

Comprehensive Analysis of Two Emblematic Renaissance Choral Works: A Guide For Interpretation



Vocal music of the Renaissance period constitutes one of the main axes of the choral literature throughout the history of Western music. Vocal works of the 16th century started being "rediscovered" in the middle of the 19th century and have been transcribed from ancient to modern notation thanks to the work of musicologists and other specialists. Modern editors used original manuscripts and period editions to accomplish this monumental task. It should be noted that the first musical printing press for mobile characters began operating in 1501 in Venice, under the direction of Ottavio Petrucci.

Contemporary editors have approached the transcription of ancient works differently. In some cases, modern transcriptions clearly indicate the editor's proposals¹ and carefully reflect what is written in the manuscript or original. In many other cases 16th century editions of choral music have been approached without the corresponding musicological knowledge, lacking necessary information, and making frequent errors. In particular, we refer to the following aspects:

1. Precise location of the text in each of the voices(text underlay): Manuscripts and editions of the first half of the 16th century are not very clear as to the exact location of each syllable, which frequently causes editors to make mistakes, especially in strophic works.
2. Chromatic alterations missing in the original: Common practice at the time mandated the use of leading tones in cadential passages while also avoiding melodic tritones (*diabolus in musica*), in addition to many other cases that resemble them. All chromatic alterations (some ascending and others descending) which were carried out in spite of not being written in the scores were known under the name of *musica ficta* (false music)². In

¹ Regarding to the underlay, in good modern editions, the passages that are clearly indicated in the original have normal typography; on the other hand, those proposed by the reviewer are transcribed in italics or between square brackets.

² Renaissance musicians performed these chromatic alterations in sounds with a clear cadential function and, basically, at the end of the musical phrase. At the time, the practice of performing unwritten leading notes was taught by oral tradition, to the point that the musical theories of that period take this aspect for granted. Not all the cases in which *musica ficta* should be applied have been compiled yet, although most of them are in common use by modern reviewers. Let's remember that the theory of

many modern editions these chromatic alterations are added to the work instead of being suggested above the note and outside the staff, as musicological best practices indicate. In contrast, stylistically necessary chromatic alterations remain unnoticed by editors.

3. Original key of the work: In many cases the piece was transposed by the conductor (usually to a higher key) to prevent the alto part from being too low and inaccessible to amateur singers, without indicating its original key.

4. Aspects relating to the interpretation of the work

Dynamics (nuances and character)

Articulations

Tempo

Unlike visual artworks, music transforms and evolves in time. During the development of a piece of music, relaxation and tension alternate constantly depending on changes that occur in its various constituent elements: melody, rhythm, contrapuntal texture, polyphonic density, etc.

The concept of *change* is essential to understanding the phenomenon of music. This understanding goes hand in hand with one's personal sensitivity to music.

The intent of this article is to guide the reader-conductor in discovering the transformations that take place in a Renaissance vocal work. Combining this information with one's personal musicality will allow the musician to perform the piece with great emotion while maintaining technical and historical accuracy.

We have selected two vocal works composed during the 16th century (one at the beginning and the other at the end of the century) to exemplify the methodology we propose here.

After both analyses and their respective conclusions, in the following chapters the problems of the precise location of the text underneath the notes and those of unwritten sensitivities in period originals will be addressed and deepened, providing examples taken from 16th century editions that will allow the enunciation of *constants*. Their systematic observation will help the interpreter of our time to solve similar cases in vocal works of the most diverse genres, composed during the 16th century.

This article does not intend to be a decisive and novel musicological contribution; it is only intended to serve as a guide for conductors of choirs and vocal-instrumental groups. We have tried to use the most direct and simple technical terminology, in order to facilitate its understanding. It is my hope that its systematic use will allow access with less difficulty to the Renaissance repertoire, perhaps the most varied and richest in the history of music. Performing vocal works from the 16th century is, in short, an exciting creative task.

This two choral works selected as examples are situated at the extremes of the "golden century" of vocal polyphony: firstly, the Spanish *villancico* **Pues no te duele mi muerte**, by Juan del Encina and, secondly, the Italian *madrigal* **La piaga ch'o nel core**, by Claudio Monteverdi.

modes (tonos) in vogue in that period was in full evolution and undergoing a process of growing awareness, which would lead it towards the bi-modal tonality, definitely imposed in the 18th century.

Pues no te duele mi muerte

1. HISTORICAL AND STYLISTICAL FRAMEWORK

The analysis of the choral works of the Renaissance period must begin with the historical location of the piece and the determination of the musical genre to which it belongs. **Pues no te duele mi muerte** is the work N° 305 of the *Cancionero de Palacio* (ed. Instituto Español de Musicología, Presb. H. Angles, Barcelona, 1951). This handwritten manuscript³ belongs to the archive of the library of the Royal Palace in Madrid. It was probably written between 1480-1520, and contains the repertoire in vogue at the Spanish court during the time of the Catholic Kings. Its secular part is made up of more than 460 works, mostly *villancicos*⁴ a Spanish poetic-musical form characteristic of that period. The *Cancionero de Palacio* was transcribed in its entirety by the director of the Spanish Institute of Musicology, Presb. Higinio Anglés, and published in Barcelona in 1951.

Pues no te duele mi muerte was probably written between 1500-1520. It is a strophic villancico by **Juan del Encina**, Spanish poet and composer (1468-1529).

The *villancico* was a fixed poetic-musical form that had in the first decades of the 16th century its period of greater splendor and development. From the poetic point of view, it is a strophic genre; it is formed by a succession of *estribillos* (which often have 3 verses of 5 or 7 feet), and *coplas* (4 verses of the same meter as those of the *estribillo*). The set [*copla + estribillo*] is a stanza. *Villancicos* may have various stanzas, and always begin and end with an *estribillo*. The distribution of the rhymes gives the poem an auditory unity and, without trying to summarize them in a single scheme, in many of them their structure is one of the following two:

SECTION	INITIAL ESTRIBILLO	STANZA 1		STANZA 2	
		COPLA 1	ESTRIBILLO1	COPLA2	ESTRIBILLO2
RHYMES	abb	cdcd	dbb	efef	fb
	abb	cddc	cbb	effe	eb

Among many others, the poems of the *villancicos* N° 38, 54, 71, 80, 87, 89, 99, 102, 110, 125, 127, 132, 156, 160, 161, 162, 199, 202, 265, 266 and 268 of the above-mentioned

³ Music printing had a very late development in Spain. It was then common for every court to have handwritten where the daily performance works that made up their musical archive were copied.

⁴ The texts of the Spanish *villancicos* of the period had different poetic themes: amorous, satirical, erotic and also on Christmas themes, which were the less frequent. The *villancico* was a poetic-musical genre cultivated throughout most of the 16th century and was progressively replaced by the Spanish madrigal (called "canción" or "soneto" at that time). Besides the *Cancionero de Palacio*, the main anthologies containing Spanish carols were the *Cancionero de Uppsala* (published in Venice in 1556), a collection of 55 *villancicos* (some of them Christmas carols), and the *Cancionero de Medinaceli* (copied between 1540-70) contained more than 15. **Juan Vásquez**, famous mid-century Spanish composer, published 2 collections in 1551 and 1560. And **Francisco Guerrero** published his *villancicos* in Venice in 1589, although most of them are works from his youth and date from the 1550s.

edition have one of these two structures⁵.

From the musical point of view, the composers of that period used a preconceived scheme of composition, so the Spanish *villancico* of the first half of the 16th century is said to be a *fixed form*. Following that previous scheme of composition, the author wrote the music for the initial *estribillo* and for the first 2 verses of the *copla* (5 phrases); then, he repeated the music of the latter for the 2 final verses of the *copla*, and the initial one for the next *estribillo*. The following stanzas maintain the same structure. The musical scheme common to most of the *villancicos* in the *Cancionero de Palacio* is the following:

		VERSE	MUSIC
INITIAL ESTRIBILLO		1-2-3	A (3 musical phrases)
STANZA 1	COPLA 1	4-5 6-7	B (2 musical phrases) B
	ESTRIBILLO 1	8-9-10	A
STANZA 2	COPLA 2	11-12 13-14	B B
	ESTRIBILLO 2	15-16-17	A

According to the enunciated characteristics, **Pues no te duele mi muerte** is a classic Spanish *villancico*, composed at the beginning of the 16th century. Encina's poem has six stanzas; the Anglés edition transcribes only the two initials.

2. POEM STRUCTURE

The next step is the analytical observation of the text. It should be noted in:

- . the distribution of rhymes in the poem
- . the number of feet (syllables) in each verse
- . what are the accentuated syllables in each one of them
- . whether it is a male (accented) or female ending⁶.

Then, we'll be able to comprehend its structure:

VERSE ACCENTS	RHYME	SYLLABLES	ENDING
1. Pues no te duele mi muerte	A	7(8)	female 4-7
2. Siendo tu la causa de ella	B	7(8)	female 3-7

⁵ In the *Cancionero de Palacio* there are more than 300 *villancicos*. The four-line verse *copla* can be either cross-rhymed (cddc) or parallel (cdcd). Counting both, more than 150 correspond to the structure of the example cited. There are also in Palacio some villancicos whose estribillo and copla with 2 verses (aa-bb-ba) as also with 4 (abab-cdcd-abab), but in much smaller proportion than the structure of **Pues no te duele...** which, in our opinion, is the most representative of the genre.

⁶ When counting the number of syllables in each verse, the last one with a female ending (not accented) is not taken into account. This means that male ending verses have one less *real* syllable than female ones.

3. Sepan todos mi querella	B	7(8)	female	3-7
4. Sepan que tengo eason	C	7	male	1-7
5. De quexarme si me quexo	D	7(8)	female	3-7
6. Pues de ti vençer me dexo	D	7(8)	female	3-7
7. Dandote mi coraçon	C	7	male	1-7
(same ryhme)				
8. Y no tienes afición	C	7	male	3-7
9. Pues me matas por tenella	B	7(8)	female	3-7
10. Sepan todos mi querella	B	7(8)	female	3-7
11. O mujer desgradecida	E	7(8)	female	3-7
12. Mas que nadie nunca fue	F	7	male	3-7
13. Que no vence mi fe	F	7	male	4-7
14. Ni mi pasión tan crecida	E	7(8)	female	4-7
15. Pues la tienes conocida	E	7(8)	female	3-7
16. I quieres desconocella	B	7(8)	female	2-7
17. Sepan todos mi querella	B	7(8)	female	3-7

The initial conclusions are :

- . It's a strophic *villancico*
- . All his verses have the same metrics, but the number of actual syllables present in each varies.
- . There is an alternation of rhymes with female and male ending, which is not rigid.
- . The rhyme game "differentiates" the estribillos from the coplas.
- . The three estribillos have their last verse in common and rhymes that associate them
- . The "common rhymes" between estribillos and between the end of each copla and the beginning of the next estribillo give the poem formal and auditory unity.
- . Comparing estribillos and coplas between them, it can be seen that the location of the accented syllables is variable.

As explained above, villancicos composers wrote the music for the opening estribillo and for half a copla. The rest of the poem must be sung to the same music. In many cases this situation gives rise to many problems for the correct placement of the text in the different stanzas because, as we can see here, the verses have different types of endings and internal accentuations, as well as the number of real syllables they have is also variable.

Specifically, copla 1 begins with a verse with a masculine ending (verse 4, 7 syllables), but the first verse of copla 2 has a feminine ending (verse 11, 8 actual syllables). Thus, it becomes necessary to articulate the same music with different texts in a different way, to avoid problems of phrasing and incorrect accentuation of the words. This problem already appears inside copla 1: its verses have m-f-f-m endings (crossed rhymes); by repeating the music of the first two over the following two and, being different in structure, it becomes impossible to maintain an identical articulation of syllables over the same notes for both texts. Therefore, here too, the necessary adjustments must be made.

In our transcription, both the location of the text and the proposal of leading notes not written in the original follow the guidelines explained later in this paper. The proposals for the application of the text in doubtful passages of the original are here indicated in square brackets, to differentiate them from those passages that are of obvious resolution. The suggested leading notes are located above the note in question, outside the corresponding staff.

3. SEMANTIC ASPECTS

The second level of observation of the poem must be directed towards its semantic aspect. In the case of poems in another language, a correct translation must be made and, if it is a text in ancient Spanish, it is necessary to understand the meaning of the unfamiliar words. Once the message of the poem is fully understood, the analysis will be oriented towards its climate.

Translation :

So my death doesn't hurt you
Though you are the cause of it,
all should know my suffering

Know that I am right
to complain if I complain,
because I allow you to defeat me
by giving you my heart

And you feel no love for me,
yet you kill me for loving you
all of should know my suffering

Oh ungrateful woman
like no other has ever been
you are neither defeated by my faith
nor by my ever-abundant passion

For you know my feelings
but prefer to ignore them
all of should know my suffering

In this case, the atmosphere is of a melancholic nature with an air of "reproach" towards the beloved, who does not respond sentimentally to the protagonist. The meaning of death -present in this and many other 16th century poems- is linked in some cases to the grief caused by the absence of the loved one or, as in the poem analysed here, it is related to the impossibility of tolerating unrequited love. The female character is the one who induces the idea of death in the protagonist by not responding to his amorous demands. The climate of reproach mentioned above is especially explicit in verses 1-2 and 8-9. It is also important to note who the protagonist's interlocutor is. In the first two verses, he

speaks to his beloved; in the third (last of the opening chorus), on the other hand, he addresses "everyone" (a real or hypothetical audience), to whom he shares his love afflictions. In the couplet, the speaker continues to alternate: in the first two verses he speaks again to a plural subject, saying: "*Sepan...*", and in the last two he expresses to his beloved "*Pues de ti vencer me dexo...*". The next *estribillo* continues in the same vein. The second stanza, which begins with couplet No. 2, contains passages with adjectives of high emotional content: "...*muger desgradacida... pasión tan crecida...*" The changes of to whom the protagonist speaks and the ones of character within the poem are essential to understand the "*pathos*" that must correspond to each passage of the work.

4. MUSIC READING

As already anticipated, first of all, the steps of reviewing the *musica ficta*⁷ and a correct placement of the text in all the voices must be fulfilled (see the corresponding chapters below). In our transcription we have decided to make ascending leading notes in the cadential passages of the following *tactus*⁸ (*measure unit in that time*): 7 (S: f #), 14 (A: c #) -and also their respective anticipations- and 20 (S: f #). In addition, in the bass voice, the *e* of *tactus* 6 was descended to avoid the melodic sixth major (jump rarely used before 1550), as one as the *e* of *tactus* 26 to correct the melodic tritone *b-e* over long values.

Pues... is written in the second mode (*hypodoric*, transposed on G). According to the theory of the time, the mode in which a work is written can be recognized by:

- . Its key signature (here with a flat)
- . Its final chord (G)
- . The range of the upper voice (D 4-D 5)

So, because of the presence of B-flat in the key signature it is a transposed mode. The G chord indicates that it is written on the first or second mode. Finally, the upper voice vocal range defines the second mode⁹.

It is advisable to transcribe the work again once these technical aspects have been solved, especially if many corrections were made in the underlay of the text¹⁰. It is suggested that this must be done without the use of bars, as these were not used in the Renaissance period. Moreover, this type of score allows each voice to be phrased more freely, since the bars "suggest" accentuations.

The next step is to find and specify the cadences throughout the work. The cadences are the punctuation points or landmarks in the music: they separate the different sections of

⁷ Unwritten chromatisation, number of rules transmitted by oral tradition, since at least 15th century

⁸ Name given to the rhythmic pulse unit. In our transcriptions: half note □

⁹ There are many theories about the music of that time that came down to us, whether from Spanish, Italian, French, Flemish, English or German authors. For this work we have based ourselves on one of the clearest and most complete theories regarding the determination of the mode (*tono*) in which a polyphonic work from the 16th century is written, the **Libro Arte de tañer Fantasia**, by Fray Thomas de Sancta Maria, printed in Valladolid in 1565, and published in a facsimile edition by Gregg Int. Publishers Ltd. in 1972.

¹⁰ In our opinion, the transcription by H. Angles de Pues... is incomplete and with several mistakes, since the text has only been applied to the upper voice, and this in turn presents many errors, some of which lead to incorrect musical phrasing. With a great respect to his monumental task, we must also point out that the underlay-application of the text and the revision of the chromatic leading notes not written in the original are deficient aspects in the work of Anglés, facts that do not tarnish the innumerable contributions that we have received from that pioneer of modern musicology.

the piece. During the 16th century it was possible to differentiate between them as follows:

1. Strong cadences, whose main characteristics are:

- a. V-I with raised third of the V degree. (They were called *cadencias sostenidas* -sustained cadences- because they resolve by semitone to the tonic)
- b. all voices are present
- c. conclusive melodic leap V-I in the bass voice.
- d. resolution of the cadence over a long rhythmic value

2. Weak cadences :

- a. cadence IV-I, or V-I without leading tone, or VII-I in Dorian, Phrygian or Aeolian modes. (The latter were called *cadencias remisas*, and resolve to their fundamental by ascending tone in the upper voice)

3. Harmonically strong cadences (V with raised third) but with a **weakened conclusive feeling, because of:**

- a. missing voices
- b. deceptive cadence (V-IV) or half cadence (on V).
- c. one or more voices overlapping with the beginning of the next phrase during the cadential resolution

The conjunction of all or some of these characteristics in a cadence indicates its degree of conclusive sensation.

In *Pues . . .* we find the following cadences:

- . Tactus 7-8: strong D-G cadence (sharp, 4 v, V-I leap)
- . Tactus 14-15: strong A-D cadence (sharp, 4 v, V-I leap)
- . Tactus 20-21: strong D-G cadence (sharp, 4 v, V-I jump, long value)
- . Tactus 28-29: strong cadence F-Bb (sharp, 4 v, V-I leap)
- . Tactus 37: weak cadence D-A (half cadence, 4 v)

According to these cadences, it can be stated that the work has 5 musical phrases that run through the first five lines of the poem. This music-text relationship finds its explanation in its formal plan: the verse is the unity in poetry, and its musical equivalent is the phrase. Rhyme and musical cadence mark the conclusion of each one of them.

The conclusive cadence separates the work into two musical sections: the first, which we call A, is made up of the sub-sections A1, A2 and A3, phrases that culminate in G, D and G. The second section, B, is composed of B1 (cadence in Bb) and B2 (half cadence on A). A is the music of the *estribillo* and B the one of half a *copla*.

Once the musical sections and sub-sections of the work have been determined, it is necessary to observe the behavior of the different *parameters* (constitutive elements) of music writing in each one of them:

VOICE PARTS: number of voices involved.

PREPONDERANT RHYTHMIC VALUE: determine the most used rhythmic value (in a general way) among all voices.

CADENCES: strong /weak cadence and determine on which key of the scale they occur.

INITIAL NOTE and VOCAL RANGE'S UPPER VOICE: range of the upper voice and its initial sound in each phrase.

DIRECTIONALITY OF THE UPPER VOICE: determine the tendency in the movement of that melody (stable- ascending-descending).

COUNTERPOINT: indicate the type of counterpoint used. Here we establish differences between:

- 1.Homophonic CP (H): rhythm and articulation of equal or very similar underlay text between all voices.
2. Free CP (F): free counterpoint with a tendency towards homophony, where the voices have different rhythms and text underlay.
3. Imitative CP(I): between some or all of the voices.
4. *Bicinia*¹¹: repetition of a musical passage or phrase that is exposed by two voices and then repeated by the other two in an almost textual way. Usually it is upper voices / lower voices.

	RHYME SECTION	VOICES	RYTHMIC VALUE	CADENCE	RANGE OF UPPER VOICE	INITIAL NOTE	DIRECTION	CP
muerte	a	A1	4	1/2	G	D4-B4	D4	/ \ H
ella	b	A2	4	1/2-1/4	D	D4-B4	B4	\ H
querella	b	A3	4	1/4	G	F4-D5	D5	\ H
rason	c	B1	4	1/2-1/4	B	F4-C5	F4	/ F
quexo	d	B2	4	1/4-1/2	A (half)	D4-A4	A4	\ F-H

Then, we make an analytical chart, placing on the left the last word of each verse and then the result of the observation of the behavior of each parameter:

Comparing the parameters of musical writing between the sub-sections of the work will help us "rediscover" the dynamics that the composer probably imagined. Let's take a close look at our picture: In some cases, the composer maintains one parameter invariably; here, the voices employed is 4, always the same. Something similar happens with CP which, throughout the piece, is almost always homophonic; with the exception of B2, the other phrases begin in a chord manner and end with a slight displacement of rhythm and text, prior to each cadence. Other parameters, on the other hand, show substantive variations which, from our point of view, reflect the expressive changes that may have imagined Juan del Encina:

. **Vocal range, direction and initial note** of the upper voice: In the *estribillo*, after an identical range for A1 and A2, A3 shows an extension of the tessitura towards higher notes, further enhanced by the octave leap with which that phrase begins with respect to the last note of A2. Also significant is the rise of the initial note along A1, A2 and A3. These changes mark an interest in emphasizing A3. In the *copla*, B1 has upward direction and moves within a sharper range than B2, whose melodic curve is downward.

. **Rhythmic value**: here too, changes are observed. After a first static phrase, where the average value was the half note, an intensification of the movement takes place. A2 at the beginning shows as preponderant value the half note, which evolves towards the quarter note, keeping that movement in A3. In section B, the rhythm is slower at the beginning;

¹¹ This is actually a sub-type of imitative CP.

during its development it speeds up, and gives way towards the end of B2, concluding on long values.

. **Cadences:** The cadences also reflect the tensions that the composer present on the different passages of his work. The phrases that end in the tonic will be conclusive, while the others will be more or less distant and represent greater or lesser tensions regarding to that tonic.

According to the musical theory throughout the 16th century, each mode has cadences over some degrees of the scale that are characteristic of it. Sancta Maria states that cadences can be performed in works of the second tone are¹²:

on his tonic, third and fifth degrees of tonic's scale. In **Pues...** cadences follow the guidelines of the theory, as they are performed on G (I), B (III) and D (V). Obviously, the cadences over the degrees that are not the tonic leave their respective phrases "opened" and inconclusive, like the suspense over the one at the end of the *copla* (half cadence)¹³. So, in the *estribillo*, the cadences are as follows: I in A1, on the V in A2 and on the I in A3; in the *copla*, B1 on B, and B2 ends with a suspensive half-cadence. Both phrases are *opened* and "ask" to continue with the piece.

5. CONCLUSIONS AND COINCIDENCES

Gathering the partial conclusions of the analysis of each parameter we found coincidences:

- . The work begins in a low tessitura and with static rhythmic movement.
- . Tessitura and rhythmic movement intensify along A2 and A3.
- . The cadences mark an increase in harmonic tension from A2.
- . A3 begins with the highest note of the work, with shorter rhythmic values and above the third degree of the scale.
- . At the beginning of the *copla* we notice that the tension of A3 has dropped; it increases again during the development of B1 (upward upper voice direction and cadence in B), and yields towards the end of B2.
- . As for the semantic aspect, let's remember that this is a poem of a melancholic nature and with a climate of reproach, whose dramatic tension intensifies towards the end of the initial *estribillo*, coinciding with the change of interlocutor.
- . The *copla* is the descriptive zone of the poem, there we discover the details of the amorous misfortunes of the protagonist.
- . The following refrain takes up the climate of reproach, reinforced by the second enunciation of "death".

6. INTERPRETATION PROPOSAL

- . It is proposed to start **piano**, with a melancholic character and *legato* articulation. During the melisma on *muerte* (which emphasizes the word), *crescendo* that will yield to the cadence of A1.

¹² See, for further explanation, Sancta Maria, op. cit. 67 and seq.

¹³ The A chord is the V degree of D, which on the other hand is the initial chord for *copla* and *estribillo*; the B2 final chord is a good example of half cadence, that resolves in the following *estribillo*.

- . In A2 the final dynamic of A1 should be maintained at the beginning, then *crescendo* (marked by the intensification of the rhythmic values) up to ***mf*** that should be maintained until the end of the sentence.
- . A3 is the point of greatest tension in the work, must begin ***poco forte***¹⁴ and with emotion on the chords with the higher D of the soprano, decreasing towards the end of the phrase, which is suggested by the fall of the melody of the upper voice.
- . The *copla* starts ***mp*** and grows towards its first cadence, maintaining it during the beginning of B2; the volume must decrease over the long and static values of the end.
- . The following *estribillo* will have the same dynamics as the initial one, since its poetic climate is the same.
- . BUT, the second stanza¹⁵ should be different: it contains passages of high expression: "*muger desgradecida...pasión tan crecida...*". The dynamics must emphasize these adjectives with higher volumes compared with the ones proposed for the first one; we should not limit ourselves just *copying* the same dynamics in the different stanzas on these fixed-forms of the Renaissance period.
- . The higher point of the work is in A3, for which we reserve the most intense dynamics and expressiveness.
- . In the case of performing the work with an up to 30 singers it can be enriching to have some of the *coplas* sung by a small group (soloists or octet), and the *estribillos* by the whole choir. On the other hand, if the choice is to sing several stanzas including certain *estribillos* with an intimate atmosphere, the suggestion would be to reduce the number of singers (perhaps half of the choir). These ideas may bring more variety to the interpretation in terms of timbre and sound.

La piaga c'ho nel core

I have selected a madrigal by Claudio Monteverdi from his 4th Book as a second example to apply this analytical method. We will approach the integral analysis of this madrigal composed at the end of the 16th century following the guidelines used for the Juan del Encina's *villancico*. A simple comparison of both works shows us the evolution of musical writing in vocal works throughout the Renaissance period in all its dimensions, both in the harmonic material used by Monteverdi in *La piaga...*, and in its complex counterpoint writing.

Let us follow the same steps as in the previous analysis, and we will see how such dissimilar works can be approached and understood with the same methodology.

1. HISTORICAL AND STYLISTICAL FRAMEWORK

La piaga belongs to the IV Book of Madrigals by Claudio Monteverdi, published in 1603 in Venice. This was the last collection of *madrigals* by the *cremonese* composer written entirely for *a cappella* voices. On the other hand, both the V and VI Books are somewhat later and incorporate the accompaniment by the *basso seguente (continuo)*. The

¹⁴ *poco f* is a little used nuance, but we think it reflects what is necessary for this case: more than *mf*, but without the density of a romantic *f*.

¹⁵ In *Cancionero de Palacio, villancicos* that have several stanzas (more than three), we suggest selecting those with the most semantic relief and that bring new elements to the poetic plot. The stanzas that reiterate same climate exposed in previous ones should be omitted.

traditional writing for unaccompanied voices that reigned during the 16th century was gradually lost from the beginning of the 17th century, giving way to works in *concertato* style, in which the voices alternate with instruments having real parts (not doubling the voices), and the harmonic support of the continuo is the basis on which passages for one or two voices are developed, immediate antecedents of the accompanied monody or *duetto*. *La piaga* represents, then, one of the last stages in the evolution of unaccompanied vocal polyphony.

The Italian *madrigal* was a musical genre that had an intense development from the 1530s until the end of the 16th century. Claudio Monteverdi (1567-1643) was, arguably, the most brilliant representative of the last generation of *madrigalists*. Initially, the first group of composers active from approximately 1530-1550¹⁶ (Arcadelt, Verdelot, Festa), wrote their works for 4 voices. As from the middle of the century, composers of *madrigals* alternated 4 part-writing with 5 part-writing, a format which slowly became the favored one as from approximately 1570. All of Monteverdi's *a cappella* madrigals are written for 5 voices, as reflected on his first 3 collections, published in 1587, 1590, and 1592.

The poems chosen by the *madrigalists* are of high literary quality. Along with the "renaissance" of the poems by Francesco Petrarca (1304-1374), those written by contemporaries Torquato Tasso (1544-1595), Giovanni Guarini (1538-1612) -the last two from the court of Ferrara-, Ludovico Ariosto (1474-1533) and Jacopo Sannazzaro (1458-1530) were the ones preferred by the *madrigalists*. In addition to those already mentioned by the first generation, we should also mention later composers as Cipriano da Rore, Orlando de Lassus, Andrea Gabrieli, Philippe de Monte, Giaches de Wert, Luca Marenzio, and finally Claudio Monteverdi and Carlo Gesualdo, among many others.

The *madrigal* is a free musical form (not strophic), in which each verse of the poem has its own music. The elasticity of the metric of the verses (freely alternating 6 and 10 feet) allowed for great versatility in musical writing. Monteverdi's first two books are characterized by a developed and varied technique of imitative writing, which is sometimes enriched by the overlay of different musical themes, each one associated to a passage of the text. This last resource, already used by Marenzio in his madrigals¹⁷, makes it very difficult to understand the sung text, even more so than writing in imitation. The musical evolution at the beginning of the 17th century led inexorably to the triumph of monody accompanied by instruments and to the gradual abandonment of *a cappella* vocal polyphony.

The 4th Book of Monteverdi is, precisely, very close to the culmination of the process just mentioned. In its *madrigals* we can observe a greater tendency towards homophonic writing (although still alternating with imitative writing), which was consolidated in the two following collections. *La piaga* has the following characteristics: homophonic, imitative passages and a last section of the work with overlay of musical themes on different passages of the poem. Harmonically, the work is full of retards and has cadences towards different tonal centers, although it is still governed by the theory of *tones*.

¹⁶ The date stated reflects the period during which most of the madrigals by Arcadelt, Verdelot and Festa were published.

¹⁷ In fact, we can find overlay of musical motifs in several madrigals by Marenzio; we quote among them *Vezzosi augelli* and *Dissi a l'amata mia*, both for 4 voices, published in a modern edition in *Italian Madrigals, Penguin Books, 1974, Ed.*

2.POEM STRUCTURE

The text of *La piaga* brings together the classic characteristics of free-form poems: it is a septet of alternating verses of 6 and 10 syllables.

VERSE	RHYME	SYLLABLES	ENDING
1 <i>La piaga c'ho nel core</i>	a	6	Female
2 <i>Donna onde lieta sei</i>	b	6	Female
3 <i>Colpo e de gl'occhi tuoi colpa dei miei</i>	b	10	Female
4 <i>Gl'occhi miei ti miraro</i>	c	6	Female
5 <i>Gl'occhi tuoi mi piagaro</i>	c	6	Female
6 <i>Ma come avien che sia</i>	d	6	Female
7 <i>Comune il fallo e sol la pena mia</i>	d	10	Female

The wound that I have in my heart,
Milady, where joyfully you are joyfully (lodged)
Is the fault of your eyes as well as mine;
My eyes looked at you,
And yours wounded me (sent me arrows)
Then, how can you pretend, (that the) cause be common
and only mine the sorrow?

The distribution of rhymes allows us to differentiate three zones in the poem: abb-cc-dd. The feminine endings, common to all the verses, give it formal unity. The alternation of short and long verses does not compromise the unity of the poem.

3. SEMANTIC ASPECTS

The theme of the poem is also, as in *Pues ...*, that of unrequited love. Some substantives of the septet have high emotional value, such as *piaga*, *lieta* and *pena*: these have been set to music emphasizing their meaning. The idea of depicting the meaning of some words or passages of the text by musical means is known as *madrigalism* (or text painting). We will talk at length about its use in *La piaga* later on. The expressive reading of the text confirms, in a first vision, the existence of the three zones mentioned when we refer to the rhymes of the poem. Punctuation marks have been placed in brackets in the translation to indicate this. Between the last two lines of verse, a poetic dovetailing takes place: the idea started in the sixth verse is continued at the beginning of the next one, despite the rhyme that, in principle, separates them. This situation, frequent in many poems of the time, was resolved in different ways by the composers. In some cases, they reaffirm the overlapping, avoiding a conclusive cadence at the end of the unfinished semantic verse, and they perform it when the poetic idea is closed. In others, on the other hand, priority is given to the formal rhyme-cadence relationship and the dovetailing is ignored.

As for the meaning of the poem, we discovered several oppositions within it. The first verse, with a strong dramatic content (suffering of the protagonist), is followed by another

of a very different character. A second opposition occurs between the two final verses; faced with the same situation (glances that cross), the protagonist bitterly poses the duality enunciated: he was both in love and ignored by his beloved. These facts, which have been noted - the overlapping, the punctuation of the poem, the opposite feelings - have been observed by Monteverdi, who wrote music that was strongly linked to the text, emphasizing and accentuating its meaning

4.MUSIC READING

In late Renaissance works, such as the present madrigal, the text underlay and the revision of *musica ficta* present minor problems compared to pieces written in the first half of the 16th century. In this case, we have based ourselves on the edition of the complete works of Monteverdi, published by Universal Edition, in revision by G. Francesco Malipiero, Vienna, 1926-42. Our transcription, without bars on the staff, corrects slight errors attributable to printing errors. The text underlay does not present conflicting passages (remember that at the beginning of the 17th century the editions were much more careful and precise than those of the middle of the previous century); as for the *ficta*, we only propose, as Malipiero, the F# of *tactus* 55 in T, essential to avoid a second melodic augmentation.

Unlike Juan del Encina's *villancico*, in the analysis of this madrigal (and to make its analytical picture) it is necessary to add some parameters that reflect the important changes that took place in musical writing throughout the 16th century. In addition to the tessitura, directionality and initial note of the upper voice, number of voices, preponderant rhythmic value and cadences, we will add:

- . HARMONY (H): We indicate whether the harmonies are stable or tense (use of delays, inverted chords, chromaticism, unusual melodic leaps)¹⁸
- . TACTUS (T): number of beats in each musical sub-section.
- . TEXT REPETITION (TR): indicate if a verse, or a portion of it, is repeated. This is a resource that was used a lot by Renaissance composers to emphasize a relevant passage of the poem.
- . In CP we should indicate, when appropriate, the overlapping (OV) of musical themes associated with different passages of the poem. This resource is a new type of contrapuntal writing.

¹⁸ Both the melodic movement by chromatisms, and the jumps over infrequent intervals (6th higher, 7th, 5th diminished) reveal the search for tension in the melodic line, but with connotations in the vertical. Therefore, we mark these tensions in the Harmony column.

VERSE	CADENCE	TACTUS	↗	INITIAL NOTE	TESSI TURE	RHY THM	CP	HARMONY	SECTION
core →	G VII-I weak	10	----	A4	G4-C5	Whole note	Homo	TENSION Chromatic unusual leaps	A1
→ sei	C IV-I very brief	3	↗	G4	E4-E5	1/8	Imit	STABLE	A2
miei	A V-I	7	↘	D5	E4-D5	1/2	Free-Homo	TENSION	A3
miraro piagaro	D V-I very brief G V-I brief	5	----	C5	G4-E5	1/4 1/2	Homo	STABLE	B1
sia → → fallo	E IV-I weak	7	↗ ↘	D5	B4-F5	1/4 1/2	Homo	STABLE	B2
mia	A IV-I weak	4	↘	E4	C4-A4	1/2	OV 2-1	TENSION Leaps of 6th Suspensions	C1
mia	D IV-I weak	4	↘	A4	F4-D5	1/2	OV 2-1	TENSION Leaps of 6th Suspensions	C2
mia	D IV-I weak	4	↘	G4	D4-B4	1/2	OV 2-1	TENSION Leaps of 6th Suspensions	C3
mia	E IV-I weak	5	↘	B4	G4-E5	1/2	OV 4-1	TENSION Leaps of 6th Suspensions	C4
mia	Deceptive V-IV	4	↘	B4	G4-C5	1/2	OV 2-2	TENSION Leaps of 6th Suspensions	C5
mia	D V-I	7	↘	A4	F4-D5	1/2	Imit-Free	TENSION Leaps of 6th Suspensions	C6

SECTION A (A1-A2-A3) 20 Tactus

A1 The work begins with a phrase of complex harmonies over long rhythmic values. Monteverdi accentuates from the beginning the sense of the text: on the word *piaga* he writes tense chords, performing a diverging chromatic melodic movement between S1-B; rhythm and counterpoint are static, thus reaffirming the painful climate of the initial verse. Monteverdi links this verse with the beginning of the next one (*Donna...*) maintaining the same type of counterpoint and long values.

A2 shows multiple changes: imitative counterpoint instead of homophonic, agile rhythmic movement, upward directionality and "clean" harmonies. The semantic opposition (called antithesis in poetry) between the two initial verses has been mentioned above; the change of character also implies a variation in mood: *piaga* (he) - *lieta* (she). This opposition has generated the musical changes mentioned above. The essence of word painting is present here. From Arcadelt to Monteverdi, madrigalists musically associated grief, suffering in the face of unrequited love, the desire for death, with static rhythmic values, sinuous and descending melodies, and those harmonies. In contrast, positive feelings were accentuated by dynamic rhythm and short values, melodies of ascending directionality and stable harmonies.

A3 explains the cause that gave rise to these opposing feelings. Sinuous melodies with unusual diminished fifth leaps, inverted chords and homophonic counterpoint associate it with A1. A3 concludes with a strong cadence on A, which marks the end of the first section of the madrigal. The weak cadences in A1 and A2 have allowed the continuity of the musical discourse.

SECTION B (B1-B2) 12 Tactus

B differs from the previous section in its simple and uniform homophonic contrapuntal writing and clear harmony; this is the descriptive area of the septet, in which the details of the poetic plot are told.

B1 corresponds to the musicalization of verses 4-5; B2 to verse 6, and its overlapping with the first hemistich of verse 7. B1 begins with the passage of the least effective polyphonic of the work (3v) and then continues with a 4-part phrase, sequential to the previous one (poetic parallelism). Despite the cadence over D at the end of the first of these (end of verse 4), these short sequential phrases are linked. The cadence over G is more conclusive, and separates B1 from B2.

B2 maintains the homophonic writing and the polyphonic effective of the end of B1. Unlike the previous homophonic sub-sections of the work, in B2 the sixth verse is repeated. Monteverdi further emphasizes this by a sequential harmonic progression between the two repetitions. Here the overlap with the following verse occurs; Monteverdi affirms it by linking the sixth verse with the first hemistich of the seventh, joining them in the same sentence with the same type of contrapuntal and effective polyphonic writing. Section B concludes with a weak cadence IV-I on E.

It has been said above that cadences are the punctuation marks in music, and therefore, the sections of a work are delimited by strong cadences. However, in some exceptional cases, a musical section ends with a harmonically weak cadence, with another parameter determining this. In this case, the counterpoint -homophonic and uniform throughout B-is transformed. From the beginning of section **C** Monteverdi uses a new type of CP, the **overlapping** of different musical themes, a trace that is maintained almost until the end of the madrigal and that differentiates **C**, clearly separating it from **B**.

SECTION C (C1-C2-C3-C4-C5-C6) 28 Tactus

Section C is the most extensive of the work and corresponds to the last verse of the poem, to which Monteverdi attaches great importance. It is perhaps the one that shows most strongly the duality of the feelings of the protagonist and his beloved (new antithesis). This section is made up of 6 sub-sections that have in common the same contrapuntal treatment. In each of them the author varies the number of voices. In all of them, the last verse of the septet is divided into two semantically opposed hemistichs of four and six syllables (*Comune il fallo - e sol la pena mia*). Monteverdi uses two musical themes, each associated with one hemistich overlapping them in different ways along C. One of them is the final melodic motif of **B** of the tenor, corresponding to *Comune il fallo*. This melodic motif of five sounds (jumps in different directions) also has a harmonic connotation; it includes the fundamentals of a succession of two cadences IV-I A-C-G-A-E. This motif, which we call *theme 1*, is almost always exposed by a single voice. *Theme 2* is of descending directionality, and its melodic movement is by joint degrees, with the exception of an expressive ascending jump of 6th on *pena*¹⁹. It corresponds to the second hemistich of the seventh verse (*e sol la pena mia*) and is exposed from the beginning by two voices in parallel movement of strongly associated thirds. We believe that, in this case, the overlapping of both musical themes on different passages of the text symbolizes the duality of the feelings of the protagonist and those of his beloved.

In **C1** the three lower voices are present. Theme 1 was transposed a descending 5th, with a slight change in the initial note (E-F-C-D-A) with respect to the end of B and, as in the latter, it is exposed by the lower voice. Theme 2 is sung by alto and tenor; the timbre result is somewhat dark.

C2 is the exact 4th ascending transposition of **C1**. This is a characteristic timbre change in monteverdian writing. Note that the various transpositions of theme 1 follow the cycle of 5ths that will soon become a distinctive feature of Baroque harmony (C-G-A-E; F-C-D-A; B-F-G-D).

C1 and **C2** have the same effective three-voice polyphony. In **C3** Monteverdi keeps the 3 voices, but varies it by changing the overlapping themes. Theme 1 is assigned to the upper voice and theme 2 to alto and tenor.

In spite of the described variations in timbre and counterpoint, the author has kept a reduced effective of 3 voices, which allows him, when enlarging it to 5 voices in **C4**, to reach the first culmination point of section C. Theme 1 is exposed for the first time by an intermediate voice, with changes forced by the resulting harmony. Theme 2 appears superimposed and is also treated in imitation between the lower and higher voices, giving rise to a wonderful passage of harmonies of great tension and complex counterpoint.

The beginning of **C5** is the decompression required by the tension displayed in **C4**. It starts with 3 voices, similar to **C3**, and a 4th voice is added which alters the structure of the previous overlays. Theme 1, somewhat varied, is presented by the extreme voices for the first time in imitation, and theme 2 is sung by alto and tenor.

¹⁹ The 6th major melodic leap was not used by Renaissance composers of the first half of the century. When madrigalists use it - as well as other unusual melodic leaps, such as the diminished 5th - they do so to emphasize a word or a painful passage in the text.

This increase of voices from 3 to 4 voices is continued in **C6**, wrote for 5 voices. Unlike **C4**, at this final culmination point of the madrigal only theme 2 is exposed in imitative entries between male and female voices.

The resource of superimposition, masterfully worked on by Monteverdi throughout **C** changes in **C6** to a simpler contrapuntal writing - even though on complex harmonies - where the work ends. The previous sub-sections concluded with cadences IV-I, further weakened by the delays in their respective resolutions. **C6** closes the madrigal with a strong cadence on D.

Throughout section C, Monteverdi uses a varied palette of harmonic tensions. The range of retard are :

- 6-5 in *tactus* 34, 35, 38, 39, 41, 57
- 4-3

- 9-8 in *tactus* 40, 44, 49, 58

- 4-3 in *tactus* 45, 50 (minor 3rd) 53 (augmented 4th) 59

In some passages the resulting harmonies are very complex. In *tactus* 48, a double retard is superimposed on its own resolution over long values²⁰, giving rise to a chord where the sounds G-B-C-D-E are present; the same happens in *tactus* 57 (A-D-E-F). The tense harmonies, as we have said, originate in tense passages of the poem. The case of *La piaga* is very illustrative of how the madrigalists have accentuated the poetic climate through very diverse and varied musical means. We also said that throughout C Monteverdi wrote cadences -although weak- in several tonal centers (A-D-M-A-D). This harmonic movement does not prevent the madrigal from still being framed within the theory of tones in force during the 16th century. *La piaga* is written in the first tone (Doric); its main cadences in A and D. The clef key, the vocal range of the upper voice coincide with the postulates of the theory of Sancta Maria's book.

5. CONCLUSIONS AND COINCIDENCES

- . **C** is the largest section (28 *tactus*), followed by **A** (20) and **B** (12).
- . Only in **A** and **C** there are passages for 5 voices.
- . In **B** Monteverdi never uses his full polyphonic effective. This, along with the fact that it is the shortest section and with the most stable harmonies, suggests that **B** is the area of least tension in the madrigal.
- . In both **A** and **C** the author displayed a wide variety of harmonic resources: chromaticism, sinuous melodies, diminished and 7th chords, unusual melodic leaps and different types of retard. These resources were used by Monteverdi in direct association with the meaning of the text.
- . **C** is the most developed musical section of the work and contains the culmination point of the madrigal, with all 5 voices.

²⁰ In this passage suspensions (retards) should not be confused with passing notes. The latter are very frequent in 16th century works and generate lighter frictions, as they occur over short rhythmic values and in weak *tempo*.

By gathering and comparing the data from the analytical framework we are able to make an interpretative proposal. Along with the nuance for each passage of the work we must also propose indications of character (expressive, light, intense, calm) that will guide our singers towards the corresponding "musical climate".

DYNAMICS PROPOSAL

Section A

. *La piaga* begins with all 5 voices and tense harmonies on the first dramatic enunciation of the protagonist. We suggest *mf expressive*, which will be decompressed after the cadence on *core*. This diminuendo leading to *piano* is based, as much in the rhythmic statism, as counterpoint of all the phrase.

. A2 presents changes in all the musical writing parameters. Both the ascending melodic progression, the short values and the imitation writing -characteristics opposite to those of A1- induce to start *piano* (two voices) and grow to *light mf*.

. A3 starts *mf expressive*, with more emphasis on its second 5 voice section (*poco forte*) and decreasing on the cadence in A minor, which closes section A. Together with the decompression of the tension implied by the cadential resolution, this coincides with a correct accentuation of the word in most cases. In Latin languages most words are grave (*paroxytone*, stress on the penultimate syllable), and their last syllable is weak. In this passage, on the stressed syllable *mie-* there is a 4-3 retard on the V, and on the weak syllable *-i* is resolved to the I. Tension-relaxation on accented-weak syllables induces *diminuendo* alluded to this case and in others like it.

Section B

. The stable harmonies and 3-voice writing suggests *mp light* and throughout B1.

. B2 vocal range is higher. We will start with the preceding volume and the harmonic-melodic progression that emphasizes the repetition demands *crescendo* up to *mf*. The poetic-musical ending of the section has a descending melody and long rhythmic values, so it will close decreasing.

Section C

. C1 is written for the 3 lower voices. In spite of the retards and harmonic frictions, we propose *expressive piano*. On *pena* we suggest to increase, culminating on the main accent of the poetic phrase in *mia*, and from there decrease.

. C2 and C3 have the same proposal of dynamics as C1.

. C4 starts from the low with only 2 voices. Following the dynamic markings of the previous sub-sections on *mia*, a progressive *crescendo* leads to the *forte* (5 voices, high tessitura and harmonies of great tension); the *diminuendo* with which it ends must be pronounced. The character of this madrigal climax must be intense and expressive.

. C5 begins *piano* (final nuance of C4) and grows, following the increase from 3 to 4 voices. Its ending is overlapped with the beginning of

. C6, which begins *mp* and grows to *mf*, the second culmination point of the work, less intense than the previous one, and which is progressively decompressed to finish *piano*, in an intimate atmosphere.

6. IN CONCLUSION

This method of analysis of choral works has not been conceived as a complete or unquestionable development. We have tried to observe the changes that take place in the musical writing throughout the madrigal, and thus we have been able to verify that they obey, most of the time, to changes that have arisen in the poetic climate. These changes in the musical suggest expressive intentions that we have tried to bring to light. Our purpose has been to guide the conductors of choirs and chamber groups so that they can understand the repertoire of the 16th century and then interpret it properly, thanks to a sound musicological criterion and the contribution of their own musical sensitivity, the true and only driving force behind artistic creation.

II - APÉNDICE MUSICAL

PUES NO TE DUELE MI MUERTE

villancico

Juan del Encina

Transcripción: Néstor Zadoff

A1

C

72 *Con melancolía, muy ligado*

p

1.Pues
4.Y no te duele - le mi [muer a - fi] - - - - te], ción], ,

1.Pues
4.Y no te duele - le mi [muer a - fi] - - - - te], ción], ,

1.Pues
4.Y no te duele - le mi [muer a - fi] - - - - te], ción], ,

1.Pues
4.Y no te duele - le mi [muer a - fi] - - - - te], ción], ,

1.Pues
4.Y no te duele - le mi [muer a - fi] - - - - te], ción], ,

A2

C

9

mf

[Sien do tú la cau sa d'e - lla],
[Y me ma tas por - - - - te - ne - lla], ,

[Sien do tú la cau sa d'e - lla],
[Y me ma tas por - - - - te - ne - lla], ,

[Sien do tú la cau sa d'e - lla],
[Y me ma tas por - - - - te - ne - lla], ,

[Sien do tú la cau sa d'e - lla],
[Y me ma tas por - - - - te - ne - lla], ,

A3

16 *Poco f y sentido*

poco diminuendo Fine

Se - pan to - dos mi [que - re - lla].

Se - pan to - dos mi [que - re - lla].

Se - pan to - dos mi [que - re - lla].

Se - pan to - dos mi [que - re - lla].

B1

B2

30

2^a vez DC al Fine

De Dán que xar do - me te si mi me co que ra xo]
çon]

que do - xar - me te si mi me co que ra xo]
çon]

De que - xar do - me te si mi me co que ra xo]
çon]

De Dán que - xar - do - me te si mi me co que ra xo]
çon]

LA PIAGA C'HO NEL CORE

*Claudio Monteverdi
IV Libro (1603)*

Transcripción: Néstor Zadoff

$\diamond = \diamond$

$\bullet = 80$ A1 *intenso*

1 *mf*

p

La pia - ga ch'ho nel co - re. Don - na,

mf

La pia - ga ch'ho nel co - re. Don - na,

mf

La pia - ga ch'ho nel co - re. Don - na,

mf

La pia - ga ch'ho nel co - re. Don - na,

p

La pia - ga ch'ho nel co - re. Don - na,

p

La pia - ga ch'ho nel co - re. Don - na,

p

A2

11 *p* *mp* *mf* *mf* *mf* *mf* *mf* *mf*

on-de lie-ta se - i, on-de lie-ta se - i, on-de lie-ta se - i. Col - pa é de gl'oc chi tuo,
mp *mf* *mf* *mf* *mf* *mf* *mf*

-

A3 *liviano y expresivo*

p *mp* *mf* *mf* *mf* *mf* *mf* *mf*

on-de lie-ta se - i, on-de lie-ta se - i. Col - pa é de gl'oc - chi tuo,
mp *mf* *mf* *mf* *mf* *mf* *mf*

n'on-de lie-ta se - i, on-de lie-ta se - i. Col - pa é de gl'oc - chi tuo,
p *mp* *mf* *mf* *mf* *mf* *mf*

n'on-de lie-ta se - i, on-de lie-ta se - i. Col - pa é de gl'oc - chi tuo,
p *mp* *mf* *mf* *mf* *mf* *mf*

on-de lie-ta se - i, on-de lie-ta se - i, on-de lie-ta se - i. Col - pa é de gl'oc - chi tuo,

17 *un poco más*
Poco f

B1 *mp*

Poco f col - pa dei mie - i. *mp* Gl'occhi miei ti mi - ra - ro, Gl'occhi
Poco f col - pa dei mie - i. *mp* Gl'occhi miei ti mi - ra - ro, Gl'occhi
Poco f col - pa dei mie - i. *mp* Gl'occhi miei ti mi - ra - ro, Gl'occhi
Poco f col - pa dei mie - i. *mp* Gl'occhi miei ti mi - ra - ro, Gl'occhi
Poco f col - pa dei mie - i. *mp* Gl'occhi

* becuadro original

24 **B2** *mp* *mf*

tuo mi pia - ga - ro. Ma co - me a-vien che si - a, co-me a-vien che si - a, Co -
mp tuo mi pia - ga - ro. Ma co - me a-vien che si - a, co-me a-vien che si - a, Co -
mp tuo mi pia - ga - ro. Ma co - me a-vien che si - a, co-me a-vien che si - a, Co -
mp tuo mi pia - ga - ro. Ma co - me a-vien che si - a, co-me a-vien che si - a, Co -
mp tuo mi pia - ga - ro. Ma co - me a-vien che si - a, co-me a-vien che si - a, Co -

31 **C1**

C2 *p*

- mu - ne il fal - lo e
- mu - ne il fal - lo e *expresivo*
- mu - ne il fal - lo e sol la pe - na mi - a,
- mu - ne il fal - lo e sol la pe - na mi - a,
p Co - mu - ne il fal - lo, Co -

38

C3 *p*

sol la pe - na mi - - - a, Co - mu - ne il fal -

sol la pe - na mi - - - a, *p*

e sol la pe - na mi -

mu - ne il fal - lo

45

C4 *mf intenso* — *f* — C5 *p*

- lo e sol la pe - na mi - a, Co - mu - ne il

mf e sol la pe - na mi - a, *p*

mp Co - mu - ne il fal - lo e sol la pe - na

mp e sol la pe - na mi - a, e sol la pe - na mi - a,

53

C6 *mp* — *mf* — *poco rit.* *p*

fal - lo e sol la pe - na mi - - - a.

mp e sol la pe - na mi - - - a.

mp e sol la pe - na mi - - - a.

mp e sol la pe - na mi - - - a.