 i</td>
<td></td>
<td>Che spesso la pietade i cori spetra,</td>
</tr>
<tr>
<td>6 j</td>
<td></td>
<td>et amante che more il pianto impetra.</td>
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The text of "In mare di sdegno" is a canzonetta of two stanzas, each consisting of a section of five verses followed by one with seven verses, and is set by Tenaglia in binary form. The poem includes verses of three, six, seven, nine, and eleven syllables, an unusually wide variety even for the Chiabrerean style in which a mixture of verse types is a characteristic feature. The versification shown above is clear in the source (I-Rc 2477 f.97-101) because the text of the second stanza is not underlaid but copied out separately. It is interesting that the second verse of the opening section is clearly shown as a three-syllable verse in emphasizing the "sdegno"/"legno" rhyme, even though according to meter and syntax the second and third verses together form a single novenario, making a rhyming couplet with the next verse: "il legno d'altera bellezza/non teme
procella d'asprezza." This would also make the form of the poem more regular, since it would then consist of two quatrains and a concluding couplet. In fact Tenaglia's setting treats the poem in this way, the second and third verses set as the first half of a two-part phrase (b. 3-6). The corresponding verses of the second stanza work in the same way, but without rhyming: "un core d'amante costante/non teme flagelli di pene." However in both stanzas, the principal rhyme is between the final two verses of the section ("d'asprezza"/"disprezza," and "pene"/"catene"), resulting in a tedious triple rhyme in the first stanza ("bellezza"/"d'asprezza/"disprezza"). This feature, along with the unusual mixture of verse lengths and some awkward parallels between the stanzas, suggest that the poem was written by an amateur with more imagination than skill.

The opening phrase of Tenaglia's setting includes a series of ascending leaps outlining the dominant triad in quarter-notes, which is effective for both "sdegno" (disdain) and "rigore" (adversity) (b. 2). This is also the case for the setting of "procella" (storm) with a long series of falling leaps alternating with rising seconds, which is equally appropriate for "flagelli" (lashes, b. 7-9). In the next verse the word "morte" is emphasized in the phrase "morte disprezza" (dies scorned), first with a short melisma (b. 11-12) and then a more substantial one when the verse is restated (b. 14-17). Neither melisma suggests the death of a scorned lover, but the musical focal point gives an appropriate rhetorical emphasis to the phrase. However, the corresponding phrase in the second stanza is "le sue catene" (its chains of love), so that the two melismas become meaningless elaborations of "le."
In the B section the parallel phrases of the ninth verse, "m’è dolce il tormento" (for me the torment is sweet) and "è dolce il penare" (sweet is the suffering), provide good opportunities for rhetorical emphasis, with the closely related affects of "tormento" and "penare," and the word "dolce" in the same position in both stanzas. The text phrase is repeated three times, with "dolce tormento" emphasized first by repeated D's over an F# major chord or 4-#3 suspension (b. 24), then a chain of falling 7-6's (b. 25-6), and an extended tuneful melisma over a held E-minor chord, moving predominantly by steps with a few consonant-interval leaps (b. 27-9). This is immediately followed by a dramatic emphasis of "tormento" (and "penare"), a dotted half-note D over an F# 6/4 harmony, inflected to D# resolving the 6/4 chord to a 6#, then holding the D# to make a quick #7-6 suspension over E before the B-minor cadence. Here the shared musical devices work well, enhancing the text of both stanzas. The final couplet of endecasillabi provides the poem's summarizing maxim, set in its own section separated by the strong cadence and rests for the voice. There is no change of meter but a shift to a more flexible rhythmic style is indicated by flourishes of sixteenth notes in bars 35-36. The setting includes an agitated melisma that is effective for "l'irato viso" (hostile face), sixteenth-note trill figures and short quick descending scale runs, interrupted twice by held notes. However in the second stanza the melisma makes an odd setting for the word "cori," in the phrase "i cori spetra" (breaks hearts).

Overall, Tenaglia's setting is charming and engaging in spite of awkward places in the text. It is not ambitious but includes challenges for the singer in finding the right pacing for the rapid-note passages. While the lack of meter changes and shifts of melodic style is unusual for Tenaglia, the effective and
unusual treatments of "dolce" (b. 24, 27-9), "tormento" (b.30-31), and "irato" (b. 35-6) are all characteristic.

"Vezzosa fanciulla" and "Cangia, mio cor" are modest pieces, the closest among Tenaglia's strophic settings to the many simple arias of Rossi and Savioni. Both have a few affective melismas for words in the first stanza that relate with varying degrees of appropriateness to corresponding words in the second stanza. These two songs are similar in character, but make an interesting contrast that results from differences in the quality of their texts. "Vezzosa fanciulla" can be taken as a good example of how the strophic genre can work at its best, with a skillfully written poem providing many parallels and avoiding awkward correspondences of poetic meter and meaning between the stanzas. "Cangia, mio cor," on the other hand, is an equally good example of the liability of an unskillfully written poem. The themes of both texts are lighthearted to the point of lightheadedness: stay out of love and you'll have more fun in "Vezzosa fanciulla," and change in love is a good thing in "Cangia, mio cor." The former might be taken as having a moralistic undercurrent, in the manner of texts frequently set by Carissimi, but the lively cheerfulness of Tenaglia's setting minimizes serious associations. "Cangia, mio cor" is unequivocal in its lack of seriousness, a more usual characteristic among Tenaglia's texts as was noted in connection with "Io per me così l'intendo." Where the two texts differ significantly is in their levels of craftsmanship. While Tenaglia's setting of the weak "Cangia, mio cor" is charming, it cannot overcome the silly awkwardness of its text. By contrast, skillfully contrived meter, apt parallelisms, and appealing imagery in "Vezzosa fanciulla" inspire a sureness and elegance in the setting that communicates joyful lightheartedness without crossing the line to absurdity.
The lilting rhythmic flow of verses with even numbers of syllables (parasillabi), characteristic in Chiabrarian poetry, gives "Vezzosa fanciulla" an advantage for aria-style musical setting over the irregular mixture of "Cangia, mio cor," which includes verses of six, seven, nine and eleven syllables. Mixtures of even and odd numbers of syllables within the same poem are uncommon, and are inconvenient for musical setting. Parasillabi work best in regularly-metered aria styles, and less well in recitative or arioso which favor imparasillabi, those seven and eleven syllables being used most commonly. Thus the comparison of the two pieces is perhaps not entirely fair, but many of Tenaglia's settings deal successfully with irregularly-metered poetry, and here the difficulties arise more from awkward sequences of words and metrical differences between stanzas in corresponding verses, as well as a tedious series of images lacking a sensible conclusion.
7. **Cangia, mio cor** (I-Rc ms. 2477, 83-85v)

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<tbody>
<tr>
<td>A</td>
<td>6/8</td>
<td>Cangia, mio cor, cangia pensiero.</td>
<td>9</td>
<td>a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ti giuro è una pazzia,</td>
<td>7</td>
<td>b</td>
</tr>
<tr>
<td></td>
<td></td>
<td>voler che sempre stia</td>
<td>7</td>
<td>b</td>
</tr>
<tr>
<td></td>
<td></td>
<td>attaccato il tuo amore a un solo amor.</td>
<td>11t</td>
<td>c</td>
</tr>
<tr>
<td>B</td>
<td>6/8</td>
<td>E troppo gran amore,</td>
<td>6</td>
<td>e</td>
</tr>
<tr>
<td></td>
<td></td>
<td>è troppo dolor</td>
<td>6t</td>
<td>c</td>
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<tr>
<td></td>
<td></td>
<td>obbligarsi per schiavo a una catena.</td>
<td>11</td>
<td>e</td>
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<tr>
<td>recit.</td>
<td></td>
<td>Il variar oggetti</td>
<td>7</td>
<td>d</td>
</tr>
<tr>
<td></td>
<td></td>
<td>porta maggior diletti,</td>
<td>7</td>
<td>d</td>
</tr>
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<td></td>
<td></td>
<td>e forse te ne duole?</td>
<td>7</td>
<td>e</td>
</tr>
<tr>
<td>6/8</td>
<td></td>
<td>Varia l’anno stagione, e segni il sole.</td>
<td>11</td>
<td>e</td>
</tr>
<tr>
<td>strophic</td>
<td></td>
<td>Sempre si move il cielo e l mare.</td>
<td>9</td>
<td>a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cangia aspetto la luna,</td>
<td>7</td>
<td>b</td>
</tr>
<tr>
<td></td>
<td></td>
<td>la rota sua fortuna,</td>
<td>7</td>
<td>b</td>
</tr>
<tr>
<td></td>
<td></td>
<td>e visaggio la terra in un balen.</td>
<td>11t</td>
<td>c</td>
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<tr>
<td>repeat</td>
<td></td>
<td>Si mutan le piante,</td>
<td>6</td>
<td>e</td>
</tr>
<tr>
<td></td>
<td></td>
<td>si muta il seren,</td>
<td>6t</td>
<td>c</td>
</tr>
<tr>
<td></td>
<td></td>
<td>e vorrai tu in amare esser costante?</td>
<td>11</td>
<td>e</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Non sai che Giove istesso</td>
<td>7</td>
<td>d</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mutava amori anch’esso,</td>
<td>7</td>
<td>d</td>
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<td></td>
<td></td>
<td>formandosi hora in toro,</td>
<td>7</td>
<td>e</td>
</tr>
<tr>
<td></td>
<td></td>
<td>hor in aquillò o in cigno, o in pioggia</td>
<td>11</td>
<td>e</td>
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<tr>
<td></td>
<td></td>
<td>d’oro?</td>
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Change, my heart, change your thoughts. I swear to you it’s craziness, to want your love to remain attached to just one love. It’s too much pain, too much suffering, to enslave oneself to a chain.

To vary the object of your affections brings greater pleasures, and you’re complaining about it? The year changes seasons, and the sun its appearance.

The sky and the sea are always in motion. The moon changes its face, the wheel changes one’s fortune, and the earth changes appearance in a flash.

The plants change, and the clear sky changes, and yet you’d want to remain constant in love?

Don’t you know that Jupiter himself changed loves as well, making himself now into a bull, now into an eagle or swan, or into a rain of gold?

While nominally in binary form, the setting is better understood as a five-part structure, with short clearly-defined sections dictated by the segmentation of the text. The opening verse, "Cangia, mio cor, cangia pensiero" is a complete sentence introducing the theme of the poem in the word "cangia," which appears twice. This works well as a self-contained section in 6/8, suited to the lively rhythm of the verse and the theme of the poem. The key word is repeated six times, ending with a smoothly flowing melisma highlighting the word without especially portraying its meaning (b. 6-7). The next three verses develop the theme in a longer sentence, with less rhythmic seven- and eleven-syllable verses calling for a change to C arioso style. Already a few problems with the text
appear, first with the triphthong "giuro è una" in the second verse (b. 10). Triphthongs are tolerated on occasion in Italian poetry, but the one here is quickly followed by other awkward word combinations and sounds, beginning with the "a" vowel that ends the third verse and begins the fourth: "sempre stia/attacato..." This is followed immediately by two diphthongs, another triphthong, and a third diphthong: "attacato-il tuo-amore-à-un solo-amor."

Diphthongs are of course normal in Italian poetry, but this many in a row is extremely awkward for text underlay and hampers the singer's ability to make the text understood. In the manuscript source text underlay is somewhat unclear in this passage (the copyist apparently choosing to avoid its issues), but none of the possibilities avoid clumsy accentuation that makes little sense of the meaning (see Ex. 6-8a). The triphthong is split up with a rest (amore/a_un, b. 14), and the final diphthong (solo amor) is also clearly shown to be separated, but the verbal hash of "stia attacacato il tuo amore" defies any intelligible solution.26

Ex. 6-8a "Cangia mio cor" b. 12-14

The next three verses form a new section of the stanza, further amplifying the theme announced in the opening quatrain. The first two are six-syllable verses, calling for a change back to the 6/8 of the opening, but these are followed by an endecasillabo, too soon for another meter change so that accentuation

26 Triphthongs are often split up and counted as two syllables in Italian poetry, but here because the verse is an endecasillabo tronco, with the accented final syllable of "amor" counted as two, only one syllable is possible. See Elwert Versificazioni...
difficulties are unavoidable, intensified by another awkward triptong: "schiavo-a-una." The *endecasillabo* verse begins on a weak note to set up the accents of "obbligarsi per schiavo," but splitting up the triptong for the sake of the meaning puts a clumsy accent on the second syllable of "una" (b. 21, 25, 31; see Ex. 6-8b).

Ex. 6-8b "Cangia mio cor" b. 19-22

In all three statements of the verse this accented weak syllable begins a hemiola, different each time, highlighting the key word "catena" (chain) which is the crux of the reason given in favor of avoiding constancy. The final quatrain of the stanza follows, extolling the advantage of inconstancy, beginning with a rhetorical question: "To change the object of your affections brings more pleasures – and you would complain about that?" Poetic meter shifts again for the three seven-syllable verses, calling for a return to C, this time in recitative style allowing the greatest rhetorical emphasis. The ironic question is set in two fragments, the first leaping from D up to G and back for "e forse," and the second ending with a rising chromatic inflection for "duole" over a phrygian cadence (b. 35-7). This makes an effective dramatic focal point, but as will be seen becomes comically inappropriate in the second stanza.

The final verse is set in a separate concluding section in tuneful 6/8 aria style, complementing the preceding dramatic moment of recitative and providing a musically satisfying ending. The section includes multiple text repetitions and a "meaningless" melisma for a vocal flourish near the end.
Characteristically for Tenaglia, the section also provides overall unity, returning to the meter and style of the beginning and including references to the opening melodic motive (b. 38, 39-40, 42-43). However, the lack of resolution in the concluding verse detracts from the effectiveness of the concluding section. "Varia l'anno stagione e segni il sole" (The year changes seasons, and the sun its appearance) merely provides a pair of bland metaphors of change that make the expressiveness of the preceding recitative lead nowhere.

Almost the entire second stanza merely extends the list of metaphors begun in the final verse of the first stanza: the sky, the sea, the moon, the wheel of fortune, etc.. Although the verse lengths of the first stanza are preserved, including the tronco endings of the fourth and sixth verses, the poet appears to have been otherwise incapable of finding appropriate correspondences between the stanzas. Frequent conflicts arise with internal rhythms of verses and the positions of diphthongs, and the sequence of ideas and images is altered to bring the moment of dramatic focus in the seventh verse instead of the tenth: "e vorrai tù in amare esser costante?"

Problems of text underlay begin in the first phrase. The clear caesura after the fourth syllable in the first stanza ("Cangia mio cor, / cangia...") is moved one syllable later and covered by a diphthong ("Sempre si move il cielo..." This forces the two-syllable "mo-ve" onto the single final note of the first phrase (b. 2), and in the repetition the diphthong "mo-ve il" falls even more awkwardly on the short ascending scale melisma that had previously set the strong syllable of "cangia" (b. 4). Then the melisma which had served the useful function of highlighting "cangia" in the first stanza must be divided to fit two syllables (b. 6-7).
The second section begins with "cangia," providing only two syllables for the three-note fragment of the corresponding "ti giuro" (b. 9), and then only the three syllables of "la luna" are available for the phrase that had set the five syllables of "una pazzia" (b. 11-12). The following phrase at least avoids the diphthong problems of the fourth verse of the first stanza, but the weak word "un" must be sung accented twice in succession on a descending sixteenth-note melisma (b. 13 & 14). For the third section the middle three verses of the stanza have no problems, and even preserve the parallel beginning of the fifth and sixth verses ("Si mutan le piante/Si muta il seren"). The seventh and eighth verses provide the only dramatic focal point in the stanza with another rhetorical question: "E vorrai tò in amare/Esser costante?" (and yet you would remain constant?), but this is not in the same place as the rhetorical question that provided the focal point of the first stanza. Here the setting is inappropriate for a question because it had previously served to emphasize a statement of fact. All three repetitions of the two verses end with descending melodic shapes over strong authentic cadences, the opposite of what is needed for a question (b. 19-22, 23-26, 29-32).

In the following section the concluding question in the first stanza was given dramatic emphasis in recitative with appropriate musical devices, but at this point in the second stanza a long sentence presents yet another strained metaphor (Jupiter in his various amorous guises). The dramatic moment of the first stanza, with upward chromatic inflection over a strong phrygian cadence, becomes ludicrous for the mid-sentence phrase "formandosi hora in toro" (turning himself into a bull). This also makes nonsense of the beginning of the concluding aria section, which must continue with pointless repetitions of the list
of Jupiter's disguises, weakly ending the piece without a concluding thought of any kind.

While "Cangia, mio cor" is not among Tenaglia's best pieces, it is musically well-constructed and has some appealing passages. The five clearly defined sections make a well-balanced structure, alternating 6/8 aria with arioso and recitative, reinforced with unifying elements between the first and final sections. Tenaglia's craftsmanship and melodic inventiveness compensate in some measure for the ineptitude of the poem. A more rambling setting with greater use of recitative and arioso might have avoided some of the awkward accentuation, but more recitative would belabor such a light-hearted subject and emphasize the lack of any coherent sequence of thoughts in the second stanza.

The piece was no doubt commissioned with the text provided by the patron (or by a budding young Marino in the patron's family), as it seems unlikely that any composer would choose such a poem for musical setting. "Vezzoza fanciulla" was probably also a commission with a text provided by the patron, since the almost complete absence of moralistic texts among Tenaglia's other works suggests a lack of interest in such texts. In this case, however, the skillfully written text was likely to have been more of an inspiration than an imposition to be endured.27

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27 "Quanto vi costerà" is Tenaglia's only other text with a somewhat moralistic content, and the only devotional text is "Il nocchier che torna al lido."
8. Vezzosa fanciulla (I-Rc Ms 2468, 165-170v.; ± 3'20”)

<table>
<thead>
<tr>
<th>I. A: 6/4</th>
<th>Vezzosa fanciulla</th>
<th>6a</th>
<th>Charming young girl, not in love,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ch’Amore non prova,</td>
<td>6b</td>
<td>enjoying yourself, laughing,</td>
</tr>
<tr>
<td></td>
<td>godendo, ridendo</td>
<td>6c</td>
<td>you flirt with everyone.</td>
</tr>
<tr>
<td></td>
<td>con tutti trastulla.</td>
<td>6a</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Per monti per valli,</td>
<td>6d</td>
<td>In mountains and valleys,</td>
</tr>
<tr>
<td></td>
<td>con canti con balli,</td>
<td>6d</td>
<td>with song and dance,</td>
</tr>
<tr>
<td></td>
<td>e pari non trova</td>
<td>6b</td>
<td>you don't find your equal</td>
</tr>
<tr>
<td></td>
<td>s’amore non prova.</td>
<td>6b</td>
<td>if you don't fall in love.</td>
</tr>
<tr>
<td></td>
<td>Che raro è quel petto</td>
<td>6e</td>
<td>How rare is the heart which</td>
</tr>
<tr>
<td></td>
<td>ad’ Amor non soggetto.</td>
<td>6e</td>
<td>is not subject to love.</td>
</tr>
<tr>
<td></td>
<td>A me insegna à non amare</td>
<td>8f</td>
<td>Seeing others suffer</td>
</tr>
<tr>
<td></td>
<td>il vedere altrui penare.</td>
<td>8f</td>
<td>teaches me not to love.</td>
</tr>
<tr>
<td>ref 6/4</td>
<td>Onde dico spesso al core:</td>
<td>8g</td>
<td>Thus I often tell my heart:</td>
</tr>
<tr>
<td>C arioso</td>
<td>Stà in cervello,</td>
<td>4h</td>
<td>Stay reasonable, because</td>
</tr>
<tr>
<td></td>
<td>perché Amor è un farinello.*</td>
<td>8h</td>
<td>Cupid doesn't amount to much.</td>
</tr>
<tr>
<td>II. A</td>
<td>Fra verdi arboscelli</td>
<td>6a</td>
<td>Amidst green trees</td>
</tr>
<tr>
<td></td>
<td>men vado ancor io,</td>
<td>6b</td>
<td>still I go on,</td>
</tr>
<tr>
<td></td>
<td>danzando, cantando,</td>
<td>6c</td>
<td>enjoying myself, singing,</td>
</tr>
<tr>
<td></td>
<td>con musici augelli.</td>
<td>6a</td>
<td>with lyrical birds.</td>
</tr>
<tr>
<td>B</td>
<td>Per valli per monti,</td>
<td>6d</td>
<td>In valleys and mountains,</td>
</tr>
<tr>
<td></td>
<td>nei prati, nei fonti,</td>
<td>6d</td>
<td>in fields, in streams,</td>
</tr>
<tr>
<td></td>
<td>in dolce desio</td>
<td>6b</td>
<td>with sweet desire</td>
</tr>
<tr>
<td></td>
<td>men vado ancor io.</td>
<td>6b</td>
<td>still I go on.</td>
</tr>
<tr>
<td></td>
<td>Che il piè non si stanca</td>
<td>6e</td>
<td>The feet don't get tired</td>
</tr>
<tr>
<td></td>
<td>se la gioia non manca.</td>
<td>6e</td>
<td>if joy is not lacking.</td>
</tr>
<tr>
<td></td>
<td>E s’Amore la vuol meco</td>
<td>8f</td>
<td>And if Cupid wants anything</td>
</tr>
<tr>
<td></td>
<td>fò la sorda s’ei fà il cieco.</td>
<td>8f</td>
<td>to do with me, I can be deaf just</td>
</tr>
<tr>
<td>ref.</td>
<td>Onde dico...</td>
<td></td>
<td>as he can be blind.</td>
</tr>
</tbody>
</table>

* "fare farina": literally "to make flour," expression applied to pursuits that don't amount to anything (Acad. della Crusca)

The poem is entirely in parasillabi, primarily sennari and ottonari, verses which favor lively rhythm and light subjects. The sennari have consistent
dactylic accentuation (U–UU–U), while the ottonari are trochaic (–U–U–U–U), the two most used meters in the chiabrerean canzonetta verse. These meters naturally favor triple-time, and the piece is in a smoothly flowing 6/4 throughout, except for the final section which changes to a rhythmic C syllabic style for the concluding maxim refrain. Metrical accents within each verse correspond perfectly between the two stanzas, so there are no word underlay issues caused by elided diphthongs, and no triphthongs or other ungainly combinations of sounds as in "Cangia mio cor." This does not mean that the poem lacks variety and that differences between the stanzas have simply been ironed out. Both stanzas are full of pleasing effects resulting from clever combinations of sounds, including internal rhyme, alliteration, assonance, and consonance. Many of these correspond between the stanzas with parallels or contrasts, and none result in awkward or weak text-setting in either stanza. The poem is a virtuosic exploitation of the sounds and sensual qualities of the Italian language, which is a primary characteristic of the poetry of Marino, of which virtuosity itself is an important element. At the same time the poem embodies the ideal of lightness and lively rhythm which is associated with the canzonettas of Chiabrera.

Play of sounds begins in the first verse with the internal half-rhyme of "Vezzo fanciulla" and the complementary sounds of the two stressed syllables, "zo" (tso) and "ciu" (chiu). The next verse has the assonance of "amore" and "non prova," and the third verse contains both internal rhyme and consonance of four d's in "godendo, ridendo." The fourth verse then responds with four t's and

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28 See W. Theodor Elwert, Versificazione italiana dalle origini..., 75.

29 Idem, La poesia lirica italiana del seicento, 10ff.
assonant stressed syllables: "Con tutti trastulla." Most of these linguistic effects have correspondences in the second stanza, but with enough difference to avoid a sense of mechanical repetitiveness. The first verse of the second stanza has assonant stressed syllables ("fra verdi arboscelli") and ends with a double-l sound paralleling "fanciulla." The second verse has no parallelisms, but in both stanzas sets up a unifying element, as it is later repeated in the fourth verse of the second quatrain. The third verse in both stanzas provides a similar unifying element on the broader scale with parallel sounds and meaning, "godendo, ridendo" (enjoying, laughing) becoming "danzando, cantando" (dancing, singing). In the second quatrain the first two verses feature the consonance and internal rhyme of "monti," "valli," "canti," and "balli," as well as the association of two pairs of complementary images: mountains and valleys, songs and dances. Both devices are paralleled in the second stanza, with the two verses also serving as a unifying element: mountains and valleys are reversed, while songs and dances become fields and streams. The fourth verse of the second quatrain in both stanzas restates the second verse of the first quatrain, but in the first stanza a slight change gives a gentle hint of the poem's moralistic theme: "ch'amore non prova" (who is not in love) becomes "s'amore amore non prova" (if she does not fall in love).

The third quatrain introduces metrical variation, first with the enjambment of the last syllable of the first verse with the beginning of the next verse, and then with the couplet of trochaic ottonari that give a clear statement of the poem's theme: "A me insegna à non amare/ Il vedere altrui penare" (Seeing others suffer teaches me not to love). The "amare"-"penare" opposition and rhyme is emphasized by the consonance of "vedere" and "penare" within the
fourth verse, which in the second stanza is replaced by a stronger opposition between "sorda" and "cieco." Both stanzas conclude with the same three-verse refrain consisting of an ottonaro, a quadernario, and another ottonaro, providing a humorous concluding maxim. The first of these three verses simply announces the summarizing message (This is what I often tell my heart:...), which is then stated in the final two verses (stay reasonable...). The poem’s cheerful, lighthearted treatment of a gently moralistic theme seems appropriate for a youthful audience, and the setting’s relatively modest vocal requirements suggest the possibility of youthful amateur performance as well. In fact the message is no different from what parents today tell their children: "have fun, but be sensible."

Tenaglia’s binary setting responds to the poem with equally fine craftsmanship in a restrained and unusually straightforward style, letting the text speak with cheerful tunefulness undistorted by exaggeration. The smoothly flowing melody moves primarily in syllabic quarter notes, with other note values occasionally providing rhythmic variety. Melodic skips are less present than is Tenaglia’s norm, and affective leaps of wide dissonant intervals are notably absent. Just as the poem introduces variety and interest through skillfully contrived poetic devices, the setting introduces musical focal points in elegant melodic shapes, short affective melismas, and rhythmic inflections.

The opening melodic phrase sets the first couplet with a smooth ascent outlining the diapente of the tonic B♭, touching the G a tone higher and falling back to D. The second phrase responds with the second couplet, again touching the high G before outlining the diapente in descent. This phrase is extended after
returning to the tonic by the first musical focal point of the piece, a melisma involving only an alternation between the tonic and super-tonic, but with two kinds of rhythmic inflection. First the B♭ is held for the unusual value of a half-note tied to an eighth-note, with the C sounding for the remaining eighth-note before the pattern is repeated with the bass dropping a semi-tone to make a 4♭-2 harmony (b. 5). Then a hemiola cadence still limited to the same two notes concludes the short A section. The character of gentle lighthearted cheerfulness is clearly established by the tonal stability of the clear ascending and descending diapente and three authentic cadences to the tonic, and the playful concluding melisma extension cleverly expresses both "trastulla" (flirt) and "musici augelli" (musical birds). The G reached in the second bar is the highest note used in the piece, with the starting note F being the lowest, so that the entire melodic range is established in the first phrase. The tonal stability established in the first phrases is also maintained throughout the piece, with cadences only to B♭ and F except for one each to g minor and d (b. 16 & 18).

The first couplet of the second quatrain begins with the "monti"-"valli" opposition which is highlighted twice, first with short ascending melismas a fifth apart (b. 8-11) and then with an upward leap of a fifth for "monti" answered by a leap of a fourth in the lower register for "valli" (b. 10-11). This is effective as a comical device in the second stanza, where the same two words are reversed. The parallel opposition of the second verse of the couplet begins with the same upward leap of a fifth for "con canti," setting up a melisma for "con balli" that includes lively skips to the low register and then to the high register, ending with a hemiola pattern cadencing to B♭ (b. 12-14). In the following phrases the
moralistic message is given rhetorical emphasis with "s'amore non prova"
repeated up a fifth, over cadences to g and d minor, the only ones in the piece in
unstable harmonic areas.

The overall design of the setting gives the three quatrains of the poem
progressively greater length through text repetitions, with no repetitions in the
first quatrain (b. 1-7), the first and fourth verses repeated in the second quatrain
(b. 8-18), and in the third quatrain both the first verse and final couplet are
repeated (b. 18-34). This sets up as the principal climax of the song the couplet of
ottonari that ends the third quatrain, and the poetic effects of opposition, rhyme,
and consonance in these verses are all enhanced. The first statement of the
"amare"–"penare" rhyme uses the same notes for both words, and both melodic
phrases trace clear diapente descents to F, while the "amare"–"vedere"
consonance is emphasized with an accented dissonance (b. 22-6). Then a leap up
the octave begins a repeat of the first verse of the couplet entirely on high F's,
above shifting harmonies, with rhythmic interest added by a syncopated accent
on the normally weak first syllable of "amare" (b. 27). (Repeated or held notes
above shifting harmonies has been noted repeatedly as a device much favored by
Tenaglia). The next phrase then responds with a skip down a fourth to begin a
melisma emphasizing "vedere," including two more downward skips and ending
on the low F (b. 28-30). The verse is not completed and begins again with an
octave leap back to the high F, initiating a strong concluding diapente descent to
the tonic B♭. The cadence pattern supporting the diapente is straightforward, but
the voice arrives on the resolving B♭ with the penultimate strong syllable of
"penare," beginning a melisma of emphatic long notes over a repeat of the
cadence. The melisma is further emphasized with a hemiola and the only chromatic inflection in the piece (b. 31-2).

The final three verses are a separate concluding section in the poem, with the first verse announcing that the maxim is about to begin (like the parent with a raised finger): "Thus I often tell my heart..." A change of meter for the new section is expected, but the shift is delayed until the actual maxim begins. The announcement simply continues in 6/4, after a pause by the singer following the previous climactic passage, with a simple arioso-like phrase over a tenor cadence to the dominant (b. 34-6). A shift to C introduces the maxim, which is entirely syllabic and consists of repetitions of "sta in cervello" (be reasonable) outlining F and B♭ triads, then the final verse with two more exhortations to be reasonable. The humorous expression "perche Amor e un farinello" (see note above) keeps the maxim and the tone of the whole song lighthearted, avoiding the usual sententiousness of moralistic songs.

IV. Cantata

As the discussions of "Io per me così l'intendo" and "La mia dama archibizzarra" have clearly shown, Tenaglia's adventurous style was well suited to light and humorous themes. However a significant number of his works are more serious. As Tenaglia wrote no religious music, all of his serious pieces treat love-related themes without religious or moralistic overtones. According to seventeenth-century conventions such themes, treating only human concerns, were normally classified as frivolous. Yet some of Tenaglia's pieces are highly expressive, to the point of stretching the normal conventions of
seventeenth-century love-songs. "E tu resti mia vita" is exceptional in the directness with which it treats the theme of lovers' separation.

Texts in which a lover addresses the beloved in the first person, which Margaret Murata has termed "I – you" texts, are a common lyrical genre, but almost all are distanced from personal feeling by a theatrical or mythological narrative context, or a humorous twist.30 "Misero e con quai larvae" is serious in tone, but its dark intensity is relieved by the dreamscape setting and by a surprise twist that concludes the refrain with a smile. "Su le spiagge Tirrene" and "Doppo che la magia" are two other pieces by Tenaglia that treat themes of love-related torment and sadness without humorous relief, but both are set in pastoral contexts. The text of "E tu resti mia vita" is unusual in having no such distancing feature. Monteverdi’s madrigal "Ah, dolente partita" (Bk. IV # 1, 1603), is strikingly similar, but with the crucial difference that it is extracted from a familiar theatrical context, Guarini’s "Il Pastor Fido."31

30 For a discussion of the tradition of "I – you" texts and the tensions between 'social' and 'private' in the sixteenth and seventeenth centuries, see Margaret Murata, "Image and eloquence: secular song," in The Cambridge History of Seventeenth-Century Music, 412-417.

31 The existence of a few other pieces with texts similar to "Et tu resti mia vita," such as Barbara Strozzi’s "L’amante segreto" (Op. II, 1651), suggest that perhaps on occasion a greater freedom of emotional expression was considered acceptable, such as private situations in which those present knew each other well enough that social proprieties might have been relaxed. One such occasion might conceivably have been the private performance of the Baroni sisters described by Maugars. The intensity of the listeners’ experience as described by Maugars suggests that more than witty repartee was involved. See discussion Ch. 1.
Ah, dolente partita,  
Ah, fin de la mia vita.  
Da te parto e non moro? E pur i' provo  
La pena de la morte,  
E sento nel partire  
Un vivace morire,  
Che dá vita al dolore  
Per far che moia immortalmente il core.

| Ah, painful separation,  
| oh, end of my life!  
| I leave you and yet do not die? And  
| yet I feel the pain of death,  
| and feel in leaving  
| a living death  
| that gives life to my pain,  
| making my heart die unendingly. |

Unlike the pieces discussed so far, "E tu resti mia vita" clearly qualifies as a cantata according to the criteria discussed in Chapter 4. That is, it includes several self-contained sections, has a substantial presence of recitative, and does not fit into any standard binary or ternary formal type. It is however still distant from the regular alternation of recitatives and arias of the late baroque "cantata proper." The five sections of "E tu resti mia vita" are articulated with changes in style, meter, or tempo, but only the first section is in recitative style (b. 1-34), with an expressiveness that leans towards arioso in several places. The rest of the piece is in triple-time aria style with varied tempi, except for a seven-bar arioso passage beginning the third principle section (b. 68-74), so that there is barely enough recitative and arioso to keep the piece as a whole from being dominated by aria style.
9. E tu resti mia vita (I-Bc 24092 f. 1)

| recit. | And so you remain, my life, | E tu resti mia vita, 5a | and I don't die? |
|        | E io non moro? 5b | E io non moro? 5b | And I, unhappy, |
|        | Ed io infelice 5c | Ed io infelice 5c | on my departure |
|        | Al mio partire 5d | Al mio partire 5d | don't feel myself dying? |
| 4      | Non mi sento morire? 7d | Non mi sento morire? 7d | Oh, infinite misery, |
|        | Oh, miseria infinita, 7e | Oh, miseria infinita, 7e | and yet cruel pain doesn't kill me, |
|        | E ancora non m’uccide empio dolore, 11f | E ancora non m’uccide empio dolore, 11f | and yet leaves me alive, |
|        | E ancor mi lasci in vita 7e | E ancor mi lasci in vita 7e | without my life, |
|        | Senza la vita mia, 7g | Senza la vita mia, 7g | without my heart? |
|        | Senza il mio core? 5f | Senza il mio core? 5f | without my heart? |
| 6/4    | Tormenti, martiri, 6a | Tormenti, martiri, 6a | my warm sighs, |
| Aria   | Del’alma tiranni, 6b | Del’alma tiranni, 6b | you pains and sufferings, |
|        | Miei caldi sospiri, 6a | Miei caldi sospiri, 6a | deprived of heart, of life, |
|        | Voi pene et affanni, 6b | Voi pene et affanni, 6b | I feel a pain of death, |
|        | Mio grande dolore, 6c | Mio grande dolore, 6c | and yet I live, |
| refr.  | Ditemi per pieta, 7t d | Ditemi per pieta, 7t d | tell me for pity's sake, |
|        | Come viver poss’io senza il mio core? 11 c | Come viver poss’io senza il mio core? 11 c | and tightly enclose Hell within my breast. |
| (Aria  | (Arcieri pensieri 6a | (Arcieri pensieri 6a | Torments, agonies, |
| 2nd   | Ch’il cor tormentate, 6b | Ch’il cor tormentate, 6b | which torment my heart, |
| stnza)| E crudi e severi 6a | E crudi e severi 6a | both cruel and sever |
|        | Ogn’hor mi piagiate, 6b | Ogn’hor mi piagiate, 6b | which opress me constantly, |
|        | Deh, ditemi un poco, 6c | Deh, ditemi un poco, 6c | tell me, |
| refr.  | Ditemi per pieta, 7t d | Ditemi per pieta, 7t d | tell me for pity's sake, |
|        | Come viver poss’io senza il mio foco? 11 c | Come viver poss’io senza il mio foco? 11 c | how can I live without my heart? |
| arioso | Fra pena e furore, 6a | Fra pena e furore, 6a | Amidst pain and fury, |
|        | In misero stato, 6b | In misero stato, 6b | in miserable state, |
|        | Soccorremi amore 6a | Soccorremi amore 6a | save me, love, |
|        | Ch’io son disperato! 6b | Ch’io son disperato! 6b | for I’m in despair. |
| Adag   | Oh, doglia infinita, 6c | Oh, doglia infinita, 6c | Oh infinite suffering, |
| refr.  | Deh, dimi per pietà, 7t d | Deh, dimi per pietà, 7t d | tell me for pity's sake, |
|        | Come viver poss’io senza la vita? 11 c | Come viver poss’io senza la vita? 11 c | how can I live without life? |
| 6/4    | Su, dunque, alla morte. 6a | Su, dunque, alla morte. 6a | Away, then, to death. |
| Presto | Mio cor senza speme 6b | Mio cor senza speme 6b | My heart without hope, |
|        | Fra tante mie pene, 6b | Fra tante mie pene, 6b | amid my many trials, |
|        | E chi sperar puoi tu che ti conforte? 11 a | E chi sperar puoi tu che ti conforte? 11 a | from whom then can you hope for comfort? Away, then, to death. |
|        | Sù, dunque alla morte. 6a | Sù, dunque alla morte. 6a | |
| Adag   | In si rigida sorte, 7a | In si rigida sorte, 7a | In such hard fate, |
| refr.  | In si grave martire, 7b | In si grave martire, 7b | in such severe woe, |
| (new  | Lasciatemi morire. 7b | Lasciatemi morire. 7b | let me die. |
| text)  | Ah, che non prova amore, 7c | Ah, che non prova amore, 7c | Ah, one does not feel love who |
|        | Chi lasciando il suo ben parte e non 11 c | Chi lasciando il suo ben parte e non 11 c | does not die on leaving his loved |
|        | more. 5 | more. 5 | one.
Question marks are not in the sources, so that the second, but the fifth verse is set with a phrygian cadence, repeated three times, supporting its interpretation as a question (b. 12, 14, 15).

The text is an extended lover’s complaint, a series of expressions of woe without metaphorical images or similes, developing no arguments, and having no particular logical sequence. Sections could be rearranged at random without affecting the meaning, save perhaps the final six verses which provide a climax by quoting the catchwords of Monteverdi’s archetypal "Lamento d'Arianna" and then stating a specious concluding maxim which provides little sense of resolution. Yet the text is skillfully written poesia per musica, with many provocative and stimulating interrelationships among words, phrases, and verses, in an effective array of verse lengths, rhythms, and sounds. While the sequence of sections is irrelevant to the poem’s meaning, it provides good opportunities for variety in the musical structure. An opening section of versi sciolti is followed by a three-stanza canzonetta, then a separate quatrain of canzonetta verse, and a concluding section of five versi sciolti that includes a rhymed couplet quoting Monteverdi’s lament ("In se grave martire/ lasciatemi morire").

In Tenaglia’s setting the first two of the three canzonetta stanzas are set strophically in 6/4 meter, but for the third stanza five verses are highlighted as an arioso section that is the principal climax of the piece, a short melisma on the word "dispero" (b. 68-74). Then the single verse "Oh, doglia infinita" is set as recitativo (marked adagio in one source) leading to a a shortened version of the

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32 The piece must have been one of Tenaglia’s more successful, as it is the only one which survives in three sources, is found in three sources: B-Bc 24092 f. 1-10; GB-Lbm Harley 1863, 132-135v; and I-Mo Caffagni 10v. The GB-LBM source omits the second stanza of the canzonetta and has a shorter version of refrain setting.
refrain heard with the canzonetta's first two stanzas (b. 76-84). This is an unusual treatment of a stanzaic canzonetta, but is in keeping with Tenaglia's generally imaginative approach to formal structure. A short independent canzonetta-style quatrain follows the third refrain statement, set as a lively syllabic interlude marked "presto" 6/4 ("Su dunque alla morte..."). The final section of poetry is in imparasillabi, which are most commonly set as recitative or arioso, but instead the setting continues in 6/4 until the end of the piece. The beginning of the concluding section is articulated by a marking of "Adagio" (in B-Bc 24092), indicating an arioso-like style (or "aria declamativo") but the final two verses are set with yet another return of the music of the previously-heard refrain. This reuse of music with new text is highly unusual for Tenaglia, but provides an effective unifying device for all of the sections following the opening recitative. At around 7'30" in performance, the piece is not as long as many cantatas by Carissimi and Marazzoli, but it gains a sense of greater substance from its intensely serious character and predominantly slow tempi. The overall structure can be seen as a recitative followed by a single aria, with multiple self-contained sections unified by a refrain:
A: recitative (b. 1-34)

B: 6/4 strophic aria (b. 35-67, repeated for 2nd stanza). Includes 2-verse refrain: "Ditemi per pietà..." (b. 51-67)

C: Third stanza of canzonetta in text but first five verses newly set as arioso (b. 68-74), followed by the refrain of B section shortened by omission of text repetitions (b. 76-84)

D: 6/4, lively interlude (b. 85-99)

E: 6/4, marked "Adagio" at beginning in B-Bc source, probably applying only to the first four bars. Final two verses set to music of refrain of sections B and C (b. 104), with four bars altered (compare b. 116-119 with 61-64).

The character of the whole piece is announced in the first line of text, which also establishes the nature of the relationship involved and the intensity of the speaker's feelings. An immediate sense of momentum is established by the syntactically irregular opening with the conjunction "Et" (And), indicating that the speaker is too agitated to speak in normal sentences, and the same word begins seven of the fifteen verses of the opening section. The second word, "tu," indicates that the lover is speaking to a particular person who is on familiar terms and a social equal. This contrasts rhetorically with the parallel "Ed io" that begins the second verse, the "io" establishing that the feelings being expressed are personal. This is reinforced in the next three verses, each of which contain "I" words in parallel structures: "Ed io infelice," "al mio partire," "non mi sento morire." These five verses form the first sub-section of the opening fifteen-verses, which are divided into three groups of five verses, each expressing a separate thought but none forming a complete sentence. The presence of numerous short
five-syllable verses imparts a quality of breathlessness, and a virtuosic web of parallel word constructions, rhymes, and juxtapositions contribute to the sense of urgency and intensity:

v. 1-2: parallels and juxtapositions: "E tu resti mia vita" – "E io non moro"

v. 1, 2, 3: parallel beginnings: "E tu..." – "E io..." – "Ed io..."

v. 4-5: rhyme: "...partire" – "...morire"

v. 7-8: parallel beginning: "E ancora..." – "E ancor..."

v. 6 & 8: rhyme: "...infinita" – "...in vita"

v. 6 & 11: parallel beginning of sections: "Oh, miseria infinita" – "Ah, mio tormento eterno"

v. 7 & 10: rhyme: "...empio dolore" – "...il mio core"

v. 8-9: juxtaposition: "...mi lasci in vita" – "senza la vita..."

v. 9-10: parallel beginning and word reversal: "Senza la vita mia" – "Senza il mio core"

v. 13-14: juxtaposition: "morte" – "vivo"


v. 1, 2, 3, 7, 8, 14, 15 parallels: all begin with "E" or "Ed"

Such density of rhetorical devices is uncommon in versi sciolti. Tenaglia’s strongly expressive setting is straightforward but dramatic, using a restrained palate of musical devices avoiding musical elaboration. The treatment is similar to that of "Vezzosa fanciulla," which has an entirely different in character but a similarly virtuosic text. In both cases simple eloquence focuses attention on the text more effectively than would greater musical elaboration. Here the animated
verses are set in lyrical recitative, similar in style to many of Carissimi’s recitatives. Intensity is immediately established in the first notes by an upward leap of a fifth to a dissonance (4-2 harmony), which is resolved by the bass but followed immediately by another dissonance as the melody stretches up a semitone to a diminished fourth. The second verse responds to the opening statement with a rhetorical question in a tone of renunciation ("and yet I’m not dying?"), set emphasizing the flattened second (B♭) for the word "moro," resolving back to A as the bass forms an unsynchronized cadence.

The opening two verses are repeated in exact transposition down a fourth, a procedure more characteristic of Carissimi than Tenaglia. Every section of "E tu resti" except the short arioso (section C) begins with a transposed pair, making this resemblance to Carissimi’s style stand out, suggesting the influence of the great master of laments for this particularly expressive piece.

The opening phrase cadences on the dominant (b. 5), and its transposed repetition continues the harmonic movement up another fifth to the sharp extreme of the natural hexachord (b. 9). E major harmony is held for the third and fourth verses, supporting a rising stepwise line that continues through the fifth verse, ending with a downward leap followed by a strongly affective chromatic ascent for the word "morire" (b. 11-12). The bass forms a phrygian cadence reaffirming E, but with an F# interpolated in the F–E falling semitone, the chromatic motion in the bass echoing the G–G# motion in the melody (b. 11-12). This elaboration of the phrygian cadence gives strong emphasis to the lamenting affect, and is a device frequently used by Carissimi.33 Its prominent

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33 The device occurs in key passages in the "Jepthe" lament, and is discussed by Beverly Ann Stein, "Between key and mode," 230-233.
use here is another suggestion of his influence in this piece. The fifth verse is repeated with an ascending melodic line ending on an emphatic high E, over the same altered phrygian cadence a fifth lower on A, again with ascending chromatic movement in the melody echoed in the bass (b. 13-14). A leap down the octave leads to another repeat of "morire" on mournful low E's, over an exact repetition of the modified phrygian cadence pattern (b.15). This concludes the first five-verse segment of text, exploring the sharp side of the natural hexachord with a progression of cadences from D (b. 2) to A (b. 5), E (b. 9 & 12), then back to A (b. 14 & 15).

From the phrygian cadence on A the bass descends by step to initiate a shift to F major for the new section, which contrasts with the opening by exploring the warmer harmonic region of the flat side of the hexachord. The transition is dramatically emphasized by simultaneous upward leaps in both bass and melody. Instead of leading smoothly into the new key with a stepwise descent from A to F, the bass unexpectedly leaps up a seventh as the melody leaps up a ninth from the low E's of the final "morire," to an interjected "Oh" on high F (b. 15-16).\[^{34}\] Inflected B♭'s in the melody emphasize "miseria" (b. 16) as the bass drops to E, forming consecutive dissonances, 4-2 harmony resolving to a diminished 5th. In the next verse "m'uccide" (kills me) is emphasized in a line rising to two quarter-note high F's (b. 17-18), which is answered by "dolore" (pain), set with the same rhythm on low G's. In parallel the following verse begins with the same words and repeats the same thought: "e ancora non m'uccide empio dolore" – "e ancor mi lasci in vita" (and yet cruel pain doesn't kill

\[^{34}\] Some continuo players may be more comfortable doubling the bass at the lower octave, but the leap is effective in emphasizing the shift of harmony and register.
me – and yet leaves me alive), set with parallels in both melody and bass (b. 17-19 and 19-20). The melodic phrase is shortened for the eighth verse to accommodate the shorter verse length, at the same time imparting a sense of increasing urgency with a downward leap to a syncopated quarter-note on "lasci" (b. 20).

The following two verses respond with similar parallels, making a quatrain consisting of two couplets stating the central rhetorical juxtaposition of the whole section, life without life:

v. 7 e ancora non m'uccide empio dolore, and yet cruel pain doesn't kill me, e ancor mi lasci in vita and yet leaves me alive,

v. 9 senza la vita mia, senza il mio core? without my life, without my heart?

The ninth verse is first declaimed entirely on repeated low F's, then repeated more emphatically a tone higher. This sets up the principal rhetorical and musical climax of the whole section, a chromatically inflected half-note A♭ for the repetition of "Senza" culminating the series of repetitions and parallel structures (b. 22-24). The phrase ends with an authentic cadence to F, concluding the second sub-section of recitative.

The second and third sub-sections of the text begin with parallel interjected exclamations: "Oh, miseria infinita!" (verse 6) – "Ah, mio tormento eterno!" (verse 11), providing unity within the whole recitative section. This parallel is rendered in both harmony and melody, with the A-major to F harmonic shift that begins the second sub-section reversed to begin the third (compare b. 16 with b. 25), and in both places the melody begins with an upward leap. The leap beginning the third sub-section is to E, but this is only as a short
appoggiatura leading to the same high F as before. However, in bar 25 the F is
dissonant against the A-major harmony, and becomes even more strongly
dissonant as the bass drops to G#, making a particularly expressive beginning
for the concluding segment of the section.

Repeated-note declamation returns for the second and third of the five
concluding verses, supported by descending chromatic movement and a held
6/4 chord in the bass, giving a mournful dying affect for "di cor, di vita
priva/provo un dolor di morte" ("deprived of heart, of life, I feel a pain of
death"). Following the cold emptiness and resignation of the held 6/4 chord of
"dolor di morte," the final three verses begin with a momentary revival
suggested by "e pur son vivo" ("and yet I live"), initiated by a change to 6-3
harmony over the E bass note leading to an optimistic authentic cadence in C
major. This shift expresses once again the duality of life and death which is the
theme the whole section.

The penultimate verse is repeated with the melody transposed up a fourth
and the bass down a fifth, continuing the harmonic direction to a warmer region
as the melody gains energy. This development of positive energy continues for
the first part of the final verse: "e strett' in petto mio," ("and tightly held in my
breast"), with the voice leaping to high register and the bass dropping another
fifth to B♭, leading to the melodic highpoint of the whole recitative on two high G
quarter notes over a G minor chord. Life and energy are abruptly dissolved by

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35 No B. C. figures are provided for this passage, and a 6/3 harmony could be used for
bar 28, but the 6/4 harmony captures the emptiness of the "dolor di morte," and a 6/3
would be bland for such a dramatic passage. Similarly, the harmony for bar 25 could be
6/3 or 5/3. Performers today frequently disagree about the harmonies in such passages,
as they did no doubt in the seventeenth century, but so far no study has sufficiently
assessed the evidence of original sources to provide better guidance than the experience
and taste of every experienced performer.
the second part of the final verse: "chiudo l'inferno" ("I enclose Hell"). From the high G's the voice leaps down to a dissonant C# forming a #4-2 harmony over the repeated G in the bass, followed by an octave leap down to D, the lowest note of the piece, for the final word "inferno." In addition to providing a dramatic ending the concluding leap for the final word is also a unifying element, referring to the conclusion of the first segment of the section (b. 14-15).

The setting of the whole first section of text maintains a charged mood with an expressive but concise melodic line in a narrow vocal range, avoiding distracting vocal display. Rhetorical devices are musically emphasized, as are key words related to the principal theme, such as "moro" (b. 3-4 & 7-8), "morire" (b. 11-12, 13-14, 15), "miseria" (b. 16), "m'uccide" (b. 17-18), "vivo" (b. 29-30, 31), and "inferno" (b. 33-34). As noted in Tenaglia's other pieces, musical structure is carefully balanced and integrated, with the first two sub-sections exploring respectively the sharp and flat harmonic regions and the third circling the tonic by covering both sharp and flat sides. Melodic highpoints provide unification through returns to high F, leading to the concluding melodic climax of high G's near the end. A further notable feature of the whole section is the absence of prominent diapente descents in the melody, projecting the underlying theme of instability.

The 6/4 aria setting of the second section of text sustains the intensity established by the opening recitative, again using means that are restrained but rhetorically effective. Much like "Io per me così l'intendo," discussed above, the aria sections of "Et tu resti mia vita" use a limited number of melodic motives which are repeated in various configurations throughout the setting (see Ex. 9).
The strophically set seven-verse canzonetta stanzas are divided into three segments:

1. **Tormenti, martiri,**
   del’alma tiranni,
   miei caldi sospiri,
   voi pene et affanni,
   mio grande dolore,

   **refrain**
   ditemi per pietà,
   come viver poss'io senza il mio core?

   **Torments, agonies,**
   **tyrants of the soul,**
   **my warm sighs,**
   **you pains and sufferings,**
   **my great affliction,**

   **tell me for pity's sake,**
   **how can I live without my heart?**

2. **Arcieri pensieri**
   ch’il cor tormentate,
   e crudi e severi
   ogn’hor mi piagate,
   deh, ditemi un poco,

   **refrain**
   ditemi per pietà, come viver poss’io senza il mio foco?

   **Biting thoughts**
   **which torment my heart,**
   **both cruel and sever**
   **which oppress me constantly,**
   **oh, tell me,**

   **tell me for pity's sake,**
   **how can I live without my flame?**

Each stanza consists of a single sentence, and divisions in the setting are musical articulations rather than reflections of sentence structure. F is again the melodic high note, reached frequently but never extended. The aria begins with a unifying reference to the first section, repeating the melodic contour and bass pattern of the opening two bars of the piece, and the melodic phrase is answered canonically at the octave in the bass in the second and third bars (see Ex. 6-9a). A gently syncopated rhythmic pattern imparts a lilting quality to the opening phrase, and permeates the setting of the first two verses in the interplay between bass and treble. The second verse is repeated, overlapping with the canonic bass statement of the opening melodic motive (b. 2-5).
As is often the case with Tenaglia, the interplay of distinctive rhythmic patterns contributes significantly to the character of the setting. Following a cadence to the tonic, a one-bar continuo interlude repeats the opening melodic phrase transposed up a fourth (b. 39), leading to a full repeat of the opening two verses transposed down a fifth (b. 40-41). In the repeat the order of canonic entries between bass and treble is reversed, enlivening the repetition with inverted counterpoint. The transposed repetition is further varied by a short melisma on "tiranni" (b. 42) and a slightly drawn out treatment of "dell' alma" in rhythmically displaced dotted half-notes (b. 43-45). This is supported by a new statement of the opening melodic phrase in the bass at the original pitch level, further enlivening the rhythmic texture. Transposed pairs at the beginning of sections are particularly characteristic of Carissimi's style, but normally with fairly exact repetitions, while the modifications in the transposed repeat here reflect Tenaglia's general preference for variation over exact repetition.36

The setting of the opening couplet concludes with a second cadence to the tonic, and the next three verses are set in four measures introducing new melodic and rhythmic material (Ex. 6-9b, b. 47-50). This segment also begins with a

36 On the role of opening transposed pairs in Carissimi's style, see Beverly Stein, "Between key and mode: tonal practice in the music of Giacomo Carissimi," (Brandeis, 1994), Ch. 2.
transposed pair, but setting successive verses rather than a repetition of the same verse, which is not a normal practice for Carissimi (b. 46-48). The third verse of the segment uses a similar rhythmic pattern with a new melodic shape (Ex. 6-9c, b. 48-49).

**Ex. 6-9b** "Et tu resti mia vita" 2nd motive (b, 46, 47)

![Miei cal - di sos - pi - ri](image)

**Ex. 6-9c** "Et tu resti mia vita" 3rd motive (b, 48) (rhythm based on 2nd motive)

![Mio gran - de do - lo - re](image)

The passage ends with the same modified phrygian cadence to A that had ended the first segment of the recitative section (b. 49-50, compare with b. 14). Another one-bar continuo interlude leads into the two-verse concluding refrain, introducing a new melodic motive, one of two which comprise all of the refrain’s melodic material in both treble and bass. Unlike the previous melodic motives, this one begins and ends on downbeats, responding to a change of poetic meter and an unusual pattern of accents in the text, which begins with a *sdrucciolo* word and ends with a *tronco* word: "Ditemi per pietà" ((Ex. 6-9d and b. 50-54). The only secondary accent between the first and last syllables is on the third syllable of "ditemi," which mildly suggests a hemiola against the 6/4 meter of the bass (see Ex. 6-9d, 2nd measure). This is a subtle detail, but contributes to the overall effect of rhythmic animation in this aria section.
The second motive of the refrain is introduced by the bass as the verse is repeated transposed up a fourth, followed by the first statement of the second verse with its melodic motive Ex. 6-9e, b 51-53). Again the rhythmic structure of the motive reflects the unusual accentuation of the verse: "Come vivere poss'io senza il mio core?" (see Ex. 6-9e, and b. 52-53). A repeat of this motive in the bass overlaps with a restatement of the second part of the verse ("senz'il mio core" b. 56-7). In the GB-LBM and I-Mo sources the section concludes at this point with an authentic cadence to the tonic, but in B-Bc 24092 the entire refrain is repeated in a modified arrangement.37

The repeat begins once again with the bass, but this time with motive of the second verse (Ex. 9-e), but otherwise the two statements of the first verse of the refrain are the same as before (b. 58-60= b. 51-53). Then the second verse is restated up a 5th from its original statement (bass down a 4th), giving a sense of increased urgency that justifies the repeat of the refrain. The restatement is

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37 As the B-Bc source is devoted entirely to pieces by Tenaglia, and appears to have been prepared with care, its version of "E tu resti" may represent a later revision by Tenaglia. The additions both here and in the final section are effective and stylistically appropriate, and the more extended setting will probably be preferred by most modern performers.
extended with an extra repetition of the second part of the second verse, at its original pitch to end on the tonic.\textsuperscript{38}

In contrast with the opening section the canzonetta text includes very few rhetorical or linguistic devices, only internal rhymes in the first and third verses and a consistent rhyme scheme, ababcdc, (with the rhyme of the fifth and seventh verses maintained in the second stanza at the expense of changing the last word of the refrain from "core" to "foco"). The text lacks the linguistic virtuosity of the first section, and Tenaglia's intricate setting reverses the relative importance of text and music in comparison with the opening recitative section. Intricate musical textures are of course a standard feature in Tenaglia's works, but as was noticed in the analysis of "Vezzosa fanciulla" there often seems to be an inverse relationship between the richness of poetic and linguistic devices of the texts and the intricacy of their musical settings. However, the aria remains free of virtuosic vocal display that would undermine the overall affect of the piece, featuring instead rhythmic variety, coutrapuntal interplay, and intricately varied repetitions.

The next section of text is a third stanza of canzonetta verse, identical in structure and accentuation with the two previous stanzas. Tenaglia chose to compose a new setting for the first five verses and then return to the previous setting of the refrain, an unusual procedure but not out of keeping with the generally flexible approach to form that is characteristic of the mid-century cantata. The first four verses of the new setting are set in a short but expressive arioso passage, generating energetic intensity that contrasts with the mood of

\textsuperscript{38} The second stanza of the canzonetta is absent from the LBM source, and although it is superfluous for the sense of the text the intricacy of the setting make the strophic repeat musically appropriate, even with the extended repeat of the refrain.
resigned sadness of the 6/4 aria section. Until the final word of the fourth verse the melody moves syllabically with driving repeated-note rhythms, tracing an arch up to D and then back down to A (b. 68-70). The bass line rises by step, with a chromatic F# on the way to B♭, combining with the driving rhythm of the melody to build tension (b. 68-9). This leads to a melisma on the penultimate syllable of "disperato" ("dispairing") which is the most expressive lyrical moment and principal climax of the piece, the one place where the singer might call attention away from the affect of the text with vocal display (b. 70). Three quarter-notes ascend by skips to high G, only the second one in the piece, and the line falls by step to C#. Driving repeated-note rhythms return for a restatement of the third verse, and a new expressive phrase repeats the fourth verse, including an octave leap to the only high A in the piece (b. 71-3). On the final note of the phrase a one-bar bass interlude cadences again to the tonic, and motion stops for a dramatic rhetorical pause (b. 74).

Before the return of the 6/4 refrain, a bar of arioso remains for the fifth verse of the stanza, marked "Adagio" in the GB-LBM source. "Oh, doglia infinita," adds nothing to the sense of the text, merely another expression of woe, but its setting provides an effective transition into the refrain (b. 75). Here the return of the refrain reinforces the mood of inescapable oppressive sorrow, with the ostinato-like repetitions of its two motives giving a feeling of inevitability re-established after being momentarily overshadowed by emotional excitement. In all three sources the repeat of the refrain does not include the added passage in the previous statement found in B-Bc 24092, and indeed the longer version might have overtaxed the sorrowful ostinato affect to the point of monotony.
A brief interjection of five more canzonetta verses, beginning "Su, dunque...," ("away, then") brings the possibility of a new element of variety, realized by Tenaglia with a lively 6/4 marked "Presto." This brief passage provides an important moment of relief from the predominantly slow tempi. While not adding significantly to the sense of the poem, these verses show the poet's awareness of the needs of balance in the structure of the musical setting. Following this passage the concluding five-verse section shifts to imparasillabi, normally a signal for recitative or arioso. Tenaglia's setting continues in 6/4, but with a return to slow tempo as called for by the text, indicated with an "Adagio" marking. The third verse of this section quotes the famous opening of Monteverdi's "Lamento d'Arianna," still a powerful emblem of lament in Tenaglia's time (b. 1024), making a focal point for the final section that sets up the summarizing final verses. These are set to the music of the refrain heard previously, an extremely unusual procedure in the repertoire that must have been very noticeable to informed seventeenth-century audiences. Its effect is to end the piece with strong reinforcement of the affects of lament and relentless inevitability, maintaining the discipline of rhetorical expression without allowing a hint of vocal display or showmanship to intrude. At the same time the recurrence of earlier material provides a purely musical element of overall unity, effectively balancing the fragmentation of the second part of the piece, and this points towards the concepts of structure of the later periods.

While the melodic style of "Et tu resti mia vita" is less adventuresome than that of many of Tenaglia's works, the setting is typical in its imaginative and

39 The "presto" marking is present only in the LBM source, but the "Adagio" marking for the following section is present in all three sources.
sensitively detailed response to the text. Tenaglia's characteristic style is also
evident in the balance between the variety of styles and unifying elements within
each section and the overall structure, as well as in the intricate motivic interplay
of the aria section.
Chapter 7
Tenaglia's style

The nine pieces discussed in the previous chapter were chosen as a representative sampling of Tenaglia's output. They fall short of including examples of every characteristic feature of his widely varied works, but enough recurring features have been described to form a recognizable portrait of Tenaglia's style. This chapter will summarize the features of Tenaglia's style and attempt to differentiate those which are widely shared among his contemporaries from those which are characteristic of Tenaglia's own individual style. The second portion of this chapter will apply these findings in an exercise of musicological detective-work, an evaluation of the probability of Tenaglia's authorship of five pieces of uncertain attribution.

My comparisons of Tenaglia's style with those of his contemporaries are based on examination of several hundred works by Rossi, Carissimi, Savioni, Caproli, Marazzoli, and Pasqualini. Among these Rossi, Carissimi, and Savioni are the best represented, so it is likely that I may have overlooked features of the styles of the other three composers. My assessments of the composers' styles are supplemented by the limited discussions of individual styles written by other scholars. The comparisons are far from definitive, but are intended as a starting point in establishing a methodology for stylistic comparisons that will become

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1 These include the dissertations and articles on specific composers listed in the Introduction, footnote 11, entries for the composers in *Grove Music Online*, and descriptions of the composer's styles in Gloria Rose, "The Italian Cantata of the Baroque Period," 655-77.
more effective once the works of Tenaglia’s contemporaries have been studied with greater thoroughness.

I. Summary of stylistic features

Seconda prattica values remained strongly present in most vocal music during Tenaglia’s time, making the sensitive rhetorical expression of text a prominent overriding characteristic in mid-seventeenth century Roman vocal chamber music in general. Tenaglia was especially thorough and ingenious in responding to the poetic texts, calling into play musical devices at every level of scale to express key words, phrases, images, parallels, contrasts, shifts of voice, and changes of mood and level of intensity. Affective melodic shapes, contrasts between hard and soft harmonic regions, shifts of meter, melodic style, texture, and tempo all serve the purposes of rhetorical text expression, generally in greater concentration in Tenaglia’s works than is the norm in the works of his contemporaries. Tenaglia’s style is also notable for a general tendency to favor variation over repetition, shown on the large scale by his small number strophic settings. Within the principal sections of text Tenaglia’s settings are frequently sub-divided with many shifts of meter, melodic style, texture, and tempo, all common features in the works of his contemporaries but generally to a lesser degree. On the level of phrases, transposed repeats almost always involve variation of melodic contour, rhythm, or ornamentation, while exact repetition of phrases is much more prevalent in the works of other composers. Thus, diversity is a primary distinguishing feature of Tenaglia’s individual style.
An equally strong feature of Tenaglia’s style is the presence of unifying elements which provide balance and overall unity. These are a necessary complement to the potentially over-rich diversity, integrating the wealth of local and large-scale variation and fragmentation through skillful manipulation of all the elements, providing logical coherence to overall structures and within individual sections. As was especially noted in the analysis of "Io per me così l’intendo," many of Tenaglia’s works derive unity from the use of a limited number of melodic or rhythmic shapes in constantly varied permutations. Unity and coherence result from carefully contrived interrelationships between motives or other musical elements, within sections and from one section to another. These provide overall unity that is not directly generated by the text, reflecting the beginning of the shift away of Seconda prattica principles towards a concept of structure depending more on musical logic than on textual form.

Projection of coherent structure through purely musical means was of course a central feature in the development of instrumental forms, exemplified for example in the sonatas of Cazzati and Mazzaferrata, but this was still rarely a factor in mid-century vocal chamber music. "Io per me così l’intendo" gives a particularly clear example with easily identifiable relationships among a small group of motives which permeate the whole piece, but similar procedures are found to some degree in almost all of Tenaglia’s pieces. A related element contributing to the musical projection of coherent structure, also found with greater consistency in Tenaglia’s pieces than in the works of his contemporaries, is a well-defined principal climax or main focal point that is logically placed for dramatic effect, almost always in the final third of the piece. This does not necessarily coincide with the melodic highpoint, as for example in "Misero e con
"quai larve" in which the principal dramatic focal point is a held note in lower register (see discussion ch. 6).

Just as was noted by Beverly Stein in her study of Carissimi's music, functional tonality plays a relatively minor role in forming large-scale structures in Tenaglia's music, and in this respect no particular distinguishing stylistic characteristics have emerged in the present study. Harmonic movement within the pitch levels of a hexachord frequently contributes to rhetorical expression within sections, while the hierarchical relationships of common-practice tonality are usually only evident at the local level of cadence formulas which conclude each phrase.

One of the most readily audible distinguishing characteristics of Tenaglia's pieces is the confident nimbleness of their melodic lines, particularly in aria-style sections, which move with more skips and rhythmic variation than is the norm among his contemporaries. This is another way in which Tenaglia's music may show a connection with instrumental style, perhaps a reflection of the activity as a keyboard virtuoso which accounted for a considerable part of his career (see Ch. 5). The melodic styles of Carissimi, Savioni, and Marazzoli are noted for friendliness to the voice, while Tenaglia frequently challenges singers with frequent leaps, often in rapid succession and covering extremes of range, with many syncopations, hemiolas, and other devices contributing to a sense of variety and liveliness. These features result in frequent blurring of distinctions between duple-time aria style and arioso, while arioso and recitative passages are usually more clearly differentiated. This contrasts with Carissimi's style,

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2 See Beverly Stein, "Between key and mode..." Ch. 1

3 See Eric Chafe, Monteverdi's Tonal Language, ch.2 and 7.
which frequently blends recitative and arioso, while his aria style tends to be more distinctive and straightforward. Eleanor Caluori’s characterization of Tenaglia’s style as adventuresome seems particularly apt in reference to the striking passages noted in "La mia dama archibizzarra" and "Misero e con quai larvae," but almost every piece shows an attitude to vocal melody that is unconventional for his time.  

Many of Tenaglia’s most engaging pieces are short, light and cheerful, projecting affects of joy and humor, frequently with an undercurrent of impudence, and this contrasts with the predominance in Carissimi’s works of doleful propriety and moralizing. The texts which composers set may reflect no more than their situations of employment, but Carissimi’s settings of light or joyful texts are rarely among his more inventive and engaging pieces. Many have a repetitive or generic quality, while Tenaglia was clearly as much inspired by joyful subjects as serious ones. While Tenaglia’s relatively few serious and expressive pieces such as "Et tu resti mia vita" are highly effective, his joyful pieces such as "Io per me così l’intendo," "Che musica e questa," and "La mia dama arcibizzarra" stand out the most in comparison with the works his contemporaries. The richness of musical and rhetorical elements noted above, with many shifts of style and texture, rhythmic intricacy, avoidance of exact repetition, and frequent imitation between bass and treble, is as much a part of

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5 See Eleanor Caluori and Jean Lionnet, "Tenaglia, Antonio Francesco," in *Grove Music Online*. 
Tenaglia's joyful pieces as his serious ones, in contrast with the more untroubled and repetitive textures of most of the lighter pieces of his contemporaries.

Several other devices can be singled out as characteristic elements of Tenaglia's inclination toward rich detail and intricate textures. One is the frequent inclusion of composed inner voices in the continuo part. These occur occasionally in works by Rossi, Caproli, and Marrazoli, but never with the intricacy of many of those in Tenaglia's pieces, such as the extended imitative passages in "Perche aprite col bel riso" and "Che musica e questa." Two more common features of Tenaglia's style are the frequent use of Phrygian cadences, either to express lamenting affects or questions, and the use of unsynchronized cadences. Again, these are not uncommon in the works of his contemporaries, but it is their frequency and effectiveness which is distinctive. In many cases they provide dramatic conclusions of sections or even whole pieces, as in "Perche aprite col bel riso" and "Et tu resti mia vita." Also distinctive is Tenaglia's exploitation of ideophonic sounds, as was discussed in the analysis of "La mia dama archibizzarra" and "Io per me così l'intendo." Finally, Tenaglia's extended passages with walking bass lines in eighth-notes supporting fragmented melodies, as was seen in "Un pensier dal cor m'è uscito" and "Perche aprite col bel riso," are unusual for the period. Such passages became common features of arias in following generations, but in the works of Tenaglia's contemporaries are generally not more than a bar or two long.

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6 Tenaglia’s pieces that include composed inner voices are listed in footnote 15.

7 These were also pointed out by Eleanor Caluori and Jean Lionnet in "Tenaglia, Antonio Francesco," in Grove Music Online.

8 This feature was also noted by Eleanor Caluori and Jean Lionnet, idem.
II. Style as grounds for attributions

In the world of visual art, use of stylistic analysis in identifying the creators of works of uncertain attribution is a long and well-established tradition, with many specialists working in almost every period and field of art history. This has of course been largely driven by matters of financial gain, but has also contributed significantly to the understanding and appreciation of artworks and artistic achievement in general. By contrast, stylistic analysis has been seldom used and little developed in music. Financial incentives are lacking, and a greater number of properly ascribed works survive from almost every period and in every genre than are generally considered necessary for performance and study. The mid-seventeenth century repertoire to which Tenaglia contributed is exceptional, however, in that the majority of surviving works are anonymous, and relatively few works are clearly ascribed to a number of the most outstanding composers. In view of the present growth of interest in the repertoire, it would be useful to both scholars and performers if the number of pieces with reasonably clear ascriptions could be increased. The present study will use the profile of Tenaglia’s style which emerged from the analyses in Chapter 6, summarized above, in an examination of five works in B-Bc 24092 whose ascription is in doubt. Of course any conclusions drawn will be highly tentative, since a thorough comparison would have to include a thorough study of the works of all composers represented in Roman sources, and my comparisons are in part based on the writings of other scholars rather than my
own analyses. However, the following discussion will use the materials presently at hand, and its conclusions might at least be sufficient for corroboration or refutation of more objective evidence.

The five pieces under consideration are included as doubtful works in the list of Tenaglia's pieces compiled by Eleanor Caluori for *The New Grove.* Their composers are not identified in the source but circumstantial features in the manuscript point to Tenaglia as their composer. Based on the recent study of the production and dating of Roman manuscripts by Alessio Ruffatti, *B-Be 24092* can be identified as having been produced by a Roman workshop in the 1660s or 70s, during which time Tenaglia is known to have been in Rome. Its 192 folios contain twenty-one pieces, and sixteen of the twenty-one pieces are ascribed to "Sig. Ant. Fran. Tenaglia" in the hand of one of the manuscript's copyists. The first piece in the manuscript is "Et tu resti mia vita," attributed to Tenaglia, and the five unattributed pieces follow consecutively. Thus the contents of the first part of the manuscript are as follows:

1. Et tu resti mia vita (Tenaglia)
2. Due pensieri hò nel pensiero (anonymous)
3. O quanto più bella (anonymous)
4. Quanto vi costerà (anonymous)
5. Che ti resta, ò mio core (anonymous)
6. Crederesti ò mio tesoro (anonymous)

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9 See footnote #1 above.

10 Eleanor Caluori and Jean Lionnet, "Tenaglia, Antonio Francesco," in *Grove Music Online.*

All six of these pieces lack an ornamented capital letter, although space has been provided in the usual manner of Roman manuscripts of the time. The first page of the manuscript, with the beginning of "E tu resti mia vita" and the ascription to Tenaglia, is shown in Example 7-1. This ascription can be considered reliable because the piece is found with clear ascriptions in two other sources.

Ex. 7-1 First page of B-Bc 24092 #1, fol. 1, "E tu resti mia vita" (The shelf number and stamped label were added at a later date by the Bruxelles Conservatory library.)

Example 7-2 shows the first page of the second piece, "Due pensieri ho nel pensiero," missing both its ornamented capital and the composer's name. The first pages of the last fifteen pieces in the manuscript all have both ornamented capitals and Tenaglia's name clearly written, as shown in Example 3.
The simplest explanation for these circumstances is that the manuscript was left unfinished in its final stage, with the music fully copied but without capitals for the first six pieces and the composer's name for the second through the sixth. Since Tenaglia is named for all of the other sixteen pieces in the

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12 The placement of the ascription for "Et tú resti mia vita" in part of the space provided for the ornamented capital, rather above the top staff of the first few bars as for all the other pieces, suggests that the copyist knew that the capital would not be completed (see Ex. 2). What appears most likely is that the capitals and ascriptions for the first six pieces had not been completed when the manuscript needed to be delivered, and the copyist only had time to add a prominent ascription to the first piece.
collection, it seems probable that the manuscript is simply a collection of pieces by Tenaglia, and it is logical that if for some reason it had to be finished in a rush, the copyist would only have felt it necessary to write Tenaglia's name for the first piece. Whoever had ordered the manuscript would have known that Tenaglia was the composer of all the pieces, and the addition of the missing ascriptions would not have added to the manuscript's ornamental value. Indeed the table of contents attached to the inside cover identifies the manuscript as a "Recuil de 21 Cantates de Tenaglia (Ant. Fr.)," although this was probably added during the nineteenth century and might only mean that its compiler followed the line of reasoning just outlined. Tenaglia's authorship of all of the pieces is further suggested by the fact that the ordering of pieces in the whole manuscript is alphabetical, with a few pieces slightly out of order. This means that the manuscript was planned in advance as an organized whole, and it would have made no sense to introduce five pieces by a different composer(s) whose titles happened to fall consecutively in the alphabetical ordering. No concordances are known for the five unascribed pieces, but the following stylistic comparisons might be acceptable as providing enough additional evidence for them to be accepted with reasonable certainty as pieces by Tenaglia.
1. Due pensieri hò nel pensiero (± 4’)

| A | Due pensieri hò nel pensiero, L’un bugiardo, e l’altro vero. |
| B | L’un mi dice sei felice, Poi che l’altro mi dispero. |
| C 6/2 | Pensier mio, pensa se sai Qual pensier seguir potrai. |
| B'(6/2) | L’un da spene,* l’altro pene: Qual pensier seguir potrai? |
| D 6/2 | Pensier pensa che i pensieri Più del vento son leggieri. |
| B'' C | Con inganno sol ci danno Falsi visi e pianti veri. |

* i.e.: ”speme"

I have two thoughts in my thought, one a lie, the other true.
One tells me that I’m fortunate, while the other puts me in despair.
My thought, think whether you know on which thought I should act.
One gives hope, the other pain: on which thought should I act?
My thought thinks that thoughts are more insubstantial than the wind.
Deceptively they only give us false appearances and real tears.

The text of "Due pensieri hò nel pensiero" is a Chiabrerean canzonetta, consisting of three quatrains of ottonari, each with two couplets stating complete sentences. The rhyme scheme is the same in all three quatrains and all verses are ottonari trocaici (–u–u–u–u), one of the most characteristic meters of the Chiabrerean canzonetta.13 While the poem’s structure and versification are straightforward and regular, it is virtuosic and imaginative in its theme and in the way the theme is expressed through poetic devices and linguistic manipulation, including antithesis, juxtaposition, parallels, internal rhyme, assonance, consonance, and alliteration. The theme of "thoughts about thoughts" provides opportunities for wordplay involving nine different uses of four different words referring to thought ("pensieri," " pensiero," "pensier," and "pensa"). Along with double rhymes of the first, second, and fourth verses of

13 See W. Theodor Elwert Versificazione italiana dalle origine... p. 75
each quatrain, a richness of linguistic and poetic devices results in an engaging
text that combines smoothly flowing regular meter with liveliness and variety.

 Appropriately for a text that is formally simple but virtuosically realized,
the setting is straightforward in its overall design but elaborate in the
relationships among its various sections. The two couplets forming each quatrain
are set as distinct sections, suggesting binary form repeated for each quatrain.
The settings of the first couplet of each quatrain are independent of each other,
while the second couplets share material in the manner of free strophic variations
with independent closing passages. The basic formal design (A - B / / C - B' / / D
- B") is thus also like a rondo without an opening refrain, but complicated by
differences in the way both the first units and the "refrain" units are organized. In
addition, the setting of the first quatrain closes with a modified repeat of the
opening (b. 28-35), as in rounded binary form, but this is not carried out in the
settings of the remaining quatrains.

 The meter shifts to 6/2 (mensuration C 3/2) for the second quatrain, with
the "refrain" material of the second couplet adapted to fit compound triple
meter (compare b. 16-28 with 45-56), and there is no repetition of the first verse as
with the first quatrain. 6/2 continues for the first couplet of the third quatrain,
but with a shift to a flexible tactus to accommodate flurries of eighth-notes (b. 60,
62, 65). The second couplet returns to the C of the opening and begins with an
almost exact repeat of the first quatrain material (compare b. 16-25 with 73-81),

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14 A slower tempo could also be used for this passage, but for a discussion of the use of a
flexible tactus in the first half of the seventeenth century see Margaret Murata, "Pier
Francesco Valentini on Tactus and Proportion," in Frescobaldi Studies, Ed. Alexander
making a musical refrain with new text. A similar procedure was noted in the aria sections of "E tu resti mia vita." Thus the form can be seen as either an adaptation of binary form repeated three times or as a single-stanza rounded-binary setting, rounded within both first and second units, with the longer second unit setting the second and third quatrains, in four sections and using material based on the refrain. That is:

Binary X 3: \[ (C)A - B // (6/2) C - B' / / (6/2) D - (C) B'' \]

or

Rounded binary: \[ (C)A - b (rounded) // (6/2) C - (C) A' \]

In any case, like the poem, the form of the setting is both straightforward and intricate. Such a relationship of text to setting, and the mixture of simple and convoluted formal procedure, are not unique to Tenaglia, but they are in keeping with his tendency to favor elaborate settings of light texts, and diversity over regularity and exact repetition. Also noted as a feature of Tenaglia's style is the complex but logical interrelationship of sections providing a coherent musical structure independent of the text. In fact this piece could stand well without text as an instrumental piece, perhaps a keyboard fantasia.

The setting opens in canon at the fifth cleverly portrays the theme of "two thoughts" (b. 1-3). The tonal answer of the bass in high register beginning on the second beat has a stretto effect, and a third entry a fourth down (b. 4) confirms a three-voiced texture for the opening section. This is sustained with a new melodic motive for the end of the second verse, answered in the middle voice down a fourth, then back in the treble up a fifth (‘e l’altro vero," b. 7-10). A new
exposition repeating the couplet begins transposed up a fifth (b. 10-12), soon abridged and leading to a concluding passage with running eighth-notes in the middle voice, ending with a cadence to the tonic (b. 13-16). Countrapuntal texture is not uncommon in the repertoire, but only in works by Tenaglia is it often found carried through for a complete section and with middle voice entries written out. Similar passages occur in eight other pieces by Tenaglia, sufficient to mark them as distinctively characteristic of his style.\footnote{See discussion of “Perchè aprite col bel riso” in Ch. 6. Imitative inner voice entries occur in “Che musica e questa,” “Un pensier dal cor,” “Perche aprite col bel riso,” “In che da il cercar,” “Occhi lingue di belezza,” and “Non diamo in barzelette.” Non-imitative written out continuo parts occur in “Misero e con quai larve” and “Oh che bizzaro humor.” Imitation between melody and bass without the presence of written inner voices also seems to occur more frequently in Tenaglia’s works than in those of his contemporaries. In the absence of a detailed study of the practice in the repertoire this is uncertain, but Caluori noted that “interplay between the vocal and continuo lines is more characteristic of [Tenaglia’s] cantatas than of those of his contemporaries.” See Eleanor Caluori and Jean Lionnet, “Tenaglia, Antonio Francesco,” in Grove Music Online.}

The opening section and most of the rest of the piece are more in the style of an instrumental fantasia or ricercare than of a normal mid-century monody. In addition to contrapuntal activity, which frequently brings the bass into treble range, the melodic line moves more frequently by skip than is idiomatic for the voice and provides few moments for vocally gratifying "bel canto" display. This has been noted as characteristic of Tenaglia’s melodic style, to the point that it might be considered a defect for a composer of vocal music, and is another compelling feature pointing to Tenaglia as the composer of this piece. As was noted previously, such an encroachment of instrumental style in vocal music is perhaps not surprising for a keyboard virtuoso. Tenaglia’s pieces are effective because of their imaginative originality and fine craftsmanship, and although his
melodies are engaging they often provide little opportunity for vocal display in comparison with the works of his Roman contemporaries.

"Un pensier dal cor m’è uscito," which is ascribed to Tenaglia in its only source (I-RVat Barb. Lat. 4157, f. 87), is strikingly similar in many ways to "Due pensieri hò nel pensiero." The vocal line is equally instrumental in character, and contrapuntal interplay between the voices is prominent, though imitation is less thoroughly carried out. Composed inner voices are present (b. 8, 39-40, 43-44, 73), and an elaborate fully written out continuo interlude concludes the first section, further emphasizing the piece’s instrumental character (b. 17-19). The two pieces are in the same key and use the same meters, and both texts are canzonettas composed of quatrains of ottonari, except for the final verses of "Un pensier dal cor m’è uscito." Their texts also treat similar themes, on the subject of thought about thoughts on the uncertainty of love. They also share the similarity of having straightforward basic formal structures realized in an elaborate manner, strophic variation in the case of "Un pensier dal cor m’è uscito."
A thought issued from my heart, 
and I don't know where it's going, 
I'm only afraid that proud beauty 
will give it back to me all burned up.

Along the paths of hope, 
where it bravely goes, 
if fear sees it, 
it will send it back to its room.

With the tired (?) freedom 
which now reigns in my breast, 
please don't bring me 
to battle with new chains.

If it is dangerous for me 
to follow a beautiful ray of light 
issuing from my breast, 
let its punishment be eternal exile.

But certainly if the traitor wants to return where it was born 
let it no longer try to bring new fires into its comfortable nest. 
Thus, having burned until now amounts to little.
these passages are in C, with the melody moving independently in longer note values. A passage similar to these is also found in "Che volete più da me" (b. 31-51), a piece in B-Bc 24092 that has the ascription to Tenaglia. Walking-bass passages occur in the works of other composers, but less frequently and almost always shorter. They are rare in the works of Rossi, and only slightly more common in those of Carissimi, as for example in the third section of "Scrivete, occhi dolenti" (see Appendix III). Here the running bass is clearly different in style from those in Tenaglia's works, with three and four-bar passages having similar melodic contours serving as a kind of refrain, alternating with passages in other textures throughout several sections of the piece. Walking-bass passages also occur in the works of Savioni, but again rarely more than two or three bars in length, as in his "Se l'amar non è peccato" (see Appendix III, b 10-12 & 18-20).

The second couplet of the first quatrain of "Due pensieri hò nel pensiero" is set with a leisurely syllabic melody in quarter- and eighth-notes, interrupted by an agitated sixteenth-note melisma covering the full melodic range of the piece, highlighting the word "dispero" (despair, b. 26-27). For the second quatrain the meter shifts to 6/2, notated with the mensural proportion of C 3/2, which has the effect of continuing with the same easy-flowing movement with slightly shorter note values, three of the new half-notes taking the time of one half-note in C, that is, the overall tactus unit remains constant. The lilting triple time sustains the leisurely mood, and avoids dramatic focal points. For the second couplet the walking-bass eighth-notes of the first quatrain setting are adapted by making the first of each group of four eighth-notes into a dotted half-note, the remaining three notes filling out the dotted whole-note beat in quarter-notes (b.
45-52, compare with b. 16-23). Adaptation of the melody is not as straightforward, with each fragment beginning on the second third of the beat, giving a gently syncopated effect in place of two pickup notes before the main beats (b. 45-51, compare with b. 16-23). This effect is accentuated for the setting of the second half of the third verse, "l’altro pene," beginning with a dotted half-quarter-note pattern instead of two half-notes. Such small details are distinctively characteristic of Tenaglia's style, as has been noted repeatedly. Tenaglia's characteristic frequent changes of musical texture within relatively short pieces is evident in the three different musical textures featured in the two sections just described. This characteristic is even more prominent in the following section.

The setting of the third quatrain includes several unusual passages that are much in keeping with Tenaglia's adventuresome tendencies. Continuing in 6/2, the first verse is fragmented into three segments, beginning with voice alone imitated by the bass as the voice rests (b. 57). The second and third melodic segments, separated by rests, move in whole-notes and half-notes supported by dotted whole-notes in the bass, effectively portraying vague wisps of slightly confused abstract thought for "Pensier pensa che i pensieri" (My thought thinks that thoughts... , b. 57-59). Then for the second verse, as the bass continues a stepwise rising line in plodding dotted whole-notes, a rush of eighth-notes violently breaks in on the mood of leisurely abstraction for "vento" (wind). The slow pace returns immediately, repeating the beginning of the verse, to be interrupted again with a longer rushing eighth-note melisma, this time divided into three parts and ending with a downward scale landing on A# (b. 62-63). Again slow notes return, but in a series of four consecutive leaps, up to F#, down to B, up to high G, and then down a diminished seventh back to A#. This leads to
a concluding eighth-note flourish for "leggieri" completing the verse with a B-minor authentic cadence to B, the sharp limit of the piece (b. 63-66). This passage is the principal dramatic climax of the piece, logically placed within the overall musical structure as is usual for Tenaglia. The rapid-note melismas have an instrumental melodic character with stepwise motion frequently interrupted by skips, calling for good coloratura technique and careful handling of the tempo and rhythmic flow with a flexible tactus. The whole passage makes a strong contrast with the previous sections, at the same time including the local contrast of the sudden juxtaposition of sudden flurries of fast notes, making a strong rhetorical expression of the thought of the text.

A repeat of the first couplet brings a more settled tempo and a move away from sharp harmonies to G-major (b. 68). "Vento" is given two new and very different melismas, first in high-register quarter-notes and half-notes (b. 69-70), and then in flowing quarter-notes, and this more rhythmically stable passage sets up a smooth transition into the concluding final couplet. The final section begins as an almost exact repeat of the setting of the second couplet of the first quatrain (b. 73-77 = b. 16-20). Once again minor rhythmic changes add variety, the two eighth-notes on the last beat of bars 18, 19, 21, 22, and 24 replaced by dotted eighth- and sixteenth-note figures in bars 75, 76, 78, 79 and 81, and an ornamented cadential figure in bars 80-81 replaces the plain figure in b. 24-25. This repeat of the earlier passage provides a strong overall unifying element, another characteristic feature. The piece ends with a repeat of end of the final verse, "e pianti veri," providing the usual emphasis of the concluding maxim

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with an extended melisma on "pianti," with many changes of rhythmic value, skips and syncopations, very much in Tenaglia's style.

With so many features in "Due pensieri hò nel pensiero" pointing directly to Tenaglia, there seems little reason to doubt his authorship. A different set of features also point to Tenaglia in the second unascribed piece in B-Bc 24092, "O quanto più bella saresti."

2. O quanto più bella saresti (± 2'15")

| A 6/4 | O quanto più bella...                      | 6 a | Oh, how much more delightful my life would be, |
|       | Saresti mia vita,                        | 6 b | if, less thieving,                           |
|       | Se meno rubella                          | 6 a | your enticing beauty                         |
|       | Tua vaga belta                           | 6 t c| would favor me with pity                     |
|       | M’usasse pietà,                          | 6 t c| and give me some help.                      |
|       | Con porgermi aita.                       | 6 b | Oh, how much more delightful my life would be.|
|       | O quanto più bella                       | 6 a |                                               |
|       | Saresti mia vita.                        | 6 b |                                               |
| B C   | Alle perle, et ai rubini,                | 8 d | like pearls, like rubies,                    |
| (aria)| Ai zaffiri et ai diamanti                | 8 e | like sapphires, and like diamonds,           |
|       | Vive gemme che divini,                   | 8 d | living jewels, how divine;                   |
|       | Quasi vendono i sembianti,               | 8 e | beautiful faces virtually sell them,         |
|       | Fia ch’il pregio gli ritoglie            | 8 f | until their price removes                   |
|       | Quella voglia: che d’amor                | 8 t g| that desire:                                 |
|       | Fatta è nemica un avara beltà,*          | 11 h| for a miserly beauty                        |
|       | Sempre è nemica,                         | 5 i | is the enemy of love,                        |
|       | Sempre è mendica.                        | 5 i | always its enemy,                           |
|       | O quanto mal accorda                     | 7 j | always goes begging.                        |
|       | Bellezza, fierrezza,                     | 6 k | Oh, how incompatible are                    |
|       | Che cieca, che sorda,                    | 6 j | beauty and pride:                           |
|       | Nel periglio maggior niega l’aita.       | 11 l| how blind, how deaf,                        |
|       |                                           |     | to deny aid when in greatest peril.         |

* Scansion and meaning of these four verses is problematic. The strong authentic cadence on "nemica" establishes the end of a verse, but while the scansion might be more natural as "fia ch’il pregio gli ritoglie/ quella voglia che d’amor/ fatta è nemica/un avara beltà..." the this would confuse the meaning.
The ternary form text is a jumble of awkward versification, vague meaning, and grammatical usage stretching poetic license. Gentle tunefulness in much of the setting is particularly reminiscent of the short arias which make up a large portion of Savioni’s surviving output, but some features point decidedly to Tenaglia. Although Savioni’s melodic lines are often tuneful and engaging, they tend to be more conservative and straightforward than is Tenaglia’s norm, less rhythmically varied and with fewer skips. This could apply to parts of “O quanto più bella,” but other parts have the rich variety of musical elements, attention to fine detail, and adventuresome melodic shapes that are more characteristic of Tenaglia, going well beyond the normal features of Savioni’s shorter pieces. (Unlike Tenaglia, Savioni seems to have generally reserved his best efforts for pieces on a larger scale.)

The first indication that this is probably not a song by Savioni is the sequence of three repetitions of “O quanto,” leading into a restatement of the first two verses which concludes the first unit (b. 10-11). The first two statements merely prepare the return of the opening, with three-note descending melodic shapes. The second ”o quanto” begins fourth higher than the first, with the rhythm enlivened by an eighth-note rest causing the voice to begin on and upbeat eighth-note, a standard detail for Tenaglia but less common with Savioni. The third ”O quanto” begins the actual return, but the original opening skip from E to G is altered, beginning instead on high B, approached with an octave leap following the pattern of the second ”O quanto.” This gives a forcefulness to the rhetorical emphasis that is only found in Savioni’s large-scale dramatic pieces,

\(^{18}\) For examples of arias by Savioni, see Appendix III: “Mentite begl'occhi” and ”Ohimè madre aita.” A brief discussion of Savioni’s style is found in Irving Eisley, “The secular cantatas of Mario Savioni,” diss., UCLA, 1964.
and the high B is almost never used by Savioni. Another feature in the first unit that is much more associated with Tenaglia is the prominence of phrygian cadences, emphasizing the lamenting affect of the opening verses and establishing the mood of the piece. The first phrase includes two phrygian cadences in a row occur, which are heard again in the concluding return, giving the phrygian affect a particularly strong presence in the fifteen-bar section (b. 2-3 & 4-5, 12-13 & 14).¹⁹

As is frequently the case in ternary form pieces, the second unit begins with a change of meter and is subdivided, beginning with a C aria section (b. 16-31) and shifting to triple meter for the concluding four verses (b. 32-56). The five ottonari which begin the unit are all set with the same rhythmic pattern in different melodic shapes, a procedure not uncommon in the works of many composers besides Tenaglia, and especially favored by Carissimi. However, in this case the rhythmic pattern is slightly varied in almost every recurrence, another detail pointing to Tenaglia and certainly away from Carissimi (see discussion Ch. 6 p. 94). The C aria section ends with an expressive series of repetitions of the two parallel dactylic quinari which conclude the group of verses ("Sempre è nemica, / Sempre è mendica"). In a manner noted repeatedly in Chapter 6 as characteristic for Tenaglia, some of the new rhythmic and melodic patterns grow from previous material, maintaining the overall unity of the section and balancing the added elements of variety. The rhythmic pattern of three sequential repetitions of "sempre" is the same as the last part of the pattern of the five ottonari verses, four sixteenth-notes followed by two eighths (compare

¹⁹ Tenaglia’s extensive use of phrygian cadences is discussed in the analysis of “Perchè aprite col bel riso” in Chapter 6.
b. 25-26 with b. 16-20), and the melodic shape is an inversion of that used for the third and fifth of the ottonari verses (compare with b. 18 & 20). Since this pattern had previously occurred separated by a full bar in its five repetitions, the recurrence here at half-bar intervals gives a sense of growing intensity. This is similar to the procedures noted in particular in the analysis of "Io per me così l'intendo" in Chapter 6.

The last four verses of the poem provide the normal concluding maxim, with a mixture of parisillabi and imparisillabi, one settenario followed by two sennari and an endecasillabo. The new section begins with a bar of C delaying the shift to triple time in order to more easily accommodate the seven-syllable first verse (b. 31), as the accentuation of "O quanto mal accorda" would need to alternate half and quarter-notes or introduce other values in triple time, and this would make the following shift to continuous quarter-notes less striking. This is another detail suggestive of the fine craftsmanship which is an important distinguishing element of Tenaglia's style. Setting the two sennari verses, the continuous quarter-notes smoothly ascend a ninth (F#-G) making an effective build-up to the culminating high-register setting of the final verse.

Once again the juxtaposition of parisillabi and imparisillabi verses, a combination usually avoided in Italian poetry, calls for rhythmic accommodation in the setting. In this case the unskilled poet added the awkwardness of having principal accents fall on consecutive syllables: "nel periglio maggior niega l'aita." The composer's solution is both ingenious and adventuresome. Setting the first two syllables with eighth-notes allows the continuation for one more bar of the momentum established by the continuous quarter-notes, keeping the first two
accents of the verse on downbeats (b. 38-40). The third accent ("niega") is then emphasized with a tritone leap to a strongly syncopated dissonant high A, held for the longest note in the piece, dramatically making the principle climax of the piece (b. 40-43). The rest of the phrase remains in the upper register for a cadence on the upper tonic.

A concluding passage restating the final two verses elegantly releases the tension to conclude the section, beginning with a repeat of the gradually ascending line in a lower register. This leads to a variation of the climactic setting of "niega," with the syncopated accent approached less forcefully by step, followed by a short melisma and a downward octave leap to a G-major cadence (b. 43-50). The phrase is then extended by one more repeat of the final two words, beginning with a leap of a third to a syncopated dotted half-note for "niega," (b. 52) followed by a short melisma including a downward tritone leap to D#. This leap makes an answer to the earlier climactic leap to high A (b. 40), momentarily interrupting the clear final diapente descent. The elegant shaping of this passage, with its many details of careful craftsmanship, along with the well-balanced structure of the whole piece, attention to detail and variety at the local level, and wealth of musical elements in such a short piece are all unmistakable indicators of Tenaglia's style.
### 3. Quanto vi costerà (± 3')

| All sections | A arioso | Quanto vi costerà, | B aria | Voi credete di bearvi | B' | Voi sperate d’approdare | B'' | Voi pensate di gioire | C recit. | Nel seno degli amanti, Amor a poco à poco Con infinito foco Il fior della speranza Di distillar in pianti hà la usanza. Se dà mai gioia alcuna, Che raro avvien ch'ei dia, Non segue a fido amor: Sempre fortuna vuole Che quei contenti crescano irrigati D’amari pianti in torbidi torrenti, Che da due luci ogn'hora Cadendo sghorgerà. | How much will it cost you, hollow eyes, that happiness which in a fleeting moment disappears when barely obtained? You think you will rejoice in the splendor of those beautiful eyes. It turns out that they will only bring you to hot tears. You hope to enjoy the pleasure of the sweet harbor; think rather that your heart will be bound to remain absorbed by tears. You think you will rejoice in a heaven of sweetness, when you will suffer an inferno of bitterness. | In the breasts of lovers, love little by little, with infinite fire, has the habit of dissolving in tears the flower of hope. If ever any joy, which is rare, love gives, it doesn't lead to lasting love: fortune always decrees that those fruits grow irrigated with bitter tears, which in troubled torrents from two eyes fall without ceasing. |
|-----------------|----------|-------------------|--------|----------------------|----|-----------------------|------|----------------------|---------|---------------------------------|-----------------|---------------------------------|---------------------------------|---------------------------------|
| All sections | A arioso | Quanto vi costerà, | B aria | Voi credete di bearvi | B' | Voi sperate d’approdare | B'' | Voi pensate di gioire | C recit. | Nel seno degli amanti, Amor a poco à poco Con infinito foco Il fior della speranza Di distillar in pianti hà la usanza. Se dà mai gioia alcuna, Che raro avvien ch'ei dia, Non segue a fido amor: Sempre fortuna vuole Che quei contenti crescano irrigati D’amari pianti in torbidi torrenti, Che da due luci ogn'hora Cadendo sghorgerà. | How much will it cost you, hollow eyes, that happiness which in a fleeting moment disappears when barely obtained? You think you will rejoice in the splendor of those beautiful eyes. It turns out that they will only bring you to hot tears. You hope to enjoy the pleasure of the sweet harbor; think rather that your heart will be bound to remain absorbed by tears. You think you will rejoice in a heaven of sweetness, when you will suffer an inferno of bitterness. | In the breasts of lovers, love little by little, with infinite fire, has the habit of dissolving in tears the flower of hope. If ever any joy, which is rare, love gives, it doesn't lead to lasting love: fortune always decrees that those fruits grow irrigated with bitter tears, which in troubled torrents from two eyes fall without ceasing. |

Like "O quanto più bella saresti," "Quanto vi costerà" is in ternary form, but the poetic structure is has greater complexity, with the middle unit including three quatrains of *ottonari* and a section of *versi sciolti*. These are set in a self-contained recitative section, which might be considered sufficient to qualify the piece as a very short cantata. The setting is intensely packed with musical
elements at every level, as is the norm with Tenaglia’s pieces. A tuneful arioso
first unit is followed by a set of strophic variations, setting the three quatrains of
ottonari in C aria style, then the recitative setting of versi sciolti leads to the return
of the opening arioso. Three clearly differentiated musical styles within such a
short piece might give a sense of disjunctness and instability, especially since the
strophic variation section has its own internal divisions, but this is balanced by
the unifying effect of the concluding return of the opening unit. The piece is also
in C throughout, with a common pulse balancing the succession of abrupt
changes in musical style. A lack of shifts of meter is somewhat unusual for
Tenaglia, but is found in four of his pieces. Within the two-part second unit the
strophic variation section has an easily flowing aria-style melody with regular
four-beat phrases, and this is complemented and balanced by the static repeated-
ote note style of the recitative. Thus, the somewhat unconventional form of the text
is set in a well balanced and coherent overall structure, point clearly though not
exclusively to Tenaglia. A number of smaller-scale features point to Tenaglia’s
characteristic attention to events on the local level as well.

Although the thoughts and images of the text are commonplace and the
verse is not linguistically brilliant, it includes enlivening features and has few of
the deficiencies found in "O quanto più bella." The opening quatrain merely
states the poem’s humorously admonitory theme, setting apart the settenario
tronco first verse from the three ottonari. Like the first verse the fourth has a tronco
ending, making a rhymed couplet with the repeat of the first verse which ends
the section.

20 "Begl'occhi scoccate" (12/8), "Hor che bacco superbo" (6/8), "Manco male che nel mio
core" (3/2), "Sereno per me non è più" (6/8).
The setting of the opening verse begins assertively on the first downbeat and descends by step to land with the accented final syllable on the next strong downbeat. Two repeats of the first word lead to a full repeat of the verse using the same melodic shape, making a clear contrast by starting with a syncopated dotted quarter note, along with new harmony forming a phrygian cadence to the dominant (b.2-3). Four statements of the key first word, "Quanto," make a rhetorically strong beginning that is very much in Tenaglia’s style. The last statement gets extra emphasis from a strong off-beat accent and a longer note, leading to a repeat of the opening phrase in a new harmonic context. A single two-part melodic phrase sets the next three ottotari, the first half of which features a series of skips (b. 3-4). This is a normal feature of Tenaglia’s melodic style, and the rising fourth – falling third sequence in the third bar, over a bass rising by step, is similar to the fourth and fifth bars of "Io per me così l’intendo" (which is #11 in B-Bc 24092).

Another indication of Tenaglia’s rhetorical style is found in the ending of the phrase setting the final words of the quatrain ("...pena spariva"). "Pena" is set with a downward leap to a dissonant D, cut off unresolved by an eighth-note rest expressing with sudden silence the word "spariva" (disappears). The word is then lightly tossed away to end the phrase and resolve a second phrygian cadence (b. 5-6). This leads into the repeat of the opening setting of the first verse, melodically unchanged but with the bass line and harmony altered, small-scale changes in a repeated passage that are a familiar feature of Tenaglia’s style. An extra repeat of the first verse concludes the section with the first authentic cadence of the piece. The dominating focal points of the section are the phrygian
cadences which end the three principal phrases, as is the case in "Perche apri
col bel riso" and has been noted as another common feature of Tenaglia's style.

The three canzonetta quatrains of the middle unit each repeat with a
different image the same threadbare precept: "you think that love will be
enjoyable but it will just bring you suffering." The quatrains maintain a
consistent a-b-a-b rhyme scheme and are structured with the first couplet stating
the lover's deluded expectation, juxtaposed with the second couplet stating the
hard truth of what he is more likely to experience. The rhymes include clever
juxtapositions: "bearvi – disfarvi" (rejoice – dissolve into tears), "lumi – fiumi"
(beautiful eyes – tears), "approdare – restare" (to reach the pleasure – to remain
absorbed by tears), "gioire – soffrire" (rejoice – suffer), "dolcezza – amarezza"
(sweetness – bitterness). These enliven the pedestrian theme, and the setting
brings out the rhymes with parallel endings in phrases of equal length, avoiding
disruptions emphasizing individual words.

The strophic variations are in the style of a set of keyboard or lute
variations, each variation developing a single melodic motive. The first variation
moves principally in eighth-notes, the second in sixteenths, and the third in
triplet eighth-notes. Small but ingenious changes in the bass line and harmony fit
with Tenaglia's characteristic avoidance of exact repetition. Also characteristic is
vocal line in the first variation, with more skips than steps in the first and last
phrases (b. 10-13 & 20-21), a style more idiomatic for instruments than for the
voice (see discussion of "Io per me così l'intendo" in Chapter 6). Melodic
figuration in the second variation consists principally of chains of a standard
four-note turn figure, the same figure that was used in the final section of "Perche
aprite col bel riso," discussed in Ch. 6. While the figure is commonplace in the
instrumental music of many periods, mid-seventeenth century vocal pieces using the pattern in this manner for a whole section are rare. The third variation uses a stepwise triplet figure, ascending or descending, and is again notable for skips that suggest instrumental style, particularly in the final two phrases (b. 44-47). In spite of the instrumental character of all three variations, however, the section is effective as a vocal piece. Examples of such deviation from the normal vocal melodic style for a whole section are found works by Tenaglia, but not among those of his contemporaries.21

The second part of the middle unit consists two sentences of versi sciolti, calling for setting in recitative. The section has a clear sense of musical shape, with the shorter first sentence featuring many repeated notes and a static bassline (b. 49-55), complemented by the longer second sentence that gradually becomes more expressive and leads to a dramatic conclusion (b. 56-68). The increasing intensity makes a well-paced progression to the concluding four verses, including affective melismas for "irrigati" (irrigated, b. 62-63) and "cadendo" (falling, b. 66-67), and an upward leap to B♭ over a D major chord for the words "amari pianti" ("bitter tears," b. 63). While the stylistic features of this section only suggest eliminating such composers as Pasqualini and Vittori, most of whose recitative sections are more rambling and show little concern for overall shape, it is entirely in keeping with the careful shaping characteristic of Tenaglia’s recitative sections (see discussion of "Et tu resti mia vita" in Ch. 6). In addition, the section functions within the overall structure as an effective foil to the steady

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21 Pieces by Tenaglia featuring instrumental melodic style include "Un pensier dal cor m’è uscito," "Perche aprite col bel riso (refrain)," "Che volete piu’ da me" (especially b.31-52), and "Libertà grido mio core" (opening).
flow and instrumental character of the preceding variations, giving the unconventional form of the piece a balanced overall structure, always a characteristic of Tenaglia's pieces. The mildly dramatic focal points in the recitative give a sense of purpose to the section without altering the piece's overall character of easygoing cheerfulness, and the affective word-treatments are playful rather than dramatic. Just as with "Vezzosa fanciulla," the thoroughly lighthearted character undermines serious interpretation of a potentially moralistic text. While these features are vague in themselves as indicators of Tenaglia's authorship, they complete the picture which is most strongly established by the characteristics of the variation section.
4. Che ti resta, ò mio core (± 4’45")

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<th>Che ti resta, ò mio core?</th>
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<tbody>
<tr>
<td>A</td>
<td><strong>What’s left for you, oh my heart?</strong></td>
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<td></td>
<td><strong>Che ti resta, ò mio core?</strong></td>
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<td>aria 3/2</td>
<td><strong>Ingrata è la beltà,</strong></td>
<td>7 a</td>
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<td></td>
<td><strong>Mentita è la pietà,</strong></td>
<td>7 b</td>
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<td></td>
<td><strong>La speme mi tradi,</strong></td>
<td>7 c</td>
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<td></td>
<td><strong>Amor che ti feri</strong></td>
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<td><strong>Vuol eterno il dolore.</strong></td>
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<td>refrain</td>
<td><strong>What’s left for you, oh my heart?</strong></td>
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<td>B</td>
<td><strong>Already slashed by the weapons of</strong></td>
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<td>recit.</td>
<td><strong>two beautiful eyes with a</strong></td>
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<td><strong>voluntary wound,</strong></td>
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<td><strong>you destroy the purest</strong></td>
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<td><strong>part of yourself,</strong></td>
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<td><strong>to draw from your veins</strong></td>
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<td><strong>nourishment for that fire which by</strong></td>
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<td><strong>the light of Filli’s beautiful eyes</strong></td>
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<td><strong>you have burned yourself in</strong></td>
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<td><strong>sacrifice. But what’s the use,</strong></td>
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<td><strong>if she is so heartless that she is</strong></td>
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<td><strong>unmoved by your flames</strong></td>
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<td><strong>and you lie wounded, an</strong></td>
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<td><strong>unwanted victim in her sight,</strong></td>
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<td><strong>when others obtain, without being</strong></td>
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<td><strong>completely sincere, ample mercy</strong></td>
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<td><strong>from your star, and in the joy of</strong></td>
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<td><strong>others for you there is only death:</strong></td>
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<td><strong>while from the sun which you</strong></td>
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<td><strong>adore others have rays of joy,</strong></td>
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<td><strong>and you rays that burn?</strong></td>
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<td>refrain</td>
<td><strong>Ah how delirious</strong></td>
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<td>C 3/4</td>
<td><strong>is one who sighs in vain</strong></td>
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<td><strong>for an unfaithful women, for</strong></td>
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<td><strong>beauty without candor is not</strong></td>
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<td><strong>beauty.</strong></td>
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<td>D</td>
<td><strong>Thus, my heart,</strong></td>
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<td>aria</td>
<td><strong>death or liberty!</strong></td>
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<td>recit.</td>
<td><strong>I must finally break the harsh yoke</strong></td>
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<td><strong>of my lady’s cruel faithlessness,</strong></td>
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<td><strong>to which my faithfulness subjects</strong></td>
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<td><strong>me. And if my fortunes,</strong></td>
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<td><strong>at least death</strong></td>
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<td><strong>will teach me to triumph over</strong></td>
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<td><strong>cruelty. Yes, my heart,</strong></td>
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<td><strong>either death or liberation.</strong></td>
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<td>E</td>
<td><strong>Ah, how fortunate is one who does</strong></td>
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<td>recit.</td>
<td><strong>not love, or who repents his love.</strong></td>
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<td>aria 3/2</td>
<td><strong>Idolized beauty</strong></td>
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<td><strong>is either lied to or lies.</strong></td>
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"Che ti resta, ò mio core" is a substantial cantata with extended portions of recitative. The text is almost entirely in versi impari, predominantly versi sciolti, with three short sections of regularly metered canzonetta verse. These are set in triple-time aria style, taking up about a third of the setting, while the other sections are divided between recitative, arioso, and C aria. The text treats two conventional themes, the unfairness of love and the hollowness of beauty without sincerity ("beauty is only skin deep"), but also touches on a less conventional theme, the insincerity of some men’s treatment of women. "Che ti resta o mio core" contrasts with "Quanto vi costerà," and many other texts condemning love, in openly treating themes related to the real experience of love.

The text is an address by the lover to his heart, divided into two parts, first description, then reaction. After an opening rhetorical question expressing the hopelessness of his situation, which later recurs twice as a refrain, the lover comments in a brief aria on the general false-heartedness of beautiful women and on cupid’s sadistic nature. In the following section the lover describes in versi sciolti his having sacrificed the best part of himself for the sake of Phyllis, while she showed more interest in others whose interests had been less sincere (section "B," b. 39-68). The opening rhetorical question is repeated as a refrain, followed by another short aria making general remarks about men’s delusion in chasing fickle women, and concluding with a maxim for the first part of the text: "beauty without candor is not true beauty" (section "C," b. 69-100). For the second part of the poem the lover shifts to expressing his response to the situation, describing his intention of breaking away at all cost from the "harsh yoke" of love (section
"D," b. 101-124), set in versi sciolti set with a mixture of C aria and recitative. A two-sentence concluding section comments on the good fortune of those who escape the affliction of love and ends with the maxim that beautiful women are either dishonest or treated dishonestly (section "E," b. 125-131, & 132-153).

Although the text expresses a pessimistic view of love the concluding maxim brings a smile, and too serious an interpretation of the potentially moralistic theme is undermined by the cheerfulness of two C aria passages stating the lover's resolve (b. 101-106 & 116-124). The effect is similar to that noted in "Vezzosa fanciulla," although here the treatment is ambiguous since it includes passages expressing observation and reflection. The recitative sections in particular have a serious character with several dramatic focal points, and the concluding aria section projects a mood of wistful resignation. Although most of the text is taken up with the lover's conventional self-pity and complaints about the unfairness of love, the acknowledgement in two places that some men are insincere may have been considered unusually enlightened by seventeenth-century Roman standards. From a technical standpoint the poetry flows elegantly and avoids awkward sequences of sounds, though without virtuosity in its use of language or poetic devices.

The five sections of the setting include ten changes of meter or style, including the two interpolated restatements of the opening verse as a refrain. This many changes within a 4'45" piece is suggestive of Tenaglia, and the recurring refrain provides a unifying element for the first half of the piece. The overall formal structure is well balanced and symmetrical, as is also characteristic:

The slightly shorter second half of the piece also projects a logical overall structure, with greater complexity, in two main sections with internal divisions:

C aria – recit. & arioso (b. 106-116) – C aria // recit. – 3/2 aria

Both halves of the piece contain strong indicators of Tenaglia’s authorship in addition to the balance and symmetry of their overall structure. The opening rhetorical question is stated twice over Phrygian cadences, a standard device for expressing questions with a lamenting tone particularly favored by Tenaglia (b. 1-6). Two returns of this opening arioso segment as a refrain give prominence to the Phrygian cadences in the structure of the first half of the piece. With each repetition there are minor variations in both melody and bass, another standard feature of Tenaglia’s style (compare b. 1-6, with 33-38 and 69-74). The aria section following the opening refrain begins with a transposed phrase pair, but setting the second verse instead of repeating the first (b. 6-12). In general, opening transpositions up or down a fourth are most common, and transpositions up a fifth as found here are somewhat more common in Tenaglia’s works than is the norm, particularly in comparison with Carissimi. The use of new text for the transposition points clearly away from Carissimi, who as Stein notes almost without exception repeats the same text in transposed pairs. This procedure is

22 See Beverly Stein, “Between key and mode...,” Ch. 2.
normally followed by other composers as well, while Tenaglia sets new text with repeated melodic material relatively often, as was noted in "E tu resti mia vita."

The opening melodic phrase of the aria section begins with an upward leap of a fifth, followed by a clear diapente descent, effectively projecting the key words that begin the two parallel verses with strong rhetorical emphasis: "Ingrata è la beltà, / Mentita è la pietà" (b. 6-12). The transposed phrase is followed by a third melodic phrase setting the third verse, using same straightforward rhythmic pattern as in the first two with a new melodic shape (b. 13-16).\(^2\) This establishes a sense of rhythmic stability, which is reinforced by the harmonic movement of the third phrase leading from a "hard" B-minor cadence to the more relaxed G-major (b. 15-16). Since the three phrases set verses that together form a complete sentence made of three parallel clauses, the passage is rhetorically effective, and sets up a contrast with the setting of the two concluding verses of the section. Beginning with an octave leap to high G (b. 16), the two verses are stated in a single melodic phrase that dramatically breaks the pattern of the previous phrases, remaining in the high register, doubling the length, and introducing rhythmic variety with a hemiola and a series of syncopations (b. 16-22). Following this focal point the two concluding verses are repeated in a lower register, releasing some of the tension but preserving the sense of animation with syncopations, imitation, and a long note for an extra repetition of "eterno," leading to a concluding diapente descent to G. The carefully prepared climax and well-balanced overall structure of this section, with strong contrasts of register and rhythmic motion, effectively convey both the structure and meaning of the text, all pointing strongly to Tenaglia's style.

\(^2\) See discussions of "Io per me così l'intendo" and "Maledetto sia quel dì" in Ch. 6.
The climactic melodic phrase and ending are particularly distinctive, with a hemiola going against the normal accentuation of the words followed by three syncopations in succession (b. 17-21), combined with the sudden shift to high register.

Following the repeat of the opening verse as a refrain, two lengthy narrative sentences set in recitative continue the lover’s address to his heart. The settings of both sentences have the well-defined overall shape which has been noted in Tenaglia’s recitative sections. Beginning on a high F#, the first sentence traces a long and graceful octave descent (b. 39-47), answered with an energetic rising line for the concluding verse (b. 47-50). The second sentence begins with the commonly used interjection "Mà che prò" ("But what’s the use?"), set with a downward diminished fifth leap to A# over a "hard" F# major harmony, bringing a shift to a more intense mood. F# major is sustained through the next two verses (b. 51-54), and the melodic line continues with repeated notes in the lowest register as the lover expresses resignation ("an unwanted victim in her sight," b. 55-56). When he describes being rejected for less sincere rivals the melodic line rises with the sense of injustice (b. 56-58), but falls back down for the words "ampia mercede" ("ample mercy"), emphasized with a shift to warmer G-major harmony providing respite from the sustained sharp harmonies (b. 59). The harsh mood returns as the lover restates the same thoughts in different words, leading to a dramatic setting of the final verse ("E tù d’ardore"). Two statements of "E tù" in a rising sequence, both preceded by rhetorically expressive rests, lead to a cadence on high E which is held for two beats (b. 64-66). This makes a strong climax for the whole section, which is rounded off by a concluding repetition of the verse with a dramatic thirty-second note gesture
descending through the E octave (b. 66-68). The carefully shaped overall structure of the whole recitative section, with sensitive response to every nuance of the text, and the climactic setting of the final verse are all characteristic of Tenaglia's recitative style. As noted in the discussion of "Quanto vi costerà" features of Tenaglia's individual style are generally less distinct in recitative than in aria and arioso styles, but the passage at least shows no signs pointing away from his authorship.

The final section of the first half of the piece begins with the first verse refrain, this time with written-in ornamentation that is unusually disjunct (b. 70-71, 75). The following triple-time aria section is in a similar style to the earlier aria, but is otherwise independent. A high register melodic line begins the section with a series of syncopations and hemiolas, contrasting with the previous aria which began with a more relaxed and rhythmically stable character. A melisma highlighting the word "delira" ("delirious") leads quickly to the climax of the section on "chi in van sospira" ("who sighs in vain"), a strongly defined hemiola figure beginning on high A (b. 80). The rest of the section projects affects of uncertainty and resignation following the opening outburst, progressively settling down into lower registers, with irregular rhythms and a wandering series of cadences to B, E, B, D, finally concluding on A. The cadence to D seems final, reached with a clear diapente descent to the lowest note of the whole piece, so that the following A-minor cadence has the effect of an extension causing the first half of the piece to end with instability and weakness. While unsatisfying as a final cadence at the major division of the text, this effectively conveys a sense of helplessness and uncertainty that prompts the lover's triumphant revival in the second half of the piece. Like the earlier aria, this section shows Tenaglia's style
in its coherent overall structure and sensitive expression of the sense of the text, as well as in the rhythmically varied melodic line.

The second half of the piece begins with the lover rousing his heart to action, declaring "Thus my heart, death or liberty!" with a change to C aria style. The passage begins with many melodic skips, and ends with optimistic rapid ascending melismas leading to high G for "libertà" (b. 101-106). The sudden shift counters the plaintive lamenting mood of the first half, introducing a comical note that undermines too serious interpretation of the whole piece. With another shift of style, six verses of recitative expressing the lover's determination with many repeated notes over static harmonies (b. 107-111) leads to a triumphant sixteenth-note melisma expressing "trionfar di crudeltà" ("triumph over cruelty," b. 113-115). A return to the previous C aria style for restatements of the opening call to arms concludes the section, with the first part of the verse altered to "sì, sì" for added encouragement. The rhetorical climax of the whole piece comes with statements of the "Ò morte ò libertà!" exhortation, set to a four-note descending scale from high A, repeated emphatically over two authentic cadences to E (b.120-121). The final syllable of "libertà" is extended in a descending melisma with cheerful syncopations, followed by a another repeat of the final two words completing a diapente descent to G over an authentic cadence. In a gesture typical for Tenaglia, the last syllable is again extended, this time with an exact repeat of the concluding melisma of the earlier aria passage, unifying the three-part structure of the section (b. 123-124 = b. 105-106). Indications of Tenaglia's authorship in this section are strong, with two shifts of style and an abundance of text-sensitive details, in a balanced and unified structure with an effective climax.
The final section begins with a shift back to recitative for two verses, stated with the rhetorical purposefulness characteristic of Tenaglia's recitative. The beginning of the section clearly establishes a change of mood to acceptance of harsh reality with a sustained G# in the bass, a chromatic half-step higher than the concluding note of the previous section, making a shift to the E harmonic region as the melody strongly outlines the principal pitches of the E octave (b. 125-126). The setting of the first part of the second verse, "ò chi d’amar" includes a rhetorical pause after the first word and a short expressive melisma on the final syllable, and then the words are repeated emphatically in the high register (b. 127-129). Tension is released with a descent to a cadence on A, preparing the mood and beginning key of the concluding maxim.

With a shift to slow triple time (mensuration sign 3/2 with white notes) a gentle aria conveys a sense of wistful reflectiveness, with the melodic line broken into short fragments, many separated by rhetorical rests. This expressive fragmented style is a particularly distinctive feature shared by many intense moments in Tenaglia's pieces. The passage here is especially reminiscent of the penultimate section of "Perche aprite col bel riso," which is in the same slow triple meter (see "Perche aprite col bel riso" b. 80-88).24 A final telling indicator is the series of three dramatic unsynchronized cadences which ends each of the three phrases of the concluding aria, in the last of which the voice drops out two full bars before the final resolution, eloquently reinforcing the wistfulness of the conclusion (b. 140-141, 146-147, & 151-153). Overall, this piece has many features

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24 For other examples of this style, see "In che dà il cercar" b. 23-29; "Misero e con quai larve" b. 17-20 & 57-59; "Sereno per me non è più b. 41-46; "Su le spiagge Tirrene" b. 43-65, 96-104, & 118-126; "Un pensier dal cor m’è uscito" b. 116-130.
pointing strongly to Tenaglia’s authorship, in its overall aspects and within every section, and none which are uncharacteristic of his style.
### 5. Crederesti ò mio tesoro (± 4'30")

<table>
<thead>
<tr>
<th>C aria</th>
<th>Crederesti ò mio tesoro</th>
<th>Believe me, o my treasure,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Crederesti ò mio tesoro</td>
<td>that I die not seeing you.</td>
</tr>
<tr>
<td></td>
<td>Ch’io mi moro e non ti veggo.</td>
<td>Ah, it makes things worse, that</td>
</tr>
<tr>
<td></td>
<td>Ah, per me diventa peggio</td>
<td>remedy of remaining at a distance,</td>
</tr>
<tr>
<td></td>
<td>Quel rimedio di star lungi,</td>
<td>for it burns me and hurts me all the</td>
</tr>
<tr>
<td></td>
<td>Che più m’arde, più mi punge</td>
<td>more to stay away from the one that</td>
</tr>
<tr>
<td></td>
<td>Il fuggir chi tanto adoro.</td>
<td>I love so much. I don't see you and</td>
</tr>
<tr>
<td></td>
<td>Non ti veggo e pur mi moro.</td>
<td>thus I die.</td>
</tr>
<tr>
<td>recit.</td>
<td>Nacqui per adorarti:</td>
<td>I was born to adore you:</td>
</tr>
<tr>
<td></td>
<td>Il primo sguardo a tuo</td>
<td>my first glance at you was an</td>
</tr>
<tr>
<td></td>
<td>fu legge eterna</td>
<td>eternal</td>
</tr>
<tr>
<td></td>
<td>Che condannommi</td>
<td>bond which condemned me</td>
</tr>
<tr>
<td></td>
<td>A idolotrarli sempre.</td>
<td>to idolize you forever.</td>
</tr>
<tr>
<td></td>
<td>Ben cerco in varie tempre</td>
<td>I certainly try in various ways</td>
</tr>
<tr>
<td></td>
<td>Di schernirmi da te,</td>
<td>to break away from you,</td>
</tr>
<tr>
<td></td>
<td>Ma tento in vano;</td>
<td>but I try in vain.</td>
</tr>
<tr>
<td></td>
<td>Ch’adorator lontano</td>
<td>For this distant lover,</td>
</tr>
<tr>
<td></td>
<td>Solo in pensare a’i sospiriti rai,</td>
<td>at only the thought of the longed for</td>
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<tr>
<td></td>
<td>In flutti di cordoglio</td>
<td>rays, is more than ever shipwrecked</td>
</tr>
<tr>
<td></td>
<td>Naufrago più che mai.</td>
<td>in floods of affliction.</td>
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<tr>
<td></td>
<td>Deh’ rammentati ò bella</td>
<td>Remember, beautiful one,</td>
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<tr>
<td></td>
<td>Quei procellosi pianti</td>
<td>those stormy tears</td>
</tr>
<tr>
<td></td>
<td>Che prostrato sovente al tuo bel piede</td>
<td>which I often shed at your feet</td>
</tr>
<tr>
<td></td>
<td>Sgorgai senza mercede,</td>
<td>without gaining mercy,</td>
</tr>
<tr>
<td></td>
<td>E ti assicura</td>
<td>and I assure you</td>
</tr>
<tr>
<td></td>
<td>Che della prima arsura</td>
<td>that not a spark has diminished</td>
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<tr>
<td></td>
<td>Non si scemo favilla,*</td>
<td>from the first burning wound,</td>
</tr>
<tr>
<td></td>
<td>E fin nell’ urna</td>
<td>and when I’m preserved in an urn</td>
</tr>
<tr>
<td></td>
<td>Le tue luci adorate</td>
<td>my cold ashes will</td>
</tr>
<tr>
<td></td>
<td>Chiamerar queste ceneri gelate.</td>
<td>call out to your adored eyes.</td>
</tr>
</tbody>
</table>

| 12/8 recit. | Hor va, lontananza, | Enough with you, separation, |
|             | Che vinta sei tì. | your are vanquished. |

| 3/4 ariosoi | Hor va, lontananza, | I quietly endured servitude, |
|             | Che vinta sei tì. | but though I concealed the suffering |

| 3/4 refr. | Hor va, lontananza, | Enough with you, separation, |
|           | Che vinta sei tì. | your are vanquished. |

| 3/4 refr. | Hor va, lontananza, | Enough with you, separation, |
|           | Che vinta sei tì. | your are vanquished. |

| recit. | Fillide, lo confessò, | Phyllis, I confess, |
|        | Ø presente ò lontano, | whether near or far away, |
|        | Io son l’istesso, | I’m the same, |
|        | Tutto amor, tutta fè, | all love, all honesty, |
|        | Tutto martoro. | all suffering/wretchedness. |
* The expression "non scemo favilla" (not diminished by one spark) is used by Marino in the poem "L'immagine crudele."

"Credresti ò mio tesoro," the last of the unascribed pieces in B-Bc 24092, opens with seven verses of regularly-metered ottonari set in C aria style, which are repeated at the end to make a ternary structure. The longer middle unit, however, is predominantly in versi sciolti, resulting in a cantata with substantial portions of recitative, like "Che ti resta ò mio core." While the poetry introduces a few intriguingly outlandish images in expressing the theme of "absence made the heart grow fonder," portions of the long middle section have a static quality and offer little in the way of rhetorical devices or sounds to inspire musical focal points. Yet the setting is creative in making the most of what opportunities the text offers.

The opening unit is set in a C aria style with varied rhythms and many melodic skips, as is Tenaglia's norm. In fact the irregular melodic shapes lean towards arioso style, while the bass provides continuous forward motion and the whole section maintains an air of cheery tunefulness. This overlapping between C aria and arioso styles is itself more characteristic of Tenaglia than of his contemporaries, as is discussed in Chapter 2. The melody for the first two verses has as many skips as steps, particularly characteristic of Tenaglia (b. 1-8). The first musical phrase, setting the opening two verses, includes two phrygian cadences and a tenor cadence (b. 2, 4, & 6), all reached through descending tetrachords, another feature found in many of Tenaglia's opening rondo and ternary units, especially those with E as their final (see discussion of refrain of "Perche aprite col bel riso" in Chapter 6). Repeated statements of "ch'io mi moro" ("that I die") emphasize the key word "moro" twice with affective melismas that
move principally by skip (b. 3-4 & 7). The next key word is "m’arde" ("burns me"), which is given melismas consisting of sixteenth-note turn figure patterns which Tenaglia used repeatedly in several works (b. 14 & 15; see discussion of first episode of "Perche aprite col bel riso" in Chapter 6). A somewhat weak concluding maxim ends the section, merely restating the principle theme yet again, "I don’t see you and so I die." The setting is not elaborate but "e pur" ("and thus") is repeated in a rising sequence in fragments separated by rests, leading to an upper register cadence for "mi moro" (I die) that provide a sufficiently expressive climax to end the section and the piece satisfactorily (b. 18-21). The fragmented style with rhetorically significant rests is characteristic of Tenaglia, as has been noted frequently.

The cheerful tunefulness of the whole first section is also characteristic of Tenaglia, projecting in a light and humorous spirit a text that Carissimi might have treated in a more doleful tone. A more solemn mood opens the recitative beginning of the middle unit, as the lover continues to address the absent Phyllis with descriptions of his unshakable feelings, but this comes across as mock-seriousness in the frame provided by the opening unit. Similar framing of texts with potentially somber or moralistic affects is found in numerous settings by Tenaglia, such as "Misero e con quai larvae" and "Vezzosa fanciula" (see Chapter 6), and even more clearly in "Io vo morir per te" which has a theme similar to that of "Crederesti ò mio tesoro."25 The recitative itself is well written, conveying the text in rhetorically expressive melodic phrases, but is not stylistically distinct from recitative by many composers besides Tenaglia. Few opportunities for

25 "Io vo morir per te" is #13 in B-Bc 24092, fols. 105-110v, ascribed to Tenaglia. The effect is also similar to that of "Che ti resta ò mio core," in which the contrast of the cheerful second half of the setting changes the perception of the lamenting first half.
dramatic focal points are provided in the section of twenty-one versi sciolti, which makes a longer recitative section than is usual in Tenaglia's pieces. However, the recitative is interrupted in a way that is entirely characteristic of both his inventiveness and his sense of balance. In the middle of the section the phrase "In flutti di cordoglio / Naufrago più che mai" ("[I'm] more than ever shipwrecked in floods of affliction") breaks off, and with a shift to 3/4 meter the shipwreck is portrayed in two furious sixteenth-note melismas. The musical imagery is simplistic and a bit contrived, but the shift to triple meter with sudden rapid motion relieves the "tedio del recitativo" and avoids the sense of gravity which would have been inevitable in a single extended recitative passage.

Plain narrative recitative resumes after the interruption, quickly getting through the lover's conventional protest about his undiminished feelings in spite of Phyllis's unresponsiveness. The lover ends with an extravagant image of his cold dead ashes calling out to her after his death. This is set with a striking focal point of fanciful melodic shapes for the image of "ceneri gelate" ("cold ashes"), with Tenaglia's characteristic successive leaps and rhythmic liveliness (b. 53-54). The section concludes with a continuo ritornello consisting of a descending tetrachord and a repeat of the authentic cadence to the tonic, the same pattern that concludes the climactic arioso section of "E tu resti mia vita" (b. 73-74) and numerous other sections in pieces by Tenaglia and others.

With a shift to canzonetta verse the lover addresses separation with a rallying cry, "Hor va lontananza, Che vinta sei tù" ("Enough of you, separation, you are vanquished"), a slightly strained personification but suitable to the overall humorous affect. This is set in a short 3/4 aria passage, lyrical rather than dramatic, which returns as a refrain after an intervening arioso section, making a
small ternary-form structure within the overall ternary form of the piece. Contributing to the unity of the structure, the descending tetrachord ritornello which concluded the previous recitative section is repeated at the end of the second refrain statement, altered to fit triple meter (b. 100-104). As was discussed in the overview of Tenaglia's formal procedures in Chapter 4 and in the analyses of individual pieces, logically integrated and balanced structures are highly characteristic of Tenaglia's style.

The arioso middle section of the small ternary sequence adds more features characteristic of Tenaglia's style, with a melodic line enlivened by repeated-note rhythmic figures and a rising sequential repetition of "ben celar." A descending melisma for "doglianza" (suffering) consisting of a sequential pattern is imitated in the bass (b. 75-78), and the section concludes with another rhythmically varied melisma, touching high A for the dramatic climax of the piece before cadencing on the upper tonic. This arioso section has several similarities with the one in "E tu resti mia vita" (b. 68-74), providing a similar focal point at the same point in the piece, using similar rhythmic patterns and including a melisma for the principal climax (see discussion in Ch. 6). Of course the light and cheerful character of "Crederesti o mio tesoro" is completely different from that of "E tu resti mia vita," but the passage functions within the overall formal structure in exactly the same way. Following the repeat of the 3/4 refrain (b. 92-1-4), a short setting of five versi sciolti provides a link to the return of the opening unit, beginning with a phrase of recitative (b. 105-106) and then shifting into a gentle C aria style. This makes ten shifts of style within the 4'30" piece, adding one more feature pointing to Tenaglia.
"Crederesti ò mio tesoro" is perhaps the weakest of the five pieces in pointing to Tenaglia but still has numerous features of his style, and none pointing away from him. In assembling a collection of twenty-one pieces by the same composer, which was an exceptional circumstance for the time, the copyist might well have been forced to include a few pieces that do not measure up to the composer's highest level of inspiration simply because they were on hand. "Non la finite mai," another piece in the manuscript that does have the ascription to Tenaglia, (f. 119-128v.) is also somewhat weak in comparison with most of Tenaglia's other pieces.

To the extent that the analytical techniques developed in this study are valid, it seems reasonable to accept the five unascribed pieces in B-Bc 24092 as Tenaglia's works. Stylistic assessments alone might not be sufficient to establish authorship, but in conjunction with the circumstances of the manuscript they make a strong case. Perhaps in the future this approach may come to be sufficiently developed to provide ascriptions for more of the many anonymous pieces in the repertoire.
Conclusion

The analyses in Chapter 6 revealed above all Tenaglia’s skill and imagination as a musical orator. This echoes a statement by Beverly Stein in the conclusion to her study of Carissimi, and indeed comparisons between these two composers are a recurring theme in every chapter of the present study.\(^1\) The differences and similarities have been enlightening, both in differentiating two musical personalities active during a period where there has been little recognition of composers’s individual styles, and in demonstrating the range and richness of a repertoire which has been little appreciated. Thus while any of the principal middle-Baroque composers of vocal chamber music would have served my primary goal of developing an approach to studying the repertoire in general, the choice of Tenaglia has been ideal.

Many of the differences between Carissimi’s and Tenaglia's styles may be accounted for by what is known of their lives and careers, backed by reasonable speculation about their personalities: the smooth career path to fame and wealth of the well-heeled ecclesiastic, securely employed from the age of eighteen and established for life at a young age as *maestro di cappella* at one of Europe's premier Jesuit institutions, compared with the ups and downs of a *virtuoso* negotiating his career with a variety of patrons, perhaps not caring to achieve the level of respectability of his more famous contemporary, and certainly lacking

\(^1\) "Above all, *Jephte* displays Carissimi’s masterful ability as a musical orator." Stein, "Between key and mode," 318.
Carissimi’s politically useful affinity for seriousness and propriety. A person in Carissimi’s position might be expected to think carefully before allowing impulsiveness or impropriety to be manifest in his music, and to project greater regard for serious and melancolic subjects than for the pleasures and joyful diversions of secular life. Tenaglia frequently applied his utmost skill as a musical orator in the expression of joyfull, humorous and witty affects, while Carissimi often treated these in a perfunctory manner, reserving his best efforts for the expression of sorrowful affects. While the absence of any surviving religious music by Tenaglia probably reflects no more than the circumstances of his employment, the absence of devotional texts and scarcity of moralistic themes is less easily explained by circumstances alone, and may well reflect a degree of personal taste.

Other differences in the two composers’ styles are less easily explained, such as Tenaglia’s general avoidance of repetitive patterning and symmetry in melodic shapes, rhythm, and harmonic progressions, all strong features of

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2 Contemporary accounts describe Carissimi as well-mannered and kind, with a personality befitting his important position at a famous Jesuit institution. He was referred to as “a most excellent man” by Kircher, and by Pitoni as “very frugal in his domestic circumstances, very noble in his manners towards his friends and others... and inclined to melancholy.” Quoted in Andrew Jones, “Carissimi, Giacomo,” Grove Music Online.

3 It should also be noted that Tenaglia had a professional association with the church during the last ten years of his career, as organist at S. Giovanni in Laterano. Church organists did not necessarily compose religious music, but Tenaglia’s position was equivalent to that held at S. Luigi dei Francesi by Rossi, who composed at least one oratorio and numerous motets. Texts of vocal chamber works were usually provided by the patrons who commissioned them, but at least some of the time they were probably chosen by the composers. The absence of devotional texts and scarcity of moralistic texts among Tenaglia’s surviving works might reflect no more than the happenstance of history, but is at least in keeping with the characteristic vivacity and geniality of his settings of cheerful and decidedly secular texts such as "Io per me così l’intendo” or "Maledetto sia quel di.”
Carissimi's style, which would seem to mark the younger Tenaglia as more conservative in terms of musical trends pointing towards the late Baroque. On the other hand Tenaglia's music regularly features melodic adventurousness to which compare only moments of highest intensity in Carissimi's more ambitious pieces. Although Carissimi's use of dissonance and chromaticism can hardly be considered conservative, in general he stretched the norms of dissonance treatment only where clearly justified by the needs of affective expression in serious dramatic moments.

Tenaglia's melodic style was probably influenced by his musical orientation as a keyboard virtuoso (the greatest since Frescobaldi according to Bonini). Pervasive rhythmic intricacy and passages with many melodic skips suggest the attitude of an instrumentalist not especially concerned with vocal ease, or in many cases even with vocal display, one of the hallmarks of the repertoire in general. Tenaglia's moving bass lines and written out inner parts, both noticeably more common than in the music of his contemporaries, may also reflect the inclinations of a keyboard player with good continuo skills who liked to occasionally give his left hand active passages. Yet none of these features are characteristic of the music of Luigi Rossi, who also performed regularly as a keyboardist, though apparently not with Tenaglia's virtuosity.

One of the most notable characteristics of Tenaglia's compositional style is the consistent attention to balance and formal coherence on every level of scale. Ingeniously contrived interrelationships between melodic motives, rhythmic patterns, and musical focal points express musical structure in ways that are often independent from the text. Such interrelationships, representing a shift away from Seconda prattica principles towards a concept of structure depending
on musical logic rather than text, emerged in almost every analysis in Chapter 6. As Stein shows, formal symmetry at all levels of structure is an important aspect of Carissimi’s "Jepthe," but I have not so far discovered similar procedures in Carissimi’s vocal chamber music, nor is this discussed by Stein or other scholars. This suggests that while Tenaglia was conservative in his use of small-scale patterning he was forward-thinking in his approach to musical structure.

The analyses in Chapters 6 and 7 have opened the way to an appreciation of a little recognized composer, whose skill and imagination consistently matches, and sometimes even surpasses that of the most famous composers of the age. More importantly, this study establishes a model of analyses than can serve as a basis for understanding and appreciating mid-seventeenth century vocal chamber music in general. This model involves detailed examination of melodic, tonal, and formal practices in the context of their relation to the poetic texts. The approach combines those developed by previous scholars who have concentrated on one aspect of compositional practice, and calls for analysis on a level of detail that has rarely been undertaken in the study of mid-seventeenth century music.

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## Appendix I-a

### Alphabetical list of Tenaglia's works

76 solos (10 not listed in *Groves* works list), 20 duets & trios (10 not listed in *Groves* works list), 8 doubtful, 30 sources

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Source</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Affe di mia vita</td>
<td>I-Rc 2468, f. 215-216v</td>
<td>B♭/b</td>
</tr>
<tr>
<td>2.</td>
<td>Amo troppo e non s’acqua</td>
<td>I-Rdp Ms 51 [not listed in <em>Groves</em> works list]</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Bella cosa è l’inconstanza</td>
<td>I-Nc ??</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Cangia mio cor</td>
<td>I-Rc 2477, f. 83-85v</td>
<td>B♭/b</td>
</tr>
<tr>
<td>6.</td>
<td>Cessate o pensieri d’afligermi</td>
<td>I-MOe Mus.G.217 f.1-7v; I-Nc C.I.6 f.11-18</td>
<td>B♭/♭</td>
</tr>
<tr>
<td>7.</td>
<td>Che musica e Questa</td>
<td>I-Fc</td>
<td>e/♮-a</td>
</tr>
<tr>
<td>8.</td>
<td>Che sarà con tanti guai</td>
<td>B-Br 24092 f. 51-62v.</td>
<td>g/b</td>
</tr>
<tr>
<td>9.</td>
<td>Che ti resta o mio core</td>
<td>B-Bc 24092 f. 29-39v [listed as doubtful in <em>Groves</em> Online works list]</td>
<td>e/♭</td>
</tr>
<tr>
<td>10.</td>
<td>Che volete ch’io canti</td>
<td>B-Bc 24092 f. 63-76v also I-Nc C.I.8 (A54) =33.4.17 203-209v</td>
<td>e/♮ (ends B)</td>
</tr>
<tr>
<td>11.</td>
<td>Che volete più da me</td>
<td>B-Bc 24092 f. 77-84v</td>
<td>e/♭ (ends B)</td>
</tr>
<tr>
<td>12.</td>
<td>Chi ama che fa</td>
<td>I-Nc 33.4.15 f.188-197v (= C.I.4 (A45))</td>
<td>A/##</td>
</tr>
<tr>
<td>13.</td>
<td>Chi credete ch’havessi poi</td>
<td>I-Nc 33.4.19 f.126-141</td>
<td>B♭/♭?</td>
</tr>
<tr>
<td>14.</td>
<td>Compatitemi o Zerbina</td>
<td>I-Nc 33.4.19 f.80-95v</td>
<td>B♭/♭?</td>
</tr>
<tr>
<td>15.</td>
<td>Cor mio tu ti lamenti</td>
<td>F-Pn Phibault</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>Costanza mio core</td>
<td>I-Rc 2466, f. 171-174v</td>
<td>A/##</td>
</tr>
<tr>
<td>17.</td>
<td>Crederesti ò mio tesoro</td>
<td>B-Bc 24092 f. 41-50v [listed as doubtful in <em>Groves</em> Online works list]</td>
<td>e/#</td>
</tr>
<tr>
<td>18.</td>
<td>Crudele che chiamarti crudele</td>
<td>I-Nc ??</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>D’un impavido ciglio</td>
<td>I-Nc 33.4.19 f. 46-63v [not listed in <em>Groves</em> Online works list]</td>
<td>c/♭?</td>
</tr>
<tr>
<td>20.</td>
<td>Dal suo bel sol lontano</td>
<td>I-Nc 33.4.19 f.?</td>
<td>c/♭?</td>
</tr>
<tr>
<td>21.</td>
<td>Doppo che la magia di prieghi</td>
<td>I-Rc 2466, f. 93-100v</td>
<td>E♭/♭</td>
</tr>
<tr>
<td>22.</td>
<td>Dove frondoso il bosco</td>
<td>I-Nc 33.4.15 f.74-88</td>
<td>e/#</td>
</tr>
<tr>
<td>23.</td>
<td>Due pensieri hò nel pensiero</td>
<td>B-Bc 24092 f. 11-16v [listed as doubtful in <em>Groves</em> Online works list]</td>
<td>e/♭</td>
</tr>
<tr>
<td>24.</td>
<td>E tu parti, mia vita</td>
<td>I-Nc 33.4.19 f.22-32v</td>
<td>g/♭?</td>
</tr>
<tr>
<td>25.</td>
<td>E tu resti mia vita</td>
<td>B-Bc 24092 f. 1-10 &amp; GB-Lbm Harley 1863, 132-135v &amp; I-Mo Caffagni 10v.18</td>
<td>d/♮</td>
</tr>
<tr>
<td>26.</td>
<td>E ve lo credereste</td>
<td>B-Bc 24092 f. 85-92v</td>
<td>g/♭ (ends D)</td>
</tr>
<tr>
<td>27.</td>
<td>Ecco torno a penar</td>
<td>I-Nc 33.4.19 f.74-79v</td>
<td>f/♭♭?</td>
</tr>
<tr>
<td>28.</td>
<td>Filli mia, mie luci belle</td>
<td>I-Nc 33.4.19 f.150-157</td>
<td>B♭/♭?</td>
</tr>
<tr>
<td>29.</td>
<td>Hor che bacco superbo</td>
<td>I-Ro ?? f.129-132 (coll. Lionello Malvezzi) [not listed in <em>Groves</em> Online]</td>
<td>A/##?</td>
</tr>
<tr>
<td></td>
<td>Il dolore ch’ogn’hor</td>
<td>I-Fc #10</td>
<td>g/♭</td>
</tr>
<tr>
<td>---</td>
<td>----------------------</td>
<td>----------</td>
<td>-----</td>
</tr>
<tr>
<td>31.</td>
<td>Il nocchier che torna al lido</td>
<td>A-wm Mus. Hs.17.763 f.93-100v.</td>
<td>C/♯</td>
</tr>
<tr>
<td>32.</td>
<td>In che da il cercar</td>
<td>I-Rn 71.9.A.33 f. 152-159v</td>
<td>B♭/♭</td>
</tr>
<tr>
<td>33.</td>
<td>In mare di sdegno</td>
<td>I-Rc 2477, f. 97-101</td>
<td>e/♯</td>
</tr>
<tr>
<td>34.</td>
<td>Io non lo sò</td>
<td>B-Bc 24092 f. 97-104v</td>
<td>a/♯</td>
</tr>
<tr>
<td>35.</td>
<td>Io per me così l’intendo</td>
<td>B-Bc 24092 f. 93-96v</td>
<td>F/♭</td>
</tr>
<tr>
<td>36.</td>
<td>Io vò morir per te</td>
<td>B-Bc 24092 f. 105-110v</td>
<td>c/♭</td>
</tr>
<tr>
<td>37.</td>
<td>La mia dama arcibizzara</td>
<td>I-Fc #8 (also? I-Rv ?? f.129-132 coll. Lionello Malvezzi)</td>
<td>D/##</td>
</tr>
<tr>
<td>38.</td>
<td>Libertà grida mio core</td>
<td>I-Rc 2466, f. 201-208</td>
<td>D-d/♯</td>
</tr>
<tr>
<td>39.</td>
<td>Maledetto sia quel di</td>
<td>B-Bc 24092 f. 149-156</td>
<td>D/##</td>
</tr>
<tr>
<td>40.</td>
<td>Manco male che nel mio core</td>
<td>I-Nc 33.4.19 f. 16-21v</td>
<td>C/♯</td>
</tr>
<tr>
<td>41.</td>
<td>Mentre in seno ai flutti</td>
<td>I-Nc 33.4.19 f. 37-47v.</td>
<td>e/♯</td>
</tr>
<tr>
<td>42.</td>
<td>Mi fa ridere la speranza</td>
<td>I-Nc 33.4.20 f.6v-19r</td>
<td></td>
</tr>
<tr>
<td>43.</td>
<td>Misero chi si fida d’un bel volto</td>
<td>I-Rn 71.9.A.33 f. 1-12v also I-Bc Q47 f.167 &amp; I-Nc 33.4.19 A</td>
<td>e/♯</td>
</tr>
<tr>
<td>44.</td>
<td>Misero e con quali larve</td>
<td>I-Rc 2468, f. 67-72v</td>
<td>g-B♭/♭</td>
</tr>
<tr>
<td>45.</td>
<td>Nell’Atlantica Dori</td>
<td>I-Nc 33.4.18 f. 7-14v</td>
<td>A/##?</td>
</tr>
<tr>
<td>46.</td>
<td>Nò che non basta</td>
<td>B-Bc 24092 f. 111-118v</td>
<td>g/♭</td>
</tr>
<tr>
<td>47.</td>
<td>No, che mai lo dirò</td>
<td>F-Pn Phibault ms. 2920 f.119-125</td>
<td>D/##</td>
</tr>
<tr>
<td>48.</td>
<td>Non diamo in barzelette</td>
<td>GB-Och 947 99-104v</td>
<td>B♭/♭</td>
</tr>
<tr>
<td>49.</td>
<td>Non la finite mai</td>
<td>B-Bc 24092 f. 119-128v</td>
<td>E/##</td>
</tr>
<tr>
<td>50.</td>
<td>Non la saprò ben dire</td>
<td>B-Bc 24092 f. 129-140v</td>
<td>B♭/♭</td>
</tr>
<tr>
<td>51.</td>
<td>Non si da il caso</td>
<td>B-Bc 24092 f. 157-170v</td>
<td>e/♯</td>
</tr>
<tr>
<td>52.</td>
<td>Non si può vivere</td>
<td>B-Bc 24092 f. 181-end</td>
<td>d/♯</td>
</tr>
<tr>
<td>53.</td>
<td>Non so s’io mi fido</td>
<td>D-HVs Mus: Kestner No. 76 [not listed in Grove Music Online]</td>
<td>G/♭</td>
</tr>
<tr>
<td>54.</td>
<td>Non voglio che alberghi nel core</td>
<td>I-Nc 33.4.17 f. 129-132</td>
<td>D/?</td>
</tr>
<tr>
<td>55.</td>
<td>Nova Cinthia Affricana</td>
<td>I-Nc 33.4.19 f. 1-15v</td>
<td>C/♯</td>
</tr>
<tr>
<td>56.</td>
<td>O quante punture mi sento</td>
<td>B-Bc 24092 f. 171-180v</td>
<td>e/♯</td>
</tr>
<tr>
<td>57.</td>
<td>O quanto più bella saresti</td>
<td>B-Bc 24092 f. 17-20v. [listed as doubtful in Grove Music Online]</td>
<td>e/♯</td>
</tr>
<tr>
<td>58.</td>
<td>O, questa è gustosa</td>
<td>B-Bc 24092 f. 141-148v</td>
<td>C/♯</td>
</tr>
<tr>
<td>59.</td>
<td>Occhi, lingue di bellezza</td>
<td>I-Rc 2466, f. 197-200v</td>
<td>E♭/♭</td>
</tr>
<tr>
<td>60.</td>
<td>Ogni cosa è variabile</td>
<td>I-Nc 33.4.19 f. 106-113v</td>
<td>B♭/♭</td>
</tr>
<tr>
<td>61.</td>
<td>Oh, che bizzarro humor</td>
<td>A-wm Mus. Hs.17.763 f.111-124</td>
<td>E/♯</td>
</tr>
<tr>
<td>62.</td>
<td>Pensieri che dite</td>
<td>I-Rvat Chigi Q.IV 18 f.178-181v</td>
<td>a/♯</td>
</tr>
<tr>
<td>63.</td>
<td>Perche aprite col bel riso</td>
<td>I-Rc 2477, f. 41-49</td>
<td>a/♯ (ends E)</td>
</tr>
<tr>
<td>64.</td>
<td>Quanto è meglio esser suo</td>
<td>I-MOe Mus.G.216 (only piece in ms)</td>
<td>e/♯</td>
</tr>
<tr>
<td>65.</td>
<td>Quanto vi costerà</td>
<td>B-Bc 24092 f. 21-28v [listed as doubtful in Groves Online]</td>
<td>g/♭</td>
</tr>
<tr>
<td>66.</td>
<td>Sappia o pianga</td>
<td>I-Nc 22.1.4 f.1-2v</td>
<td>b/?</td>
</tr>
<tr>
<td>67.</td>
<td>Se fosse così</td>
<td>I-Be Q 47 f. 25-27v</td>
<td>B♭/♭</td>
</tr>
<tr>
<td>68.</td>
<td>Sereno per me non e più</td>
<td>I-Rc 2468, f. 125-130v</td>
<td>G/♯</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Source</td>
<td>Transcription</td>
</tr>
<tr>
<td>-----</td>
<td>-------</td>
<td>--------</td>
<td>---------------</td>
</tr>
<tr>
<td>69.</td>
<td>Stà in trono mio core</td>
<td>I-Vc Torrefranca Ms.B.18 [not listed in Grove Music Online works list]</td>
<td>B♭♭♭ / B♭♭♭</td>
</tr>
<tr>
<td>70.</td>
<td>Su le spiagge serrene</td>
<td>I-Rvat Chigi Q.IV 18 f. 170-177v &amp; I-Nc C.I.4 (A.45) f.8-20, 89r?</td>
<td>a / #</td>
</tr>
<tr>
<td>71.</td>
<td>Udite o degli amanti</td>
<td>I-Nc 33.4.19 f. 96-105v</td>
<td></td>
</tr>
<tr>
<td>72.</td>
<td>Un impazzido ciglio</td>
<td>I-Nc ??</td>
<td>F / ♭</td>
</tr>
<tr>
<td>73.</td>
<td>Un pensier dal cor m'è uscito</td>
<td>I-Rvat Barb. Lat. 4157 f.87-92v</td>
<td>e / #</td>
</tr>
<tr>
<td>74.</td>
<td>Una nova è giunta</td>
<td>I- Rc 2477, f. 71-76v, also I-Rdp Ms 51 f.64-66</td>
<td>a / ♯</td>
</tr>
<tr>
<td>75.</td>
<td>Vezzosa fanciulla ch'Amore non prova</td>
<td>I-Rc 2468, f. 165-170v</td>
<td>B♭♭♭ / B♭♭♭</td>
</tr>
<tr>
<td>76.</td>
<td>Voglio parlar con voi</td>
<td>I-Nc 33.4.19 A</td>
<td></td>
</tr>
</tbody>
</table>

**Duets & trios**

- A chi vive ogn'or | I-Nc 297.2 @ 02 (à 2) SS
- Ardo sospiro | I-Nc 297.2 (= 22.1.4) (à 2)
- Begl'occhi e cosi | Dk-Kk mu 9505.1585 p.37-56
- Cor mio, ti credi tu | I-Bc Q50, f. 3-5v (anon. but attrib Tenaglia in P-La 47-165, f.34-36); P-La ? (à 3) SS
- Dal carro aurato ha già disciolto Febo | Dk-Kk mu 9505.1585, p. 3-36
- Dall'erette e dai fiori | Dk-Kk mu 9505.1585 p.269-292
- Dico pupille ingrate | Dk-Kk mu 9505.1585 p.57-92
- E così pur languendo (à 3)ATB | Florido Concerto di Madrigali...pte II, 1653
- E pur crudo quell'arciero | Dk-Kk mu 9505.1585 p 161-184
- La pace d'un core che sciolto sen'va | Dk-Kk mu 9505.1585 p.185-196
- Madonna udite come: (à 3)ATB | Florido Concerto di Madrigali...pte II, 1653
- Nel alto rigore d'un bel volto | I-Rc 2464 (à 2)
- Non è sventura il sospirar | Dk-Kk mu 9505.1585 p.209-252
- O Bell'onde Fortunate | I-Nc 297.2 @2 (à 2) SS
- O colli ridenti | Dk-Kk mu 9505.1585 p.253-268
- Se tu sapessi Curilla | Dk-Kk mu 9505.1585 p.133-160
- Son disperato abbandonato | GB-Lbm Harley 1265 f.237 & GB-Lbm Harley 1863 f.106-108v (à 2)
- Speranza svegliati sù | Dk-Kk mu 9505.1585 p.197-208
- Voglio morir per te | Dk-Kk mu 9505.1585 p.293-316
- Zeffiretti che sferzate | Dk-Kk mu 9505.1585 p.93-132

**Doubtful pieces**

- Begli occhi merce' | Only source: Parisotti Arie Antiche, Vol. 3, 1885
- Con amor si pugna invano | I-Nc 33.4.15(b) attrib. later hand
- Del bel serbeto ai lidi | I-Nc ? (New Groves list)
- E quando ve n'andate speranze | I-Rc 2468, f. 222-224v: anon., attrib. Caproli in GB-Ouf, to Tenaglia in Parisotti Arie Antiche Vol. 2)
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Source &amp; Attribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mia fortuna trova quiete</td>
<td>I-Nc 33.4.15(b) attrib. later hand</td>
</tr>
<tr>
<td>Più non temo lo stral di Cupido</td>
<td>I-Nc 33.4.15(b) attrib. later hand [not in Grove’s list]</td>
</tr>
<tr>
<td>Quando sara quel di</td>
<td>I-Rc 2468, f. 213-215v (attribution to Tenaglia in different hand)</td>
</tr>
<tr>
<td>Son fanciulla che d’amore</td>
<td>I-Nc 33.4.15(b) attrib. later hand</td>
</tr>
</tbody>
</table>
### Appendix I-b

**List of Tenaglia's works by source**

76 solos (10 not listed in *Groves* works list), 20 duets & trios (10 not listed in *Groves* works list), 8 doubtful, 30 sources

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Source</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Oh, che bizzarro humor</td>
<td>A-Wn Mus. Hs.17.763 f.111-124</td>
<td>E/♭</td>
</tr>
<tr>
<td>2.</td>
<td>Il nocchier che torna al lido</td>
<td>A-Wn Mus. Hs.17.763 f.93-100v.</td>
<td>C/♮</td>
</tr>
<tr>
<td>3.</td>
<td>Che sarà con tanti guai</td>
<td>B-Bc 24092 f. 51-62v.</td>
<td>g/♭</td>
</tr>
<tr>
<td>4.</td>
<td>Che ti resta o mio core</td>
<td>B-Bc 24092 f. 29-39v [listed as doubtful in <em>Groves Online</em> works list]</td>
<td>e/♯</td>
</tr>
<tr>
<td>5.</td>
<td>Che volete ch’io canti</td>
<td>B-Bc 24092 f. 63-76v also I-Nc C.I.8 (A54) =33.4.17 203-209v</td>
<td>e/♭ (ends B)</td>
</tr>
<tr>
<td>6.</td>
<td>Che volete più da me</td>
<td>B-Bc 24092 f. 77-84v</td>
<td>e/♭ (ends B)</td>
</tr>
<tr>
<td>7.</td>
<td>Credesterì o mio tesoro</td>
<td>B-Bc 24092 f. 41-50v [listed as doubtful in <em>Groves Online</em> works list]</td>
<td>e/♯</td>
</tr>
<tr>
<td>8.</td>
<td>Due pensieri ìò nel pensiero</td>
<td>B-Bc 24092 f. 11-16v [listed as doubtful in <em>Groves Online</em> works list]</td>
<td>e/♭</td>
</tr>
<tr>
<td>10.</td>
<td>E ve lo credereste</td>
<td>B-Bc 24092 f. 85-92v</td>
<td>g/♭ (ends D)</td>
</tr>
<tr>
<td>11.</td>
<td>Io non lo sò</td>
<td>B-Bc 24092 f. 97-104v</td>
<td>a/♭</td>
</tr>
<tr>
<td>12.</td>
<td>Io per me così l’intendo</td>
<td>B-Bc 24092 f. 93-96v</td>
<td>F/♭</td>
</tr>
<tr>
<td>13.</td>
<td>Io vò morir per te</td>
<td>B-Bc 24092 f. 105-110v</td>
<td>c/♭</td>
</tr>
<tr>
<td>14.</td>
<td>Maledetto sia quel ìò</td>
<td>B-Bc 24092 f. 149-156</td>
<td>D/##</td>
</tr>
<tr>
<td>15.</td>
<td>Nò che non basta</td>
<td>B-Bc 24092 f. 111-118v</td>
<td>g/♭</td>
</tr>
<tr>
<td>16.</td>
<td>Non la finite mai</td>
<td>B-Bc 24092 f. 119-128v</td>
<td>E/##</td>
</tr>
<tr>
<td>17.</td>
<td>Non la saprò ben dire</td>
<td>B-Bc 24092 f. 129-140v</td>
<td>B♭/♭</td>
</tr>
<tr>
<td>18.</td>
<td>Non si da il caso</td>
<td>B-Bc 24092 f. 157-170v</td>
<td>e/♭-a</td>
</tr>
<tr>
<td>19.</td>
<td>Non si può vivere</td>
<td>B-Bc 24092 f. 181-end</td>
<td>d/♭</td>
</tr>
<tr>
<td>20.</td>
<td>O quante punture mi sento</td>
<td>B-Bc 24092 f. 171-180v</td>
<td>e/♭</td>
</tr>
<tr>
<td>21.</td>
<td>O quanto più bella saresti</td>
<td>B-Bc 24092 f. 17-20v. [listed as doubtful in <em>Groves Online</em> works list]</td>
<td>e/♭</td>
</tr>
<tr>
<td>22.</td>
<td>O, questa è gustosa</td>
<td>B-Bc 24092 f. 141-148v</td>
<td>C/♭</td>
</tr>
<tr>
<td>23.</td>
<td>Quanto vi costerà</td>
<td>B-Bc 24092 f. 21-28v [listed as doubtful in <em>Groves Online</em> works list]</td>
<td>g/♭</td>
</tr>
<tr>
<td>24.</td>
<td>Non so s’io mi fido</td>
<td>D-HVs: Stadtbib, Mus: Kestner No. 76 [not listed in <em>Groves Online</em> works list]</td>
<td>G/♭</td>
</tr>
<tr>
<td>25.</td>
<td>Cor mio tu ti lamenti</td>
<td>F-Pn Phibault</td>
<td>D/##</td>
</tr>
<tr>
<td>26.</td>
<td>No, che mai lo dirò</td>
<td>F-Pn Phibault ms. 2920 f.119-125</td>
<td>D/##</td>
</tr>
<tr>
<td>27.</td>
<td>Non diamo in barzelette</td>
<td>GB-Och 947 99-104v</td>
<td>B♭/♭?</td>
</tr>
<tr>
<td>28.</td>
<td>Se fosse così</td>
<td>I-Bc Q 47 f. 25-27v</td>
<td>B♭/♭</td>
</tr>
<tr>
<td>29.</td>
<td>Che musica e Questa</td>
<td>I-Fc</td>
<td>e/♭-a</td>
</tr>
<tr>
<td>30.</td>
<td>Il dolore ch’ogn’hor</td>
<td>I-Fc #10</td>
<td>g/♭</td>
</tr>
<tr>
<td>31.</td>
<td>La mia dama arcibizzara</td>
<td>I-Fc #8 (also? I-Rv ?? f.129-132 coll. Lionello Malvezzi)</td>
<td>D/##</td>
</tr>
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<tr>
<td>32.</td>
<td>Quanto è meglio esser suo</td>
<td>I-MOe Mus.G.216 (only piece in ms)</td>
<td>e/ z</td>
</tr>
<tr>
<td>33.</td>
<td>Cessate o pensieri d'affligermi</td>
<td>I-MOe Mus.G.217 f.1-7v; I-Nc C.I.6 f.11-18</td>
<td>B♭/ b</td>
</tr>
<tr>
<td>34.</td>
<td>Bella cosa è l'inconstanza</td>
<td>I-Nc</td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td>Crudele che chiamarti crudele</td>
<td>I-Nc</td>
<td></td>
</tr>
<tr>
<td>36.</td>
<td>Un impazzido ciglio</td>
<td>I-Nc</td>
<td>F/ b?</td>
</tr>
<tr>
<td>37.</td>
<td>Sappia o pianga</td>
<td>I-Nc 22.1.4 f.1-2v</td>
<td>b/ ?</td>
</tr>
<tr>
<td>38.</td>
<td>Chi ama che fa</td>
<td>I-Nc 33.4.15 f.188-197v (= C.I.4 (A45))</td>
<td>A/ ##</td>
</tr>
<tr>
<td>39.</td>
<td>Dove frondoso il bosco</td>
<td>I-Nc 33.4.15 f.74-88</td>
<td>e/ #</td>
</tr>
<tr>
<td>40.</td>
<td>Non voglio che alberghi nel core</td>
<td>I-Nc 33.4.17 f.129-132</td>
<td>D/ ?</td>
</tr>
<tr>
<td>41.</td>
<td>Nell'Atlantica Dori</td>
<td>I-Nc 33.4.18 f.7-14v</td>
<td>A/ ##?</td>
</tr>
<tr>
<td>42.</td>
<td>Voglio parlar con voi</td>
<td>I-Nc 33.4.19 A</td>
<td></td>
</tr>
<tr>
<td>43.</td>
<td>Nova Cinthia Africana</td>
<td>I-Nc 33.4.19 f.1-15v</td>
<td>C/ z</td>
</tr>
<tr>
<td>44.</td>
<td>Ogni cosa è variabile</td>
<td>I-Nc 33.4.19 f.106-113v</td>
<td>B♭/ b?</td>
</tr>
<tr>
<td>45.</td>
<td>Manco male che nel mio core</td>
<td>I-Nc 33.4.19 f.16-21v</td>
<td>C/ z</td>
</tr>
<tr>
<td>46.</td>
<td>Mentre in seno ai flutti</td>
<td>I-Nc 33.4.19 f.37-47v.</td>
<td>e/ z?</td>
</tr>
<tr>
<td>47.</td>
<td>D'un impavido ciglio</td>
<td>I-Nc 33.4.19 f.46-63v [not listed in Groves Online works list]</td>
<td>c/ b?</td>
</tr>
<tr>
<td>48.</td>
<td>Udite o degli amanti</td>
<td>I-Nc 33.4.19 f.96-105v</td>
<td></td>
</tr>
<tr>
<td>49.</td>
<td>Dal suo bel sol lontano</td>
<td>I-Nc 33.4.19 f.?</td>
<td>c/ b?</td>
</tr>
<tr>
<td>50.</td>
<td>Chi crede ch'haressi poi</td>
<td>I-Nc 33.4.19 f.126-141</td>
<td>B♭/ b?</td>
</tr>
<tr>
<td>51.</td>
<td>Filli mia, mie luci belle</td>
<td>I-Nc 33.4.19 f.150-157</td>
<td>B♭/ b?</td>
</tr>
<tr>
<td>52.</td>
<td>E tu parti, mia vita</td>
<td>I-Nc 33.4.19 f.22-32v</td>
<td>g/ b?</td>
</tr>
<tr>
<td>53.</td>
<td>Ecco torno a penar</td>
<td>I-Nc 33.4.19 f.74-79v</td>
<td>f/ bb?</td>
</tr>
<tr>
<td>54.</td>
<td>Compatitemi o Zerbina</td>
<td>I-Nc 33.4.19 f.80-95v</td>
<td>B♭/ b?</td>
</tr>
<tr>
<td>55.</td>
<td>Mi fa rider la speranza</td>
<td>I-Nc 33.4.20 f.6v-19r</td>
<td></td>
</tr>
<tr>
<td>56.</td>
<td>Costanza mio core</td>
<td>I-Rc 2466, f.171-174v</td>
<td>A/ ##</td>
</tr>
<tr>
<td>57.</td>
<td>Occhi, lingue di bellezza</td>
<td>I-Rc 2466, f.197-200v</td>
<td>E♭/ b</td>
</tr>
<tr>
<td>58.</td>
<td>Libertà grida mio core</td>
<td>I-Rc 2466, f.201-208</td>
<td>D-d/ z</td>
</tr>
<tr>
<td>59.</td>
<td>Doppo che la magia di prieghi</td>
<td>I-Rc 2466, f.93-100v</td>
<td>E♭/ b</td>
</tr>
<tr>
<td>60.</td>
<td>Sereno per me non e più</td>
<td>I-Rc 2468, f.125-130v</td>
<td>G/ z</td>
</tr>
<tr>
<td>61.</td>
<td>Vezzosa fanciulla ch'Amore non prova</td>
<td>I-Rc 2468, f.165-170v</td>
<td>B♭/ b</td>
</tr>
<tr>
<td>62.</td>
<td>Affe di mia vita</td>
<td>I-Rc 2468, f.215-216v</td>
<td>B♭/ b</td>
</tr>
<tr>
<td>63.</td>
<td>Misero e con quai larve</td>
<td>I-Rc 2468, f.67-72v</td>
<td>g-B♭/ b</td>
</tr>
<tr>
<td>64.</td>
<td>Perche aprite col bel riso</td>
<td>I-Rc 2477, f.41-49</td>
<td>a/ z</td>
</tr>
<tr>
<td>65.</td>
<td>Una nova è giunta</td>
<td>I-Rc 2477, f.71-76v, also I-Rdp Ms 51 f.64-66</td>
<td>a/ z</td>
</tr>
<tr>
<td>66.</td>
<td>Cangia mio cor</td>
<td>I-Rc 2477, f.83-85v</td>
<td>B♭/ b</td>
</tr>
<tr>
<td>67.</td>
<td>In mare di sdegno</td>
<td>I-Rc 2477, f.97-101</td>
<td>e/ z</td>
</tr>
<tr>
<td>68.</td>
<td>Amo troppo e non s'aqueta</td>
<td>I-Rdp Ms 51 [not listed in Groves Online works list]</td>
<td></td>
</tr>
<tr>
<td>69.</td>
<td>Misero chi si fida d'un bel volto</td>
<td>I-Rn 71.9.A.33 f.1-12v also I-Bc Q47 f.167 &amp; I-Nc 33.4.19 A</td>
<td>e/ z</td>
</tr>
<tr>
<td>70.</td>
<td>In che da il cercar</td>
<td>I-Rn 71.9.A.33 f.152-159v</td>
<td>B♭/ b</td>
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<tr>
<td>71. Hor che bacco superbo</td>
<td>I-Ro ?? f.129-132 (coll. Lionello Malvezzi) [not listed in Groves Online works list]</td>
<td>A/##?</td>
<td></td>
</tr>
<tr>
<td>72. Un pensier dal cor m'è uscito</td>
<td>I-Rvat Barb. Lat. 4157 f.87-92v</td>
<td>e/#</td>
<td></td>
</tr>
<tr>
<td>73. Su le spiagge serrene</td>
<td>I-Rvat Chigi Q.IV 18 f. 170-177v &amp; I-Nc C.I.4 (A.45) f.8-20, 89r?</td>
<td>a/z</td>
<td></td>
</tr>
<tr>
<td>74. Begli occhi scoccate</td>
<td>I-Rvat Chigi Q.IV 18 f. 240-247v</td>
<td>F/b</td>
<td></td>
</tr>
<tr>
<td>75. Pensieri che dite</td>
<td>I-Rvat Chigi Q.IV 18 f.178-181v</td>
<td>a/z</td>
<td></td>
</tr>
<tr>
<td>76. Stà in trono mio core</td>
<td>I-Vc Torrefranca Ms.B.18 [not listed in Groves Online works list]</td>
<td>B♭/♭</td>
<td></td>
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</table>

**Duets & trios**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>1. Begli occhi e così</td>
<td>Dk-Kk mu 9505.1585 p.37-56</td>
<td>B♭/♭</td>
</tr>
<tr>
<td>2. Dal carro aurato ha già disciolto Febo</td>
<td>Dk-Kk mu 9505.1585, p. 3-36</td>
<td>g/♭</td>
</tr>
<tr>
<td>3. Dall'erbette e dai fiori</td>
<td>Dk-Kk mu 9505.1585 p.269-292</td>
<td>a</td>
</tr>
<tr>
<td>4. Dico pupille ingrate</td>
<td>Dk-Kk mu 9505.1585 p.57-92</td>
<td>d</td>
</tr>
<tr>
<td>5. E pur crudo quell'arciero</td>
<td>Dk-Kk mu 9505.1585 p 161-184</td>
<td>G/#</td>
</tr>
<tr>
<td>6. La pace d'un core che sciolt sen'va</td>
<td>Dk-Kk mu 9505.1585 p.185-196</td>
<td>B♭/♭</td>
</tr>
<tr>
<td>7. Non è sventura il sospirar</td>
<td>Dk-Kk mu 9505.1585 p.209-252</td>
<td>g/♭</td>
</tr>
<tr>
<td>8. O colli ridenti</td>
<td>Dk-Kk mu 9505.1585 p.253-268</td>
<td>C</td>
</tr>
<tr>
<td>9. Se tu sapessi Curilla</td>
<td>Dk-Kk mu 9505.1585 p.133-160</td>
<td>a</td>
</tr>
<tr>
<td>10. Speranza svegliai sù</td>
<td>Dk-Kk mu 9505.1585 p.197-208</td>
<td>g/♭</td>
</tr>
<tr>
<td>11. Voglio morir per te</td>
<td>Dk-Kk mu 9505.1585 p.293-316</td>
<td>a</td>
</tr>
<tr>
<td>12. Zeffiretti che sferzate</td>
<td>Dk-Kk mu 9505.1585 p.93-132</td>
<td>C</td>
</tr>
<tr>
<td>13. Cor mio, ti credi tu</td>
<td>I-Bc Q50, f. 3-5v (anon. but attrib Tenaglia in P-La 47-165, f.34-36); P-La ? (à 3) SSB</td>
<td></td>
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<tr>
<td>14. Nel alto rigore d'un bel volto</td>
<td>I-Rc 2464 (à 2)</td>
<td></td>
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<tr>
<td>15. Ardo sospiro</td>
<td>I-Nc 297.2 (= 22.1.4) (à 2)</td>
<td></td>
</tr>
<tr>
<td>16. A chi vive ogn'hor</td>
<td>I-Nc 297.2 @ 02 (à 2) SS</td>
<td></td>
</tr>
<tr>
<td>17. O Bell' onde Fortunate</td>
<td>I-Nc 297.2 @2 (à 2) SS</td>
<td></td>
</tr>
<tr>
<td>18. E così pur languendo (à 3)ATB</td>
<td>Florido Concerto di Madrigali...pte II, 1653</td>
<td></td>
</tr>
<tr>
<td>19. Madonna udite come: (à 3)ATB</td>
<td>Florido Concerto di Madrigali...pte II, 1653</td>
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</table>

**Doubtful pieces**

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<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>1. Quando sara quel di</td>
<td>I-Rc 2468, f. 213-215v (attribution to Tenaglia in different hand)</td>
<td>g/♭♭</td>
</tr>
<tr>
<td>3. Con amor si pugna invano</td>
<td>I-Nc 33.4.15(b) attrib. later hand</td>
<td></td>
</tr>
<tr>
<td>4. Del bel serbeto ai lidi</td>
<td>I-Nc ? (Groves list)</td>
<td></td>
</tr>
<tr>
<td>5. E quando ve n'andate speranze</td>
<td>I-Rc 2468, f. 222-224v: anon., attrib. Caproli in GB-Ouf, to Tenaglia in Parisotti Arie Antiche Vol. 2)</td>
<td>a/z</td>
</tr>
<tr>
<td>6. Mia fortuna trova quiete</td>
<td>I-Nc 33.4.15(b) attrib. later hand</td>
<td></td>
</tr>
<tr>
<td>Son fanciulla che d'amore</td>
<td><em>I-Nc</em> 33.4.15(b) attrib. later hand</td>
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<tr>
<td>--------------------------</td>
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</tr>
<tr>
<td>Più non temo lo stral di</td>
<td><em>I-Nc</em> 33.4.15(b) attrib. later hand [not in <em>Grove’s list</em>]</td>
<td></td>
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<tr>
<td>Cupido</td>
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</table>
### Appendix I-c

List of Tenaglia's solo pieces by formal type

<table>
<thead>
<tr>
<th><strong>Binary</strong></th>
<th><strong>key</strong></th>
<th><strong>Sections</strong></th>
</tr>
</thead>
</table>
| **1.** Cangia, mio cor  
*I-Rc 2477* | B♭/♭ | strophic, both units segmented: AB  
A: 6/8 - recit  
B: 6/8 - recit - 6/8 |
| **2.** Chi credete ch’havessi poi  
*B-♭c 24092 #2* | e/♯ | binary with refrain ABAC |
| **3.** Costanza mio core  
*I-Rc 2466* | A/♯ ♯ | strophic with refrain: ABAC (only B  
& part of C strophic, rest repeats text) |
| **4.** D’un impavido ciglio | c | AABB |
| **5.** Due pensieri hò nel pensiero  
*B-♭c 24092 #2* | e/♯ | binary with B free strophic variations.  
3 stanzas: AB CB’ DB” |
| **6.** Ecco torno a penar  
*I-Nc 33.4.19 74-79v* | f/♭ | binary with refrain |
| **7.** Filli mia, mie luci belle | B♭ | AABB |
| **8.** In mare di sdegno  
*I-Rc 2477 97-101* | e/♯ | strophic: AB AB |
| **9.** Io per me cosi l’intendo  
*B-♭c 24092 #11* | F/♭ | AABB |
| **10.** Io vò morir per te  
*B-♭c 24092 #13* | c/♭ | rounded binary; Ab/’/Cb |
| **11.** La mia dama arcibizzara  
*I-Fc 3808* | D/♯ ♯ | strophic, 2 stanzas AB AB |
| **12.** Nell’Atlantica Dori  
*I-Nc C.1.5 (A.44) f.7-14* | A/♯ ♯ | |
| **13.** O, questa è gustosa  
*B-♭c 24092 #17* | C/♯ | strophic variation: A-B, A’-B’ |
| **14.** Occhi, lingue di bellezza  
*I-Rc 2466 197-99* | E♭/♭ | AABB |
| **15.** Sereno per me non e più  
*I-Rc 2468 125-30* | G/♯ | strophic: AB AB |
| **16.** Un pensier dal cor m’è uscito | e/♯ | A-A’-A”-A”’-B strophic var.  
quatrains 1-4 (4/4, melody freely varied.), final quatrain in 3/2 |
| **17.** Vezzosa fanciulla | B♭/♭ | strophic AB AB |

**Rondos**

| **18.** Che musica e Questa  
*I-Fc 3808 #9; I-Rv Malvezzi* | a/♯ (e) | short middle A (could be considered ternary form with envelope design of A)  
A 6/8  
B 4/4-3/4  
A’ C 3/4-4/4  
A |
<p>| <strong>19.</strong> Che sarà con tanti guai | B♭/♭ | rondo 3 stanzas and short inner |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>B-Bc 24092 #7</strong></td>
<td>refrains.</td>
<td>A 4/4 B 4/4 A' C 3/4 A'' D 4/4 A</td>
</tr>
<tr>
<td>(<em>I-Nc 33.4.19 288-97v</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>21. E ve lo credereste</strong></td>
<td>g/#</td>
<td>A 4/4 B 4/4-6/8-4/4 A C 4/4-6/8-4/4 A</td>
</tr>
<tr>
<td>(<em>B-Bc 24092 #10</em>)</td>
<td>(all units end on dominant)</td>
<td></td>
</tr>
<tr>
<td><strong>22. Il dolore ch’ogn’hor</strong></td>
<td>g/#</td>
<td>all 6/8 with many hemiolas. C unit is shorter than first unit. A B A C</td>
</tr>
<tr>
<td>(<em>I-Fc 3808</em>)</td>
<td></td>
<td>A</td>
</tr>
<tr>
<td><strong>23. In che da</strong></td>
<td>B♭/♭</td>
<td>A 3/4 B 4/4 A C 6/4-4/4-6/4 A</td>
</tr>
<tr>
<td>(<em>I-Rn 71.9.a.33 152-59v</em>)</td>
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</tr>
<tr>
<td><strong>24. Io non lo sò</strong></td>
<td>short internal A, and C is shorter than A</td>
<td>A 4/4 B 3/4 4/4 A' C 4/4 A</td>
</tr>
<tr>
<td>(<em>B-Bc 24092 #12</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>25. Maledetto sia quel dì</strong></td>
<td>D/##</td>
<td>A 4/4 B 4/4 A C 6/8 4/4 A</td>
</tr>
<tr>
<td>(<em>B-Bc 24092 #18</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>26. Manco male che nel mio core</strong></td>
<td>C/♭</td>
<td>A B A C A all 3/2 aria/arioso</td>
</tr>
<tr>
<td>(<em>I-Nc 33.4.19 16-21v.</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>27. Misero e con quai larve</strong></td>
<td>g-</td>
<td>multiple segments in all 3 units.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6/4 4/3/2 A Refrain ends in B♭</td>
</tr>
<tr>
<td>(<em>F-Pn ms 2920 119-125</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>29. Non diamo in barzelette</strong></td>
<td>E/##</td>
<td>problematic source, many mistakes, parts missing</td>
</tr>
<tr>
<td>(<em>GB-Lbm</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(<em>B-Bc 24092 #15</em>)</td>
<td>(B &amp; B' strophic variation)</td>
<td></td>
</tr>
<tr>
<td><strong>31. Ogni cosa è variabile</strong></td>
<td>B♭</td>
<td>rondo or ternary. Text has 3 2nd-unit stanzas with &quot;rit.&quot; marked at end of 1st two and &quot;da capo&quot; at end of third. ABACACAC, or ABCDAAAA with short internal reprises.</td>
</tr>
<tr>
<td>(<em>I-Nc 33.4.19 106-113v</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(<em>I-Rc 2477 41-49</em>)</td>
<td>(Eph)</td>
<td>(ornamented final A)</td>
</tr>
<tr>
<td>(<em>I-Bc Q47 25-27v</em>)</td>
<td>(4 bars of C is variant of part of B)</td>
<td></td>
</tr>
<tr>
<td><strong>Ternary</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>34. Cessate o pensieri d'affligermi</strong></td>
<td>B♭/♭</td>
<td>Second unit has five short but distinct sections, two of which include material from 1st unit.</td>
</tr>
<tr>
<td>(<em>I-Nc C.I.6 f.11-18</em>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>35. Che volete più da me</strong></td>
<td>e/#</td>
<td>D.C. aria A 6/8 B 4/4-3/4 A</td>
</tr>
<tr>
<td>(<em>B-Bc 24092 #9</em>)</td>
<td>(Bph)</td>
<td></td>
</tr>
<tr>
<td><strong>36. Credneresti dì mio tesoro</strong></td>
<td>e/♭</td>
<td>could be considered a cantata with internal refrain, has two recit</td>
</tr>
<tr>
<td>(<em>B-Bc 24092 #6</em>)</td>
<td></td>
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</tr>
<tr>
<td>No.</td>
<td>Piece</td>
<td>Section/Description</td>
</tr>
<tr>
<td>-----</td>
<td>-------</td>
<td>---------------------</td>
</tr>
<tr>
<td>37.</td>
<td>Hor che bacco superbo</td>
<td>A/##</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38.</td>
<td>Non voglio che alberghi nel core</td>
<td>D/##</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39.</td>
<td>O quante punture mi sento</td>
<td>e/♯</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40.</td>
<td>O quanto più bella saresti</td>
<td>e/♯</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>41.</td>
<td>Oh, che bizzarro humor</td>
<td>E/♯</td>
</tr>
<tr>
<td>42.</td>
<td>Quanto e meglio esser suo</td>
<td>e/♯</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43.</td>
<td>Quanto vi costerà</td>
<td>g/♭</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Through-composed canzonette**

<table>
<thead>
<tr>
<th>No.</th>
<th>Piece</th>
<th>Section/Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>44.</td>
<td>Begli occhi scoccate</td>
<td>F-f/♭</td>
<td>through-composed with varied</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>refrain, (strophic poem with final</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>line refrain)</td>
</tr>
<tr>
<td>45.</td>
<td>Dal suo bel sol lontano</td>
<td>c/♭</td>
<td>through composed, ABC</td>
</tr>
<tr>
<td>46.</td>
<td>Il nocchier che torna al lido</td>
<td>C/♯</td>
<td>through-composed with continuo</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>refrain, strophic text: 3/2: ABCD</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4/4: EF</td>
</tr>
<tr>
<td>47.</td>
<td>Non la saprò ben dire</td>
<td>a/♯-e</td>
<td>through-composed with refrain in</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>last part A4/4 aria-recit B recit C</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>recit D 3/4 ref E 3/2 F 6/8 D1 G</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4/4-3/4</td>
</tr>
<tr>
<td>48.</td>
<td>Pensieri che dite</td>
<td>a/♯</td>
<td>through-composed A 6/8 B 4/4-6/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C 6/8 D 4/4-6/8 E 4/4</td>
</tr>
<tr>
<td>49.</td>
<td>Sappia o pianga</td>
<td>b</td>
<td>through-composed ABCDE</td>
</tr>
<tr>
<td>50.</td>
<td>Una nova è giunta</td>
<td>a/♯</td>
<td>through-composed ABCD with</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>refrain ending BCD, 4 strophs all</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>ottonari; 1 short recit, rest 3/4 &amp;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>arioso</td>
</tr>
</tbody>
</table>

**Cantatas**

<table>
<thead>
<tr>
<th>No.</th>
<th>Piece</th>
<th>Section/Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>51.</td>
<td>Affe di mia vita</td>
<td>B♭/♭</td>
<td>cantata with varied 1st line refrain</td>
</tr>
<tr>
<td>52.</td>
<td>Che ti resta ò mio core</td>
<td>e/♯</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Work Title</td>
<td>Source</td>
<td>Key</td>
</tr>
<tr>
<td>-----</td>
<td>------------------------------------------------</td>
<td>-----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>53</td>
<td>Che volete ch’io canti</td>
<td>B-Bc 24092 #5</td>
<td>e / ∋</td>
</tr>
<tr>
<td>54</td>
<td>Compatitemi o Zerbina</td>
<td>B♭</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>Crudele che chiamarti</td>
<td>e</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>Doppo che la magia di prieghi</td>
<td>I-Rc 2466 93-100v</td>
<td>E♭ / ♭</td>
</tr>
<tr>
<td>57</td>
<td>Dove frondoso il bosco</td>
<td>I-Nc 33.4.15 74-88</td>
<td>e / #</td>
</tr>
<tr>
<td>58</td>
<td>E tu parti, mia vita</td>
<td>g / ♭</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>E tu resti mia vita</td>
<td>d / ∋</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Libertà grida mio core</td>
<td>I-Rc 2466 2-1-208v</td>
<td>D-d / ∋</td>
</tr>
<tr>
<td>61</td>
<td>Mentre in seno ai flutti</td>
<td>e</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>Mi fa rider la speranza</td>
<td>I-Nc 33.4.20, 6v-19</td>
<td>C / ∋</td>
</tr>
<tr>
<td>63</td>
<td>Misero chi si fida d’un bel volto</td>
<td>I-Rn 71.9.a.33 1-12v</td>
<td>e / ∋</td>
</tr>
<tr>
<td>64</td>
<td>Nò che non basta</td>
<td>B-Bc 24092 #14</td>
<td>g / ♭</td>
</tr>
<tr>
<td>65</td>
<td>Non si da il caso</td>
<td>B-Bc 24092 #19</td>
<td>d / ∋</td>
</tr>
<tr>
<td>66</td>
<td>Non si può vivere</td>
<td>B-Bc 24092 #21</td>
<td>G / ∋</td>
</tr>
<tr>
<td>67</td>
<td>Nova Cinthia Affricana</td>
<td>I-Nc</td>
<td>C / ∋</td>
</tr>
<tr>
<td>68</td>
<td>Su le spiaggie Tirrene</td>
<td>I-Rvat Chigi Q Iv.18 170-177v</td>
<td>a / ♭</td>
</tr>
<tr>
<td>69</td>
<td>Udite oh degli amanti</td>
<td>I-Nc 33.4.19 96-105v</td>
<td>F / ♭</td>
</tr>
<tr>
<td>70</td>
<td>Bella cosa è l’incostanza</td>
<td>I-Nc C.I.8 (A.54)</td>
<td>A / # #</td>
</tr>
<tr>
<td>71</td>
<td>Stà in trono mio core</td>
<td>I-Vc Torrefranca Ms.B.18</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>No so s’io mi fido</td>
<td>D / # #</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$D$-HV$s$</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
</tbody>
</table>
| 73. | Del bel sebeto ai lidi  
$I$-$Nc$ C.I.8 (A.54) | e/ # |
|   | E quando ve n’andate speranze (anon., style of Tenaglia) | rondo: refrains varied |
|   | Quando sara quel di (anon., style of Tenaglia) | rondo with 3 stanzas, strophic var. |
## Appendix I-d: Cadence levels in Tenaglia's works

<table>
<thead>
<tr>
<th></th>
<th>tonic</th>
<th>cadences</th>
<th>form, cadence degrees, mode according to Stein cadence paradigms</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Che musica e Questa</strong></td>
<td>a / .office</td>
<td>ref 6/8 (a-e) C G C e G a a a a a a / / 4/4 aria C Eph C Eph a e Gten b b b / 3/4 Bph e a / / short ref / / 3/4 Bph Bph F# ph e Eph a / 4/4 ariosos b e / / ref</td>
<td>Ternary or Rondo w. short middle A; C G a e b F# ph Dorian (not aeolian; no d cad.) e emphasized:</td>
</tr>
<tr>
<td><strong>Io non lo sò</strong></td>
<td>a / .office</td>
<td>ref 4/4 a C G e a a a / / 3/4 C C C C C / / 4/4 (a) e G a / / (ref )a a a a / / recit (e) e b a / / full ref</td>
<td>rondo C G d a e Dorian (e cad. prominent)</td>
</tr>
<tr>
<td><strong>Pensieri che dite</strong></td>
<td>a / .office</td>
<td>6/8 ph E ph B G e b / / a ph E // G G G // e G // 4/4 G e e a</td>
<td>Binary. Dorian (no d cadence) no C G a e b (Bph)</td>
</tr>
<tr>
<td><strong>Su le spiagge serrene</strong></td>
<td>a / .office</td>
<td>4/4 recit Bph e / / 3/4 Bph G a Bph e e / / 4/4 recit G a b e / / 3/4 Bph a G C d a / / a C Eph a e G G C a e a</td>
<td>cantata; Dorian (e emph. in opening &amp; closing sect., little d) C G d a e (Eph, Bph)</td>
</tr>
<tr>
<td><strong>Una nova è giunta</strong></td>
<td>a / .office</td>
<td>3/4 a e e G e e a a / / 4/4 recit. b G / / 3/4 e G D // (ref)a a a / / Bph b b e / / 4/4 ariosos e / / ref 3/4 a a a / / 4/4 ariosos Eph e G a a / / 3/4 ref: a a a</td>
<td>G D a e b (Bph); no rel maj; v emphasized not iv: Dorian</td>
</tr>
<tr>
<td><strong>Perche aprite col bel riso</strong></td>
<td>a / .office (ends E phr.)</td>
<td>ref: 4/4 Eph Eph / / 3/2 C C C e e a / / ref / / 3/2 Bph e e b b / 4/4 ariosos F# ph / 3/2 e a / / ref.</td>
<td>rondo w. 2nd unit emphasizes flt. side, 3rd unit emph. sharp side C Dorian (no d cad.)</td>
</tr>
<tr>
<td><strong>Non la saprò ben dire</strong></td>
<td>a / .office (ends E phr.)</td>
<td>4/4 a e a a / / recit (C) G C a / / (A’ short) a / / recit. (G) d b e / / 3/4 ref. (e) a Bph e e e / / 3/2 (e) aten. a / / 6/8 Bph e / / ref a e / / 4/4 (a) Bph Eph / / 3/4 G Eph a e</td>
<td>Through-comp. Dorian: e emphasized, little d</td>
</tr>
<tr>
<td><strong>Chi ama che fa</strong></td>
<td>A / ##</td>
<td>3/4 ref: A A E A E A A / / b A 4/4 ariosos E D A / / ref / / 6/8 A E A A E E b b A A A A / / ref</td>
<td>rondo ### hex I-V, (ii IV) cadences: Ionian except for cad on D &amp; none on f# cf: Stein 104 compare C. &quot;Bel tempo per me&quot;</td>
</tr>
<tr>
<td><strong>Costanza mio core</strong></td>
<td>A / ##</td>
<td>ref 3/2 A A A A / / half to B / / 6/2 presto A D D / / ref / / E A A</td>
<td>binary ABAC Dorian</td>
</tr>
<tr>
<td><strong>Hor che bacco superbo</strong></td>
<td>A / ##</td>
<td></td>
<td>ternary w. shortened</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>---</td>
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<td>---</td>
<td>---</td>
</tr>
<tr>
<td>12.</td>
<td>Nell'Atlantica Dori</td>
<td>A/###</td>
<td>I-Nc C.I.8 (A.54) Rism</td>
</tr>
<tr>
<td>13.</td>
<td>Affe di mia vita</td>
<td>Bb/FB/&gt;/EB (Bb) g Bb Bb</td>
<td>Binary</td>
</tr>
<tr>
<td>14.</td>
<td>Cangia, mio cor</td>
<td>Bb/FB/&gt; Bb g / g d Bb g Bb/ gDph /Bb FBbBb</td>
<td>Ionian</td>
</tr>
<tr>
<td>15.</td>
<td>Che sarà con tanti guai</td>
<td>Bb/FB/&gt;ref 4/4: Bb FBbBb Bb(transition to g)/4/4: g Bb FBb /// short ref: Bb /// 3/4: Bb g c g Bb /// short ref: Bb ///4/4 phG phDc Bb /// full ref</td>
<td>Rondo w. 3 strophs: Ionian Bb F c g</td>
</tr>
<tr>
<td>16.</td>
<td>In che da</td>
<td>Bb/FB/&gt;ref: Bb Bb Bb FFbBb /// Bb g Bb g /// ref /// g d g Bb Bb F c g F /// FBbBb ///ref</td>
<td>Rondo: Ionian Bb F c g d</td>
</tr>
<tr>
<td>17.</td>
<td>Non la finite mai</td>
<td>Bb/FB/&gt;ref: Bb g c Bb /// Bb Bbten Eb Bb / g c Bb /// ref /// same /// ref</td>
<td>Rondo; Ionon Bb F c g d</td>
</tr>
<tr>
<td>18.</td>
<td>Se fosse così</td>
<td>Bb/FB/&gt; 6/8 F Bb /// 4/4 Dph c Bb /// 6/4 Bb F /// 4/4 Bb ///ref /// 6/4 Dph g d g Bb /// ref</td>
<td>Rondo; Ionian Bb F c g d</td>
</tr>
<tr>
<td>19.</td>
<td>Sta in trono mio core</td>
<td>Bb/FB/&gt;</td>
<td>I-Vc Torrefranca Ms.B.18</td>
</tr>
<tr>
<td>20.</td>
<td>Vezzosa fanciulla ch'Amore non prova</td>
<td>Bb/FB/&gt; Bb F Fb Bb /// F Bb Bb //</td>
<td>strophic AB x 2; ionian Bb F g d</td>
</tr>
<tr>
<td>21.</td>
<td>Cessate o pensieri d'affligermi</td>
<td>Bb/FB/&gt;</td>
<td>Ternary I-Nc C.I.6 f.11-18</td>
</tr>
<tr>
<td>22.</td>
<td>Chi credete ch'havessi poi</td>
<td>Bb/FB/&gt;</td>
<td>binary ABAC</td>
</tr>
<tr>
<td>23.</td>
<td>Compatitemi o Zerbina</td>
<td>Bb/FB/&gt;</td>
<td>cantata: rondo format</td>
</tr>
<tr>
<td>24.</td>
<td>Fili mia, mie luci belle</td>
<td>Bb/FB/&gt;</td>
<td>binary AB</td>
</tr>
<tr>
<td>25.</td>
<td>No, che mai lo dirò</td>
<td>Bb/FB/&gt;</td>
<td>Rondo</td>
</tr>
<tr>
<td>26.</td>
<td>Ogni cosa è variabile</td>
<td>Bb/FB/&gt;</td>
<td>Rondo ABACACA or strophic through comp. w. last line refrain each time</td>
</tr>
<tr>
<td>27.</td>
<td>Io vò morir per te</td>
<td>c/FB/&gt; 4/4 aria: c Eb c c Eb c /// 3/4 (ref)Eb c /// 4/4: arioso Bb c /// 3/4 ref same</td>
<td>binary w. B ref: ABCB: ambiguous: no cad v or iv; cad: Eb Bb c</td>
</tr>
<tr>
<td>28.</td>
<td>D'un impavido ciglio</td>
<td>c/FB/&gt;</td>
<td>binary AB</td>
</tr>
<tr>
<td></td>
<td>Title</td>
<td>Key</td>
<td>Composers and Details</td>
</tr>
<tr>
<td>---</td>
<td>----------------------------------------------------------------------</td>
<td>-----</td>
<td>---------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>29.</td>
<td>Dal suo bel sol lontano</td>
<td>c/♭</td>
<td>Through comp. ABC</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Through-composed strophic Ionian</td>
</tr>
<tr>
<td>31.</td>
<td>Manco male che nel mio core</td>
<td>C/♯</td>
<td>Rondo ABACA</td>
</tr>
<tr>
<td>32.</td>
<td>Nova Cinthia Affricana</td>
<td>C/♯</td>
<td>Cantata ABCDEF</td>
</tr>
<tr>
<td>33.</td>
<td>O, questa è gustosa</td>
<td>C/♯</td>
<td>6/8 C G C C C C // phG / / 3/4 (G) a C (A'-B' same)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Binary A-B, A'-B'</td>
</tr>
<tr>
<td>34.</td>
<td>Mi fa rider la speranza</td>
<td>C/♯</td>
<td>ABCADE cantata?</td>
</tr>
<tr>
<td></td>
<td>(g/2♭)</td>
<td></td>
<td>Nardacci I-Nc 33.4.20 6v-19r: C maj I-Nc Ms Cantate 35: g min</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cantata w. ref: dorian last parts in a &amp; d, returns to D only for ending G D/d A/a E/e b</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Binary, 2 stanzas clear Ionian</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>D A / e b / A D</td>
</tr>
<tr>
<td>37.</td>
<td>Maledetto sia quel dì</td>
<td>D/##</td>
<td>4/4 ref A A D D // D A B D // ref // D D D D Bten D // ref</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rondo, simple harmony D maj?</td>
</tr>
<tr>
<td>38.</td>
<td>No so s’io mi fido</td>
<td>D/##</td>
<td>(D-HVs)</td>
</tr>
<tr>
<td>39.</td>
<td>Non voglio che alberghi nel core</td>
<td>D/##</td>
<td>Ternary A BC A</td>
</tr>
<tr>
<td>40.</td>
<td>E tu resti mia vita</td>
<td>d/♯</td>
<td>Recit d a e Eten Aten (F) Cten F C d // 6/4 d d Ahlf d a a d a e a d // arioso d // 6/4 a a d / / 6/4 d a a d a d a d a d</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cantata; dorian: v emph. in opening &amp; closing sections, no G cad.</td>
</tr>
<tr>
<td>41.</td>
<td>Non si da il caso</td>
<td>d/♯</td>
<td>4/4 d C D // 3/2 Aph F d d // 4/4 arioso F Cten Aph d // short ref // recit. (a) e (c) G G (E) a (F) d // arioso F Aph // 3/4 Aph a d Aph (F) d // short ref d d</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cantata; dorian: Aph cadences near end, no G cad.</td>
</tr>
<tr>
<td>42.</td>
<td>Doppo che la magia di prieghi</td>
<td>E♭/♭</td>
<td>Recit (E♭) // 3/2 E♭ F c c // Cph c c g // recit (c) Gph Gph g // 3/2 c E♭ c c // g // arioso c c C // 4/4 aria c E♭ c c // 3/2 Gph (E♭) Gph // 4/4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cantata with echoes; Ionian cad: E♭B♭ F c g</td>
</tr>
<tr>
<td></td>
<td>(E♭) B♭ E♭</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44.</td>
<td>Crederesti dì mio tesoro e/ #</td>
<td>ref 4/4 aria phB e b G e / // recit (C) D C / 12/8 G / recit. D e / 3/4 e e / 4/4 arioso e e / 3/4 e / 4/4 G e // ref</td>
<td>cantata ABCB’D</td>
</tr>
<tr>
<td>45.</td>
<td>Del bel sebeto ai lidi e/ #</td>
<td>I-Nc C.I.8 (A.54) RISM</td>
<td></td>
</tr>
<tr>
<td>47.</td>
<td>Un pensier dal cor m’è uscito e/ #</td>
<td>4/4 phB e G b e e (same str. 1-4) / // 3/4 ph B e a e G e e</td>
<td>strophic var 1-4, concl ambiguous, Aeolian?</td>
</tr>
<tr>
<td>49.</td>
<td>Due pensier hò nel pensiero e/ ‡</td>
<td>4/4 aria a e e e e e e e / // 3/2 G e b e e / // 3/2 adag b G e a a e e</td>
<td>binary with B strophic variations: AB C'B'D'; aeolian; cad: G a e b</td>
</tr>
<tr>
<td>50.</td>
<td>In mare di sdegno e/ ‡</td>
<td>6/4 G e e e e e e e : e b b b / // G G b b e</td>
<td>Strophic binary begins aeolian then dorian, cad: G a e b</td>
</tr>
<tr>
<td>52.</td>
<td>O quante punture mi sento e/ ‡</td>
<td>ref 3/4 a e a phE a e e : / // e G e b / // recit. (G) / // 3/4 e / // recit. b / // 3/4 G C a D e e / // ref</td>
<td>ternary A BCDE A aeolian, cad. C G D a e b</td>
</tr>
<tr>
<td>53.</td>
<td>O quanto più bella saresti e/ ‡</td>
<td>6/4 phB b phB e / // 4/4 aria G D a a e e e / // 3/4 e G e / // D.C.</td>
<td>ternary: D.C. aria: short B; cad G D a e b phB dorian 1st unit</td>
</tr>
<tr>
<td>54.</td>
<td>Quanto e meglio esser e/ ‡</td>
<td>a Bph e / // a e / // a Bph e</td>
<td>ABA ABA C (ternary</td>
</tr>
<tr>
<td>55.</td>
<td>Quanto è meglio esser e/ ‡</td>
<td>a Bph e / // a e / // a Bph e</td>
<td></td>
</tr>
</tbody>
</table>

RISM
<p>| | | | |</p>
<table>
<thead>
<tr>
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<th></th>
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<th></th>
</tr>
</thead>
</table>
| **56.** Che volete ch’io canti | e/♮ (ends B half cad.) | recit: Bph e B half // recit (G) G D //    
|   |   |   | branch sig: 3/4 (b♭-) b♭- f- b♭- b♭- // recit (E♭) B♭ // / 3/4 b♭- f- b♭- b♭- // nat key sig: recit: e B half // recit (a) e D e // recit (e) Bph e // recit (C) G D D Bph | cantata, exceptional: dorian;  
|   |   |   | key sig 4-♭ hex: b♭- f E♭; nat. sig: cad C G DDD a; # sig. cad. Bph e |
| **57.** Che volete più da me | e/♮ (ends B ph.) | ref 6/8 a C a C b b E G e Bph // 4/4 aria B G D b D A D b b // 3/4 b D // recit (e) // ref ternary: D.C aria: A BC A ambig.: aeolian w. phrygian aspects |
| **58.** Mentre in seno ai flutti | e/? | cantata |
| **60.** Oh, che bizzarro humor | E/ | ternary: A BCBD A |
| **61.** Begli occhi scoccate | F-f/# | 1. F F B♭ B♭ E♭ E♭ c f //  
|   |   | 2. c E♭ c f //  
|   |   | 3. (c G) E♭ E♭ c f  
|   |   | 4. B♭ B♭ E♭ E♭ c f f | strophic poem through composed w. final line refr.; Mixolydian |
| **62.** Io per me così l’intendo | F/# | F B♭ F F :: C g d F // 3/4: F g B♭ B♭ C F F binary, Mixolydian but w. cad on vi & V-I end =F maj? |
| **63.** Udite oh degli amanti | F/# | ABCBDB E |
| **64.** Ecco torno a penar | f/# | binary (w. ritornello?) |
| **65.** Misero e con quali larve | g-B♭/♭ | ref 4/4-3/2-4/4: Gph A♭ f c Cph B♭ // / 6/4: (desc. tetr.) Dph Dph g g B♭ F / recit B♭ / 6/2 E♭ E♭ c g // ref. // 6/4: desc. tetr. Dph g B♭ Dph/recit. B♭/ 6/2 f g g // ref rondo, Ref ends on III cad: A♭ E♭ B♭ f c g D dorian (more D than c) |
| **66.** E ve lo credereste | g/♭ ends Dph | ref 4/4: Gph Dph. // recit B♭ c / 6/8 B♭ f f B♭ g // ref // 4/4 aria Apgh g B♭ / 6/8 F F c F B♭ g / recit Dph // ref. rondo, ref ends Dph cad: E♭ B♭ F c g D dorian (more D than c) |
| **67.** Il dolore ch’ogn’hor | g/♭ | ref: g Dten d B♭ B♭ Ften c Dph g g // E♭ B♭ c g g B♭ g g// ref // E♭ c B♭ g // ref rondo.; cad: E♭ B♭ F c g d dorian refr.(emph D), aeolian stanzas (emph c) |
| 68. | Nò che non basta | g/♭ | 4/4 g c E♭ c g g // 3/4 B♭ F c / // 4/4 recit. E♭ g / // 4/4 aria c E♭ g g g // 3/4 E♭ / // 4/4 B♭ g | short cantata, E♭ emph.; cad: E♭ B♭ F c g aeolian: no d cadence |
| 69. | Quanto vi costerà | g/♭ | ref: Dph. Dph. g // Aph d g / // same // same // recit (E♭) c g g // ref. | ternary: cad: E♭ c g d dorian: c only in recit sect. |
| 70. | E tu parti, mia vita | g/♭ | | cantata w. ritornelli |
| 72. | Sereno per me non e più | G/♯ | G D G G / D D e b / same as opening // D D G G | strophic binary. G D e b ionian? |
| 72. | Quando sara quel di (anon?) | c/♭♭ | ref: 1/2 c // E♭ E♭ g // ref // c E♭ E♭ g // ref // c E♭ E♭ g // ref | (doubtful) rondo with 3 strophs, strophic var. |
Appendix II

17 Pieces by Antonio Francesco Tenaglia

The pieces are in alphabetical order. These include the five unattributed pieces in B-Bc 24092, which I argue in Chapter 7 are by Tenaglia.

1. Cangia, mio cor
2. Che ti resta, ò mio core
3. Crederesti ò mio tesoro
4. Doppo che la magia di prieghi
5. Due pensieri hò nel pensiero
6. E tu resti, mia vita
7. In mare di sdegno
8. Io per me così l’intendo
9. La mia dama arcibizzarra
10. Maledetto sia quel dì
11. Misero e con quai larvae
12. O quanto più bella
13. Perchè aprite col bel riso
14. Quanto vi costerà
15. Su le spiagge Tirrene
16. Un pensier dal cor m’e uscito
17. Vezzosa fanciulla
Editorial procedures

This edition is intended to meet the needs of both performers and scholars, providing the information contained in the original sources in a convenient format. The dual aim forces some compromises, since a transcription of every detail found in the sources, noting every ambiguity and inconsistency, would make the score too cluttered and cumbersome for convenient use in performance. Inevitably some details which have been omitted may eventually be discovered to have an important significance.

All note values, key signatures, and time signatures are transcribed as found in the sources. Bar lines have been transcribed as is, including irregularities, but occasionally editorial dotted barlines have been added for clarification (see for example "Perche aprite" b. 21-22 and 41-43). Double barlines, which are occasionally present in the sources to mark section divisions, have also been added as an aid to sight reading when section breaks occur at the end of a line. Repeat signs have been transcribed as is, even though in some cases they seem intended only for demarcation of sections. Slurs in the vocal part are transcribed as found in the sources, in spite of inconsistencies, and have not been added to show melismas. All pieces in the sources use the normal $c_1$-$f_4$ clefs, transcribed here as $g_2$-$f_4$, with the bass changing to treble clef where the line goes above $e_1$.

Editorial accidentals are notated in brackets for the bass part, but above the note for the voice part, and apply only to the note on which they are placed. Mid-seventeenth century scribes omitted accidentals both
according to traditional musica ficta practice and more modern practices of notating accidentals only on important notes. Performers were also frequently expected to supply accidentals according to the needs of the key area, and naturally more than one solution is possible in many passages. Accidentals are found in the sources with great inconsistency, frequently provided where they seem redundant and omitted in ambiguous situations. All accidentals in the sources are transcribed as found, including those which seem redundant according to modern practice.

Basso continuo figures in the sources are transcribed in plain typeface, and editorial figures are in italics. My intention has been to provide figuring that is complete and consistent enough for sight-reading by experienced continuo players, but also to give sufficient guidance for those unfamiliar with seventeenth-century practices. This means that experienced continuo players may sometimes find the figuring to be over-prescriptive. Tenaglia’s occasionally unusual harmonic ideas call for more figuring than is the norm in the music of his contemporaries. All original figures have been included but spellings have been modernized: the natural sign is used according to modern practice replacing the sharp or flat, and a sharp or flat is provided in place of 3 where appropriate; 6’s are specified as sharp 6th (with slash) or flat 6th where not obvious from the vocal line; the standard I₆/₄-V₄/₃ cadential formula has usually been fully spelled out where only a simple 6 is given in the original, and in some cases this has involved an editorial decision as to the appropriateness of the alternative dissonant 6 played against the major 3rd of the dominant chord. Tenaglia provides more written out continuo passages than is the norm, usually giving an imitation in response to the voice part or
bass but occasionally providing an independent instrumental passage (see for example "Perche aprite" b. 79-83, and "Un pensier dal cor" b. 17-19 and 43-44).

Punctuation in the texts has been modernized. Capitalization of the first letter of every verse is inconsistent in the sources, but has been regularized in the scores. In strophic pieces all stanzas are underlaid, in preference to the normal practice in the sources of underlaying only the first stanza.
Cangia, mio cor

Antonio Francesco Tenaglia

2nd strophe written under bass pt., but underlay unclear b. 22-24

I-Rc 2477, fols. 83-85v

ed. R. Kolb

300
Cangia mio cor

na ca-te-na, è trop-po, è trop-po gran pe-na, è trop-po do-
ser co-stan-te? Si mu-tan, si mu-tan le pian-te, si mu-ta il

lor ob-bli-gar-si per schia-vo àu-na ca-te-na, Il va-ri ar og-
se-ren e vor-ra tu in a-mor es-ser co-stan-te? Non sai che Gia-ve-

get-ti por-ta mag-gior di-let-ti, e for se te ne duolo-le?
tes-so mu-ta-va a-mo-ri anch’es-so, for-man-do-si ho-ra in to-ro,

Va-ria l’an-no sta-gio-ne, va-ria l’an-no sta-gio-ne, e se-gni il so-
hor in a-quil-la-o in ci-gno, hor in a-qui la-o in ci-gno, o in piog-
egia d’o-

le, va-ria l’an-no sta-gio-ni, e se-gni, e se-
or, o-ra in a-quil-la-o in ci-gno o in piog-

- - -
egni il so-fe, e se-gni il so-fe,
"
Che ti resta, ò mio core

Già svenato dall'armi di due begli occhi in volontaria arsura, struggeti la più
pu-ra parte di sè, per trar da le tue vene ali-men-to à quel fo-co ch'ai bei lu-mi di

Fil- li, d'ar-de te stes-so in sa-grí-fi-cio ha-ve-a, Mà che prò,

s'èl-la è si re-a che non cu-ra tue fi-am-me, e tù'èn gia-ci vi-tí-ma non gra-di-tà à lei da-

van-te, quan-d' al-tri dal tuo nu-me hà per ìè non in-tie-ra am-pia mer-ce-de, e

nell' al-trui gio-i-re, è tuo so-lo il mo-ri-re: men-tre dal sol ch'a-do-re al-trui hà rag-gi di

gio-ia, e tù, e tù d'ar-do-re, e tù d'ar-do-re?
Che ti resta, che ti resta o mio core? Che ti resta,

Ahi che de li - ra chi in van so - spi - ra, ahi che de li - ra, ahi che de li -

Dun - que mio co - re, o mor - te o li - ber - tà, o mor - te o li - ber -
tà, à li-ber-tà! Rom-pa al fin l’a-spro
gio-go che già mia fe-de av-vin-se di mia don-na cru-del l’in-fe-del-tà. E
se non può mia sor-te, al-men la mor-te m’in-segni à tri-on-far_

di cru-del-tà. Sì, sì, mio co-re, ò mor-te ò li-ber-
tà, sì, sì, sì, sì, sì, ò mor-te ò li-ber-tà, ò

Ahi, che sol fortunato è chi non ama, o chi d'amare, o chi d'amare.

Bel ò ser vîta, o ò chè men tîta, o ò chè men tîta, o ò men tê, bel ò ser vîta, o ò men tê, o ò chè men tîta, o ò men tê, ò chè men tîta, o ò men tê.
Crederesti ò mio tesoro

[Antonio Francesco Tenaglia]
ed. R. Kolb

Cre-de-re-sti, cre-de-re-sti ò mio teso-ro Ch’io mi mo-ro, ch’io mi mo-

- ro, ch’io mi mo-ro e non ti veg-gio. Ch’io mi

mo-ro e non ti veg-gio. Ahì, per me di-ven-ta

peg-gio Quel ri-me-dio di star lun-gi, ahì, per me, Ahì, per me di-ven-ta peg-gio Quel ri-

me-dio di star lun-gi, Che più m’ar-de, che più m’ar-

de più mi pun-ge Il fug-gir- chi tan-to a-do-ro. Non ti
The tempo might be speeded up somewhat with relation to the theoretical proportion.
Deh' ramsmen-tiò bel-la Que'ì pro-cel-lo-si pian-ti Che pro-strato so-

ven-te al tuo bel pie-de Sgor-gai sen-za mer-ce-de, E ti as-si-cu-ra Che
del-la pri-ma ar-su-ra Non si sce-mo fa-vil-la, E fin nell' ur-na Le tue lu-ci a-do-ra-te Chiasme-

rar que-ste ce-ne'ri ge-late-

Hor và lon-ta-nan-zà, Che vin-ta sei tû, hor và, hor và, hor

và lon-ta-nan-zà, Che vin-ta sei tû, che vin-

-3-
vin - ta sei tū.

ál ci-tur-no in ser - vi - tu, Ben ce-lar, ben - ce-

lar fal-ta do-glian - - - - za, Al fin la co-stan-za à sco-

prir Tan-to ar-dir co-stre - - - ta tū.

Hor va, lon - ta-nan-za, Che vin - ta sei tū, hor và, hor và, Hor

va, lon - ta-nan-za, Che vin - ta sei tū, che vin - - - - ta, Che

vin - ta sei tū.
Fil·li·de, lo con·fes·so, O pre·sen·te o lon·ta·no, lo son l'is·tes·so,

Tut·to amor, tut·ta fè, Tut·to amor, tut·ta fè, Tut·to mar·to·ro

Cre·de·re·sti, cre·de·re·sti o mio te·so·ro Ch'io mi mo·ro, ch'io mi mo

- ro, ch'io mi mo·ro e non ti veg·gio, Ch'io mi

mo·ro e non ti veg·gio. Ahi, per me di·ven·ta
...
Doppo che la magia di prieghi

Dop'po che la ma-gia di prieghi è pianti, dop-po che la vir-tù di pura fe-de, non

sep-per col gi-rar d'an-ni co-tan-ti al duo-lo d'un pas-tor do-nar mer-ce-de

Il pas-tor dis-pe-ra-to, il pas-tor dis-per-a-to

mo-ve il pié ver-so le ru-pi per las-ciар trà quei di ru-pi le sven-

tu-re del suo fa-to, per la-sciar trà qua-i di ru-pi le sven-

tu-re del suo fa-to.
Dopo che la magia

Giunto presso ai cavì spec-chi "ahi, ahi" gri-dò, "ahi ahi" gri-dò,

mà d’ogni intorno per quel or - ri-do sog-giòr-no, "a - hi,

"ahi" ris-pòr ser gl’oc-chi,

"ahi" ris-pòr - - - - - -

ser gl’oc-chi
Dopo che la magia

"Chi sei tu, disse il pastore sbigottuosi, che porti questi miserì conforti all'estin del mio dolore? Chi sei, chi sei tu che porti questi miseri conforti al destin del mio dolore? Forse l'empia ch'è desio dopotante stendi di piegarsi a miei lamenti, "meni, "meni, meni" All'hor sudivo._
Dopo che la magia

"Men-ti-rò, men-ti-rò" gré-do, gré-do sde-

"Chà-ver sor-te il cor dis-pe-ra, Tosto i

"mon-ti: spe-era c'ha-ver sor-te il cor dis-pe-ra"

"spe-ra, spe-ra," rim-bom-bar, [rim-bom-bar] nel

an-tro as-co-so. "Sò ben io," sog-giun-se all' ho-
Dopo che la magia

ra, "ch'ascolto voci si varie, sò ben io che son contraie le fortune ad un ch'adora, sò ben io che son contraie le fortune, le fortune ad un ch'adora,

dora, chi mi vuol colmo di duolo, vuol ch'io vivà un infelice, vuol ch'io vivà un infelice." Co-si disse, è tacque, è

so-lo repli-car su-di: "Fe-li-ce, fe-li-ce."
Dopo che la magia

Bel la nin fa al

dol ce no me Ch’a lui fù sem pre cru de le, Il pas tor trop

-po fe de le es cla mo:“Chi m’o de? e co me?” Il pas tor trop

-po fe de le es cla mò:“Chi m’o de? è co me, chi m’o de, è co me?

Qui d’in tor no è chi s’as co se E ris pon de, e par la me co?”

Ri suo nar sen tis si:
'L'echo, l'echo;' E risponde, "è parla meco:" "E -

Doppo che la magia

"Quando trovar non posso, trovar non posso."
Dopo che la magia

147

Qui le voci fermò ma non il piano che giù cadea dal le pu-

151

pil le in fiumi: Ahi fol le, è che presumi? Dintene-rir quel cor-

155

presto
tù spe-ri il van-to? E va-na la prova il piano non gio-va, il pian-

159

-toto non gio-va. La bel-tà sempre ha-vra l'is tes-so or go-glio.

162

Lo sco-glio ha ma-ri in tor - no, è sem-pre sco-
Dopo che la magia

glio, lo scoglio ha i mari intorno, è sempre scoglio.

- - - - - - - - - - - -

- - - - - - - - - - - -

- - - - - - - - - - - -

- - - - - - - - - - - -
Due pensieri hò nel pensiero
Due pensiero, hò nel pensiero, L’un _
bugiar _ do, e l’altro vero, e l’altro vero. Due pen-
siero, L’un bu giar _ do, e l’altro vero.
L’ _
L’un mi _
L’ _
L’ _
L’ _
L’ _
Poi che
Pen-sier pen-sa che i pen-sie-ri Più del ven-
to, più del ven-

son leg-gie-

Più del ven-

son leg-gie-

Con in-gan-no sol ci
Dan no Falsi visi e panti veri,
Con in-

Ganno sol ci dan no Falsi visi e pian-

Veri, Falsi visi, e pian-

Veri, e pian-

Veri.
E tu resti mia vita

(Also LBM Harley 1863, 132; and I-Mo Caffagni 10v-18)
1. Tor-men-ti, mar-ti-ri, Dell’ al-ma ti-ran-ni, Dell’ al-ma ti-ran-ni
2. Ar-cie-ri pen-sie-ri Ch’il cor tor-men-ta-te, Ch’il cor tor-men-ta-te

---

3. Tor-men-ti, mar-ti-ri, Dell’ al-ma ti-ran-ni
4. Ar-cie-ri pen-sie-ri Ch’il cor tor-men-ta-te

---

5. Dell’ al-ma ti-ran-ni, Miei
6. Ch’il cor tor-men-ta-te, E

---

7. cal-di so-spi-ri, Voi pe-ne et af-fan-ni, Mio gran-de do-lo-re,
cru-di e se-ve-ri Ogn’ hor mi pia-ga-te, Deh, di-te-mi un po-co,

---

8. Di-te-mi per pie-ta, Di-te-mi per pie-ta Co-me vi-ver poss’io senz’_
Oh, doglia infinita, Deh' dimmi per pietà, Deh' dimmi per pietà Com' vi ver poss'io senz' a vita, senz' a vita, Su, dunque alla morte, sù, sù, sù, Sù dunque alla morte, sù, sù, sù! Mio cor senza sperme Fra tante mie pe ne E chi sperar puoi tu che ti conforte? Su, dunque alla morte, sù, sù, sù, Sù, dunque alla morte, sù, sù, sù, sù, sù, sù, sù, sù, sù!
Adagio

- te! In si ri-gi-dà sor-te, In si gra-ve mar-ti-re, La-

scia-te-mi mo-ri-re. Ah, che non pro-va a-mo-re, Ah, che non pro-

pro-va a-mo-re Chi las-cian-do il suo ben par-te e non mo-re, Chi las-

te e non mo-re. Ah, che non pro-va a-mo-re, Ah, che non pro-

mo-re Chi las-cian-do il suo ben par-te e non mo-re, Chi las-

cian-do il suo ben-par-te e non mo-re.
In mare di sdegno

1. In mare di sdegno, il legno d'al-te-ra bellezza non teme pro-cel-la d'as-

2. Per man di ri-go-re, un co-re d'amante costan te non teme flagel-li di

prez-za, non teme pro-cel-la d'as-prez-za, ch'un a-mante fe-
pe-ne, non teme flagel-li di pe-ne, ba-gia ser-vo d'a-

del mor-te dis-prez-za, ch'un a-man-te fe-del mor-
mor le sue ca-te-ne, ba-gia ser-vo d'amor le-

te, mor-te disprez-

sue, le sue ca-te-

E se mo-rir mi ve-de la mia bel-la omi-ci-da, mi mo-ro con-
ten-to, m'è
E se mo-rir mi las-cia la mia bel-la ti-ran-na, l'an-go-scie fien ca-re, è
In mare di sdegno

*dolce il tor-men-to, mi mo-ro con-ten-to, m'è dol-ce il tor-men-to, m'è dol-
dolce il pe-na-re, lan-go-scie fien ca-re, è dol-ce il pe-na-re, è dol-
dolce il tor-men-to.*

*che speso im-pie-to-sir l'i-ra*

*che speso la pie-ta-de i co-
ri spe-tra, e a-man-te che*

*pian-to, suol im-pe-trar il pian-
mo-re, e a-man-te che mo-
re il*

*co-re uc-ci-so, un co-
re ucci-so.*

*pian-to im-pe-tra, il pian-
to im-pe-tra.*

*bass has extra dotted half b with ‘5’ b.c. figure*
Io per me così l'intendo

Antonio Francesco Tenaglia

B-Be 24092 f.93-96v. ± 3'15"
può, o sospira il monsier de, o sospira il monsieur cre-de, o ser-bar, o ser-bar, o ser-bar mai non si
può, non si può, non si può, o ser-bar mai non si può. Che basta un si, che basta un
si, un si, un si, che basta un si dop-po cin-qua-ta
nò, nò, nò, nò, nò, nò, nò, nò, nò, nò, dop-po cin-qua-ta
nò, nò, nò, nò, nò, nò, nò, nò, nò, nò, che basta un si
dop-po cin-qua-ta, nò, nò, nò, nò, nò, nò, nò, nò, nò, nò,
-2-
La mia dama arcibizzarra

1. La mia da-ma ar-ci-biz-zar-ra, La mia da-ma ar-ci-biz-
   zar-ra, ar-ci-biz-zar-ra, ar-ci-biz-
   zar-ra, ar-ci-biz-zar-ra, ar-ci-biz-

2. La mia da-ma ar-ci-guer-rie-ra, La mia da-ma ar-ci-guer-
   rie-ra, ar-ci-guer-rie-ra, ar-ci-guer-

S'io la mi-ro mi_dis-cac-cia, Mi_min-
S'io l'ho_no_ro mi_di-strug-ge, E_mi-

* 1st note of bar is B in ms
** sharp sign above note in ms
La mia dama

ac-cia,
fug-ge,
S'io la mi- ro__ mi_ dis- cac-cia,
S'io l'ho-no-ro__ mi_ di__ strug-ge.

Mi__ min-ac-__ cia,-
E'__ mi_ fug__ ge,-
Mà con
Al mio

mè cer-to la sgar-
__ ra,-
La mia da-ma ar-ci-biz-

dir su-per'b'e al-tie-
__ ra,-
La mia da-ma ar-ci-
guer-

zar-ra, ar-ci-biz-zar-ra,
ar-ci-biz-zar-
__ re-
__ ra,
La mia da-ma,
La mia

__ ra,
La mia da-ma,
la mia

da-ma ar-ci-biz-zar-ra,
ar-ci-biz-zar-
__ ra.
__ ra,
La mia da-ma
La mia da-
ma

ar-ci-
guer-
re-
ra.
ra.
La mia da-
ma
La mia da-
ma

* ms has "superba e altiera"
*"ms has b
La mia dama

Ah! ah! qual consiglio io prendi? Degli amor sì o no?

Ah! ah! quando amor godemo un di? Dil lo homai nò o

Ah! ah! qual consiglio io prendi? Degli amor sì o no?

Ah! ah! quando amor godemo un di? Dil lo homai nò o

Ama pur alma mia, Ama pur alma mia

Bra ma pur la bel lez a, Bra ma pur la bel lez a

a, Vuol amor sol bizarri a, Vuol amor sol bizarri a

a, Suol amar an co chi sprezza, Suol amar an co chi sprezza

sol bizarri a, sol bizarri a

an co chi sprezza, an co chi sprezza

-3-
Maledetto sia quel di

Antonio Francesco Tenaglia
ed. R. Kolb

Ma-le-det-to sia quel di che le-gom-mi, Che le-gom-mi il cru-do a-

mo-re, che le-gom-mi il cru-do a-mo-re, E ad'un i-dol sen-za fe-de Il mio

cor in do-no of-fri, Il mio co-re in do-no of-fri. Ma-le det-to, ma-le-
det-to sia quel di, ma-le-det-to sia quel di. Su le ri-ve d'un ru-scel-lo

Che d'ar-ge-to l'ac-que ha-ve-a Scon-so-la-to si se-de-a

Un a-man-te pas-to-re-llo. Flag-gel-la-to dal mar-tel-lo Più d'un di tras-se in tor-
menti, Ma discioll-se poi gli accenti Lamentando così:

Non m’accorsi dell’inganno Mi tradir due luci belle.

Fur’ comete, e non fur stelle Che s’nirono a mio dannò,

Fur’ comete, e non fur stelle Che s’

nirono a mio dannò. Dall’auror tiranno Piove troppo più

sorte Ond’ogni via di morte All’alma mia s’apri.

-Da Capo-
Misero e con quai larve
Antonio Francesco Tenaglia

I-Rc 2468, fol 67-72v
gl'umeri di-scio-

to,

E-ra tut-to ca-te-

e erin pare-a, E-ra tut-to ca-te-

E co-me u-scir dal mar l'Auro-ra suo-le, O

qual sù'l car-uo splen-de ri so-le In so-
gno, in so-gno la cru-

del co-si m'ap-par-ve, co-si m'ap-par-ve.

Miserò Da capo
Mis-ta pur-pu-rea ro-sa_ A'i bei li-gus-tri,_ Senz' ar-te com-po-
nean flo-ri-de_go-te Con gra-tie non_i-gno-te; Ar-de-
an ne la-bri_suo cor-ral-
li il-lus-tri.
Ri-vol-ge-va al mio cor le due pu-pil-le, Mà quei che sguar-di so-no, e-ran fa-vil-le.
Dor-mi-
da-
va, dor-
Miser
d Da capo

*ms.: G is a quarter note
O quanto più bella

B-Fc 24092 f. 17-20v.

[Antonio Francesco Tenaglia]
ed. R. Kolb

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O quanto più bel-la Sa-re-sti mia vi-ta, Sa-re-sti mia vi-ta___ Se me-no ru-

O quanto più bel-la Tua va-ga bel-tà M'u-sas-se pie-tä Con por-ger-mi a-i-ta. O quanto, ò

quanto, ò quanto più bel-la Sa-re-sti mia vi-ta, Sa-re-sti mia vi-ta___

[fine] Al-le per-le, et ai ru-bi-ni, Ai za-fi-ri et ai dia-

man-ti Vi-ve gem-me che di-vi-ni, Qua-si ven-do-noi sem-

bian-ti, Fia ch'il pre-gio gli ri-to-glie Quel-la voglia: Che da-mor fatt-a è ne-mi-
Un avara belle, Sempre è nemica, Sempre, Sempre, Sempre è mendicca, Sempre, Sempre è mendicca, O quanto mal accorda Bell-

lezza, fiera-za, Che cieca, che sord-a, Che cieca, che sord-a Nel periglio mag-

gior nega l'ai-ta, Che cieca, che sord-a, Che cieca, che sorda Nel pe-

ri-glio mag-gior nega l'ai-ta, nie-ga l'ai-ta. Da Capo
Perche aprite col bel riso

Antonio Francesco Tenaglia

I-Rc 2477, f. 41-49

± 3' 30''

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Ma se il ciel con fesco ve-lo
Minaccioso avventai lampi
Da' i battenti campi,
Ciascun fuggi il suo periglio.
Pria mostrateme le penne,
Accio fugga il mio tormento.
Così almen non fia deriso.
Perche' apri-te col bel riso
A miei lumi il paradiso
Diso Se vollete con lo scherno
Poi dannar-mi a crudo inferno,
Se vol-lete con lo scherno
Poi dannar-mi a crudo inferno?
Nu-be d’ira ful-mi-nan-te Pon-ga in

fu-ga i miei de-si-ri. Que-sto mar con pla-cid’ac-que Non m’al-

let-ta in-fi-da cal-ma. Ver-go-gno-sa è quel-la pal-ma Che-tal

hor_d’in-gan-

A che fin mo-str-si a-man-te, a che fin, a che fin mo-str-si a-man-te Se bra-

ma-te i miei mar-ti-ri? Che, che ri-spon-da, che ri-

* b.c. fig. 3 4 in ms
Quanto vi costerà

Quanto vi costerà, Quanto, quanto, quanto vi costerà, Occhi cavì, quel contempo Ch'in un vapo-do momento Giunto a pena sparì-và? Quanto vi costerà, Quanto, quanto, quanto vi costerà, quanto, quanto vi costerà?

Voi crede-te di bervi Al splendor di

quei bei lumì. Ne scorgete che disfarvi
Vi dovrete in caldi fiumi, Né scorgete che disfarvi

Vi dovrete in caldi fiumi. Voi sperate
d’approdare Del piacere al dolce porto.

Né pensate che restare Dovràl cor nel pian to absor to.

Né pensate che restare

Dovràl cor nel pian to absor to.
Voi pensaste di gioire in un cielo
di dolcezza, Quando avrete
dà soffrire
Un inferno d'amarezza, Quand' avrete
dà soffrire Un inferno d'amarezza
Nel seno degli amanti, Amor a poco a poco Con infinito foco Il fior del-la speranza Di distillar in pianti ha la usanza. Se dà mai gioia al-
Su le spiagge Tirrene

I-Rvat Chigi Q IV.18 170-177v (also I-Nc Rari 6.4.20@01)

Su le spiag-gie Tir-ren-ne, Zef-fi-ro lu-sin-ghie-ro Lam-bi-va il sen’ di Te-ti, E ri-co-per-to il

mar d’a-zur-ro ve-lo, ric-co di bel-la chio-ma, Con-tes-sta-va la pal-ma

Col ce-ru-leo del cie-lo, All’ hor che Au-ri-lo a-man-te Al mor-mo-rio de ven-ti Ac-compa-

gnò can-tan-do i suoi la-men-thi._

Au-ret-te spi-ra- te, spi-ra-te, au-ret-te, Au-
Su le spiagge

Su le spiagge

Almen potessi, almeno Trovar dell’onde in seno Refreggio al mio foco, Almen sperassi Allo spirar de venti Lieve risor à le mie fiamme ar
denti. Damitú, bella dea, Chin queste spume ha vesti già l'una Frà le calme del mare breve fortuna, Frà le calme del mare breve fortuna, Pie tä, pie
tà, lasso, pietate. Aurette spirarete D’introorno al mio
Su le spiagge

Bell' onde cresce, Prova-te vi un po', S’estinguo

Il grave mio foco, Prova-te, prova-te vi un po' com
de, S’estinguo pe-te, S’estinguo po-te-te Il grave
do loco, Il grave mio faco, Ahii, ahii, ahii, Ch'amor

do loco, prende à gioco Si de-bo-li
Su le spiagge

van-ti. Ch'al-le fiam-me d'a-mor' son'es-ca i pian-ti.

Ch'al-le fiam-me d'a-mor' son'es-ca i pian-ti, son'e-sca, son'e-sca i pian-ti.

fine
Un pensier dal cor m'è uscito

Un pensier dall'or m'è uscito, Ch'io non sò dove se'n'và,

dove se'n'và

Temosol ch'emi-pial-tà

Non mel ren-da in-ce-ne-ri-to, Non mel' ren

da in-ce-ne-ri-to.

Per le vie del speranza, O-ve af-fret-
ta au-
da-ce il pie-de, O-ve af-fret-
ta au-da-ce il pie-de,
Se il b-mor for-se lo ve-de, Lo ri-man-da al-la sua stan-za,

Lo ri-man-da al-la sua stan-za. Con la stan-ca li-ber-tà Ch’hor del pet-to il re-gno tie-ne, Più non por-ti per-pie-tà À pu-gnar nuo-ve ca-te-ne, À pu-gnar-

nuo-ve ca-te-ne.
Un pensier

Se nemico al mio periglio Per seguir raggio se-reno,

Per seguir raggio se-re-re-reno,

Sia sua pena eterno e-siglio,

Sia sua pena eterno e-siglio,

Mà se pur bra-ma l'in-fi-do Ri-tornar dov'e-gli nac-que À smor-
zar del pian-to l'ac-que Più non ten-ti al suo bel ni-do, Di por-

tar-no vel-lo fo-co, À smor-

tar no vel-lo fo-co. L'ha-ver ar-so fin

ho-ra, l'ha-ver ar-so fin ho-ra ah, ah, ah, dun-que è

po-co, ah, ah, dun-que è po-co.
Vezzosa fanciulla

1. Vezzosa fanciulla Ch'Amore non prova, Gondono, ridenendo Con tutto trasfuso, man mano corriendo Con musici a uggelar, senz'altri.

2. Fra verdi arboscelli Men vadano ancor io, Danzando, cantando Con tutta trasformazione, man mano corriendo Con musici a uggelar, senz'altri.

Per monti per valli, Per monti per valli, Con cantando con valle Per valle per monti Nei prateti, nei terreni belli.

bal-
-tili, E pari non trova Samore non fon-
ti, In dolce desio Men vadano ancor prova, Samore non prova. Che ra-ro è quel petto, Che ra-ro è quel lio, Men vadano ancor i o. Che il piede non si stanca, Che il piede non si
pet-to Ad' A-mor non sog-get-to. A me in-se-gna à non a-
stan-ca Se la gio-ia non man-ca. E s'A-mo-re la vuol me-

ma-re_ Il ve-de-re al-trui pe-nare, A me in-se-gna à non a-
me-co Fò la sor-da_ s'ei fà il cie-co, E s'A-mo-re la vuol

na-cie-re. On-de di-co spes-so al co-re-

Stà in cer-vel-lo, stà in cer-vel-lo, Stà in cer-vel-lo, Stà in cer-vel-lo, Perche Amor, per-que A-

* underlay unclear in 2nd stanza, could match 1st stanza
Appendix III

Pieces by Luigi Rossi, Mario Savioni, and Giacomo Carissimi

1. Difenditi Amore - Luigi Rossi (version 1)
2. Difenditi Amore - Luigi Rossi (version 2)
3. Respira core - Luigi Rossi
4. Begl'occhi mirate - Mario Savioni
5. Maggio tornò - Mario Savioni
6. Mentite Begl'occhi - Mario Savioni
7. Ohimè madre aita - Mario Savioni
8. Se l'amar non è peccato - Mario Savioni
9. Scrivete occhi dolenti (excerpt) - Giacomo Carissimi
Difenditi Amore Version 1 (rondo)  
Luigi Rossi (text Benigni)  
ed. R. Kolb  

F-Pn Vm7. 81  

Di-fen-di-ti Amo-re, Di-fen-di-ti Amo-re, Di-fen-di-ti, Di-

fen-di-ti Amo-re, A-

mo-re. Per fo-co di sde-gno Si per-de il tuo re-gno, s'e-stin-gue il tuo ar-

do-re, S'e-stin-gue il tuo ar-do-re. Di-fen-

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21. Con onda homi ci da
2. Spe ran za tra di ta, A col pi di pe ne, Tra lac ci e ca
3. Senz' au ra di scam po, Ge losi de si ri, etc.

24. Langu a guer ra ti sfi da. Le vo ci e stri da, Gia ffan ni la
te ne, All' ar me t'in vi ta. In tre pi da ar di ta, Ne ris chi di

27. Men ti son ful mi ni ar den ti D'un al ma che mo re, Di ten di Amore & c.
mor te, Non cu ra la sor te, Mi nac ci o ri go re.
1. Con on-da ho-mi-ci-da Di pian-to, di san-gue, Chi mi-se-ro

lan-gue à guer-ra ti sfi-da. Le vo-ci, le stri-da, Gl'al-lan-ni i la-

men-ti son ful-mi-ni ar-den-ti D'un al-ma che mo-re. Di-fen-di-ti A-

mo-re, Di-fen-di-ti A-mo-re, di-fen-di-ti, di-fen-

di-ti A-mo-re, A-mo-re.
1. Pen-sa e s’in-gan-na ten-er im-mo-ta Per te la ro-ta
2. Mi-nac-cia in va-no Que-sta co-me-ta Al fi-ne è me-ta

Questa ti-ran-na Chi può la gi-ra, la
Di- vi-na ma-no. Oh Dio, la gi-ra. Co-re respi-ra, Prendi vi...

go-re, Res-pi-ra, co-re.
lo-re, Res-pi-ra, co-re.
Begl'occhi mirate

1. Begl'oc-chi mi-ra-te ma non av-ven-ta-te i squar-
2. Più bel-li voi se-te se do-lei vol-ge-te, le vos-

3. di si fie-ri. Ahì, ahì,
4. tre pu-pil-le. Ahì, ahì,

5. ahi cru-di se-ve-ri, io bra-
6. ahi cal-de fa-vil-le, voi trop-

7. po av-ven-
8. te. Voi mi fe-ri-te à tor-to, begl'oc-chi vi-

9. de-
10. te. Begl'oc-chi vi ce-
11. do, vi ce-
12. do, Begl'oc-chi son mor-

Mario Savioni
ed. R. Kolb
Voi mi ferite, mi ferite a
torto, begl' occhi vi cedo, begl' occhi vi cedo, vi
cedo, vi cedo, begl' occhi son morto, son morto,
begl' occhi son morto.
Maggio tornò

Maggio tornò e è Filì la rosa, amorosa, nel volto spum.

1. Mag-gio tor-nò e à Fil-li la ro-sa, a-moro-sa, nel vol-to spu-

2. Fug-go da tè spie-tato cu-pi-do, e mi ri-do del-la tu-a-

3. Fug-gìo mio co-re, nas-costo a-mo-re. Sem-pre vi stà,

4. Il cru-do im pe-ro tuo se-ve-ro, lo spre-zè-ro,


7. Rí-me-dio non vè di spi-ne an-co ar-ma-to fe-ri l'in-gra-to à

8. Che far-mi voi tu? Non se-n-to più pe-ne, ne tue ca-te-ne mi

9. Ve-ne-re il piè, rí-me-dio non vè di spi-ne an-co ar-ma-to fe-

10. le-gan-più, Che far-mi voi tu? Non se-n-to più pe-ne, ne
ri l'ingrato di Venere il piè, rimedio non v'è di spine anco ar-
tue catene mi legan più. Che far-mi voi tù? Non sen-to più

ma-tò ferì l'ingrato di Venere il piè, rimedio non v'è, ri-
pe-ne, ne tue catene mi legan più. Che far-

dio non v'è, rimedio non v'è. Che far-mi, che far-mi voi tù?

34

41

47
Mentite Begl'occhi

1. Mentite, mentite begl'occhi che strale novello del vo-stro più bello il se-no-mi toc-chi.

2. Se il core non sprezza etc.

Bel-lo il se-no mi toc-chi, mentite, mentite begl'occhi.

Chi il se-no mi toc-chi, mentite begl'occhi, mentite, si, si, che strale novello del vo-stro più bello il se-no mi toc-chi, mentite, si, si, si, men-ti-te, si, si, men-ti-te begl'oc-chi.

* ms has "a"
Si dolce l'ar-dore ch'in sen mi pio-ve-te, che flam-me più lie-te non ful-mi-na A-

mo-re, che flam-me più lie-te non ful-mi-na A-

(refrain)

mo-re. Che fol-le il mio co-re ne duo-lo is-tan-te per al-tro sem-

bian-te in pian-to tra-boc-

- -

ti-te, men-ti-te, si, si, men-ti-te, begl' oc-chi, men-

ti-te si, si, si, men-ti-te si, si, men-ti-te begl' oc-chi.
Ohimè madre aita
Mario Savioni
ed. R. Kolb
GB-Och 998 fols. 201-203v. (unicum)

1. Sotto l'arco d'un bel ciglio io non sò se fosse a-

2. Se penando io già lan-gui-sco, se quegli occhi il cor m'an
mo-re, splen-der vid-di un vi-vor do-re che rad-dop-pia il mio pe-
tol-to, giu-re-rei ch'en-tro quel vol-to stes-se chiu-so un ba-si-

to il mio tor-men-to. lo già man-co, io già mi sen-to l'al-
ne de miei gua-i. Ch'al ful-gor di quei bei ra-i già la

tut-ta in ce-ne ri-ta, io già man-co, io già mi sen-to l'al-
mor-te il ciel m'a-di-ta, ch'al ful-gor di quei bei ra-i già la

tut-ta in ce-ne ri-ta. D.C. al Fine

Presto
Se l'amar non è peccato

Mario Savioni
ed. R. Kolb

GB-Och 998 fols. 197-200v.

Se l'amar non è peccato, come forse al-cun si cre-de, O mia bel-la io son for-
za-to à spie-gar-ti la mia fe-de, à spie-gar-ti la mia fe-de.

Se dall'hor che ti mi-ra-i fem-mi-amor tuo pri-gi-ne-ro non in-col-po il mio pen-
sie-ro, ma la for-za de tuoi ra-i._

In ve-der lu-ci si bel-

le, io sen-tii si a-cu-ti dar-di che m'ac-cor-si trop-po tar-di che fe-ri
va-no le stel-le,

che fe-ri
va-no, che fe-
ri-
va-no le stel-le.
Ma che poi? Se quando penso, e quel suon dolce e con-
corde, io templo in quelle corde allaccia.

- to ogni mio senso, al lacia-t-o gni mio.

sensoso. Con le manvezzo-se e va-ghe si so a-ve l'arpa

tochi, che non sò co-me amor scecbchi in un col-po tan-te

pia-ghe, tan-te pia-ghe, che non sò co-me a-mor
scocchi in un colpo tan te pia ghe.

Ond'av vien che non in va no vor rei me co mil le

vi te per ha ver mil le fe ri te, e dagl' oc chi e dal la_

ma no, e dal la ma no, per ha ver mil

-le fe ri te, e dagl' oc chi e dal la ma no.
Se gl'accenti più canori torre à gl'ange-li hai posanza,
non è poi gran stra-gan-za che tū rubbi-
mil-le co-ri, non e poi gran
stra-gan-za, non è poi gran stra-gan-za che tū rubbi-
rubbi-mil-le co-ri.
Scrivette occhi dolenti: excerpt (b. 94-113)

Giacomo Carissimi

I-Bc X.235 #5

Se il mio cor non saria de-re La ca-gion che l'ar-de tan-

to A-ca- ra-te-ri di pian-

- to, Fa- rò no-to il mio mo-ri-

- re, A-ca-ra-te-ri di pian-

- to, Fa- rò no-to il mio mo-

- ri-

- re.
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