

Revisiting the Origins of the Italian Madrigal: With Machine Learning

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The origins of the madrigal

Current consensus

- The madrigal emerges as a new genre of Italian-texted vocal music in the 1520s
- The Italian-texted works by Verdelot are madrigals
- It originated in Florence (and Rome?) in the 1520s

But where did it come from?

- The frottola (Einstein 1949)
- The chanson and motet (Fenlon and Haar 1988)
- Florentine song: carnival song, and improvised solo song (A. Cummings 2004)

Finding the origins: what happened before Verdelot?

- Verdelot arrived in Florence in 1521
- Earliest sources of the madrigal

New focus: Florence, 1515-1522

My hypothesis

The madrigal was deliberately created as a

- high-style genre of secular music
- that emulates the style of the sacred motet

Why?

- Musical sources
- Texts
- Musical style
- Cultural context (not today)

What do sources tell us?

Madrigals are the first Italian secular genre to be copied and printed in **partbooks** (previously used only for Masses and motets)

Prints

- *Motetti e Canzone I* (Rome, 1520), **partbooks**
- Pisano, *Musica sopra le Canzone del petrarcha* (Petrucci, Fossombrone, 1520)
partbooks

Manuscripts

- Florence 164 (c. 1522), **partbooks**
- Chicago, Newberry Library (c. 1527) **partbooks**

Madrigals are called *Canzone* in the 1520s

What do sources tell us?

Madrigals (**Canzone**) and **motets** are included in the same sources

- *Motetti e Canzone I* (Rome, 1520), a lot of motets, a few madrigals
- Florence 164 (c. 1522), madrigals, villotte and frottole, chansons, and motets
- Chicago, Newberry Library (c. 1527); Verdelot madrigals and motets by many composers, including Verdelot

What do sources tell us?

Madrigals are found in the first single-composer print for secular music (earlier single-composer prints are sacred Masses and laude)

- Pisano, *Musica sopra le Canzone del petrarcha* (Petrucci, Fossombrone, 1520)

Similarities between madrigals and motets

- Text: both are “high-style” serious genres
 - Latin-texted sacred music is at the top of the genre hierarchy (Tinctoris and Cortese)
 - Early madrigals set high-style Italian texts: mostly Petrarch, plus new texts
- Form: both are through-composed, and avoid schematic repetition
- Both have varied textures, including imitation and homorhythm

Imitation

Cadence 4 vv.

5

Che deb-b'io far? che mi con-si-gli, A-mo - re?

Che deb-b'io far? che mi con-si-gli, A - - - mo - - - re?

Che deb-b'io far? che mi con-si-gli, A-mo - re...

6 measures omitted here

New material for “Madonna” – slower, sad; imitation/homorhythm, 3 vv

15

i. Ma-don-na è mor-ta, et ha se-co il mio co-re;

i. Ma-don-na è mor-ta, et ha se-co il mio co - - re;

i. Ma-don-na è mor-ta, et ha se-co il mio co - - re;

i. Ma-don-na è mor-ta, et ha se-co il mio co - - re;

B. Pisano, *Che degg'io far*, Madrigal (from Pisano, *Musica sopra le Canzone del petrarcha*, 1520, and Florence 164, no. 12)

No schematic repetition, varied texture

Imitation

Musical score for Imitation, 4 vv. The score consists of four staves (voices) in common time, treble clef, and G major. The vocal parts are:

- Top voice: quo - ni - am in - i - qui - ta - tem me - am e -
- Second voice: i - qui - ta - tem me - am e - - - go co -
- Third voice: quo - ni - am in - i - qui -
- Bass voice: quo - ni - am in - i - qui - ta - tem me - am

Measure 50 is indicated at the top left.

Cadence, 4 vv.

Musical score for Cadence, 4 vv. and Imitation, 3 vv. The score consists of four staves (voices) in common time, treble clef, and G major. The vocal parts are:

- Top voice: go co - gno - sco, et pec - ca - tum
- Second voice: gno - - - sco,
- Third voice: ta - tem me - am e - go co - gno - sco, et pec - ca - tum me -
- Bass voice: e - - - go co - - - gno - sco, et pec - ca - tum me -

Measure 55 is indicated at the top left.

Imitation, 3 vv.

Carpentras, *Miserere mei deus*, F 164, n. 78

How can we test this hypothesis?

- Compare the music of different genres
 - as understood during the period

Florence 164 (set of 4 partbooks); all for 4 voices

Physical organization reveals genre distinctions between madrigals and other genres

Section divisions are shown by

- gathering structure
- blank pages between sections in partbooks

Part 1: 27 Madrigals

Part 2: 19 Villotte and Frottole

Part 3: 24 Chansons (not today)

Part 4: 12 Motets

No composer attributions; composer names are found in concordant sources

Florence 164, Part 1: 27 Madrigals

Part 1A: Pisano

- 14 secure Pisano
- 5 probably Pisano

Part 1B: Sebastiano Festa

- 5 secure Festa
- 2 probably Festa

Added to the end of the section slightly later

- Anon. (maybe Festa)

Florence 164, Part 2: 19 pieces, 13 Villotte, 4 Frottole

4 “Northern proto-villotte” (arrangements of Italian popular tunes by northern composers, from c. 1500)

- Isaac, Compere (*Che fa la ramazina*), Obrecht, Josquin (*Scaramella*)

6 Villotte (northern Italian polyphonic arrangement of a popular song)

- 3 Pesenti
- 2 F.P[atavino?]
- 1 S. Festa, 1 Anon.

3 anon. Zibaldoni (quodlibets; a subgenre of the villotta)

- 4 Frottole (2 Tromboncino; 2 Anon.)
- 1 Unclassified (anon.) (*a voci pari*; imitative; literary text)

Pesenti, Villotta, *Quando lo pomo* (quotes “O traditora”); Florence 164, no. 32

Imitation and homorhythm; repeated notes; cites popular song in Tenor

CANTUS

ALTUS

TENOR

BASSUS

Quan - do lo po - - mo vien da lo po - ma -
Quan - do lo po, [quan - do lo po] - mo vien da lo po -

[Citaz.]

22

El cor mi stru - ge; o dol - ce a
El cor mi stru - ge; o ca - - ro a - mo - - re, o dol - ce a
o ca - ro a - mo - re, o dol - ce a

31

[Citaz.]

tra - di - to - ra, per - ché non mi vo - tu ben? o
tra - di - to - ra, per - ché non mi vo - tu ben? o
tra - di - to - ra, per - ché non mi vo - tu ben? o
tra - di - to - ra, per - ché non mi vo - tu ben? o

Petrucci Frottole XI (1514)
Antico Frottole II (1516 or 1520)
Florence 230, 337, and 2440
Venice 10653-6

Florence 164, Part 4: 12 Motets

8 composed between 1485 and 1515

- 4 Josquin
- 3 Mouton
- 1 Isaac

4 composed c. 1515-20, composers associated with Medici popes in Rome

- 1 de Silva, 1 Carpentras (78)
- 2 Anon. (one may be by Medici Pope Leo X)

Genre classification – using the computer

How can we describe the differences between genres in terms that a computer can understand?

Extract musical features that can be quantified, with

- jSymbolic 2.2, developed by Cory McKay
- Text and text-setting are NOT considered in jSymbolic

What is a “feature”?

- A piece of information that **statistically characterizes** a piece of music in a **simple** way
- Usually has a **numerical value**
 - Can be a single value, or it can be a set of related values
- Features can be **automatically calculated** by computers
 - From hundreds or thousands of pieces of music – or dozens!
- Features can then be used to gain **empirical insights**:
 - **Manually** examined
 - Processed using **statistical tools** or **machine learning**, such as Weka

Example: Range

- **Range (Feature 1-D):** Difference in semitones between the highest and lowest pitches



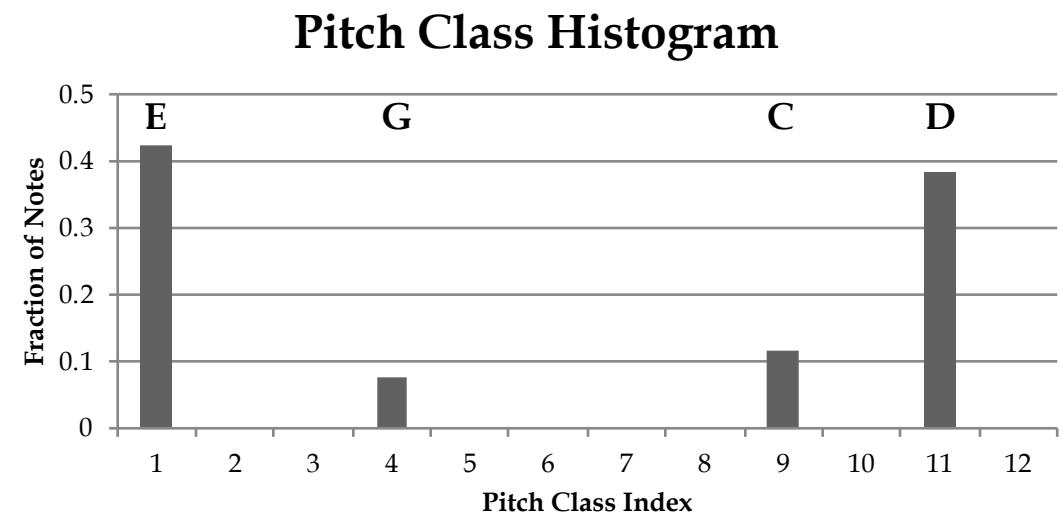
- **Range = G - C = 7 semitones**

Example: Pitch Class Histogram (set of related values)

- Pitch Class Histogram (Feature 12-D): values represent the percentage of notes with a particular pitch class

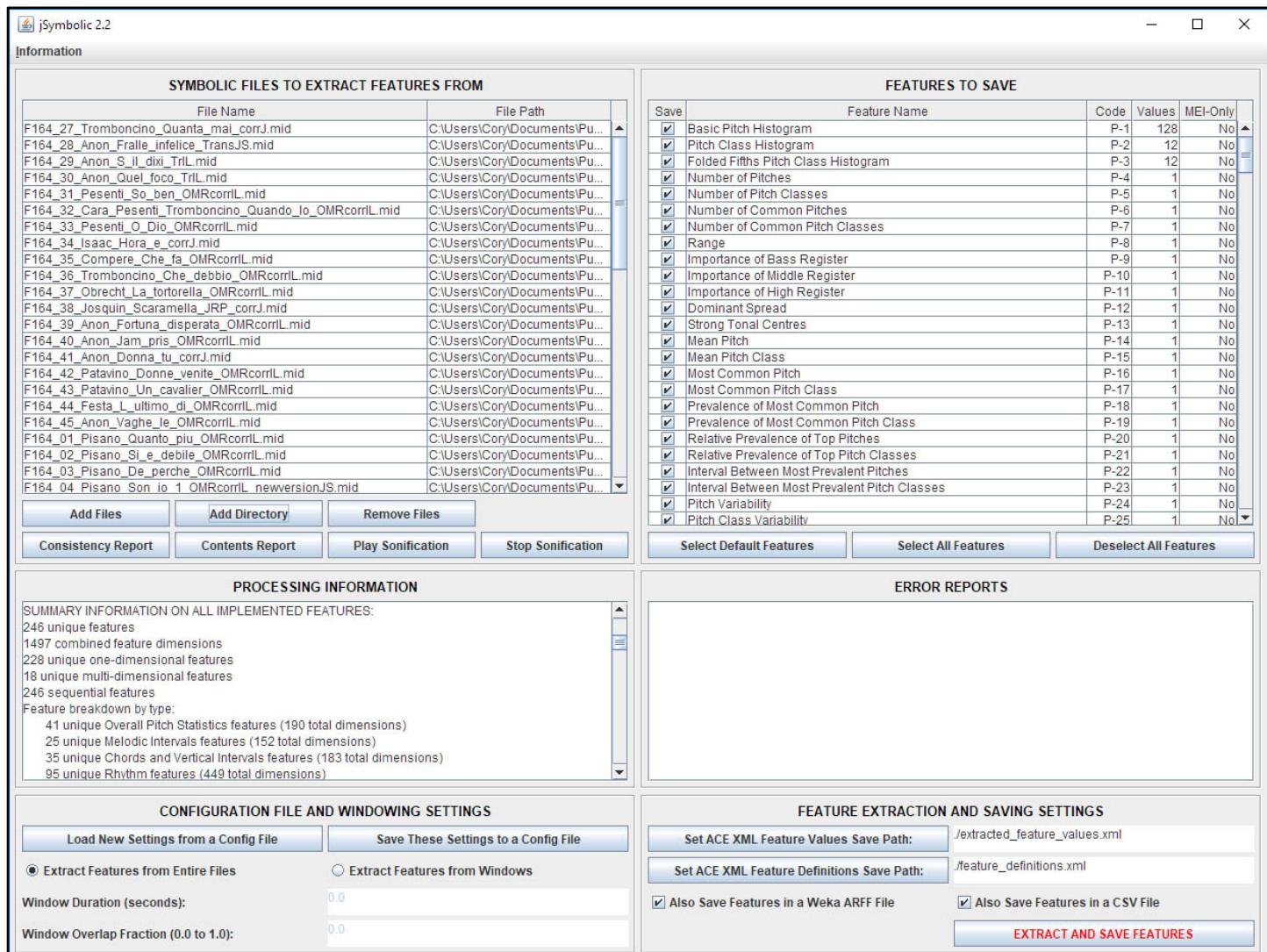


- Pitch Class Histogram: see graph
 - Note counts: C: 3, D: 10, E: 11, G: 2
 - Most common note: E (11/26 notes)
 - Corresponding to 0.423 of the notes



jSymbolic 2.2

- Software produced to automatically extract features
 - And **develop new features**
- In all, extracts a total of **1497** separate feature values
 - Pitch statistics
 - Melody + Horizontal intervals
 - Chords + Vertical intervals
 - Rhythm
 - Texture
 - Dynamics
 - Instrumentation



jSymbolic 2.2

- More information (<http://jmir.sourceforge.net>)
 - MedRen 2017: “Using Statistical Feature Extraction to Distinguish the Styles of Different Composers”
 - ISMIR 2018: “jSymbolic 2.2: Extracting Features from Symbolic Music for use in Musicological and MIR Research”

Our experiment: pieces from F 164

- Began by constructing our dataset, consisting of **58 MIDI files**:

Genre	Pieces
Pt. 2: Villotte&frottole	19
Pt. 1: Madrigals	27
Pt. 4: Motets	12

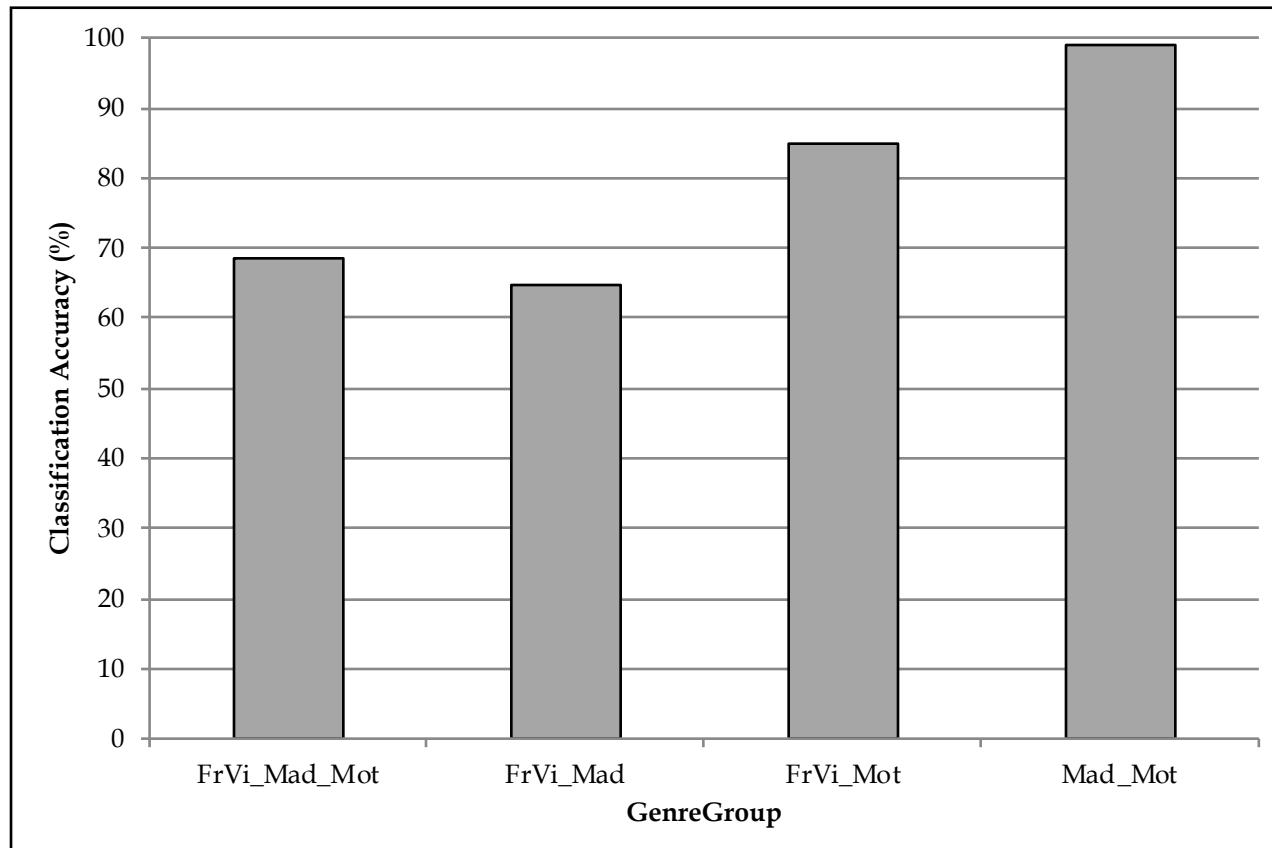
- Extracted features from each of these pieces using jSymbolic
 - Excluded features not relevant to this corpus
 - Associated with tempo, dynamics, instrumentation, etc.
 - **801 feature values** were extracted per piece

Methodology

- Used **machine learning** to teach a classifier to automatically distinguish the music belonging to each of the genres
 - Based on the jSymbolic features
 - Using Weka's SMO SVM implementation

Genre Classification results

Genre Group	Classification Accuracy
Villotte&frottole vs. Madrigals	68.4 %
vs. Motets	
Villotte&frottole vs. Madrigals	64.6 %
Villotte&frottole vs. Motets	84.8 %
Madrigals vs. Motets	99.1 %



First set of experimental conclusions

- The madrigals and motets are the most **different** genres
 - Because they can be easily distinguished with features and machine learning (99.1% success rate)
- Villotte&frottole and madrigals are the most **similar** genres
 - Because they are harder to tell apart (only 64.6% success rate)
- Villotte&frottole and motets are in between (84.8% success rate)
 - More similar than motets and madrigals
 - But less similar than villotte&frottole and madrigals

Caveats

- There are relatively **few pieces** in the dataset (58)
 - Statistical patterns found in this dataset **may not necessarily generalize** to all relevant music in the three genres
- There are relatively **few composers** represented (12 & 10 anon.)
 - Detected patterns may be linked to **differences in composers' compositional style** rather than genre
- Nonetheless, the results are certainly meaningful within the scope of this study

But **how** do the genres differ?

- We can look at particularly important specific feature values . . .

A priori expectations (1/3)

- What characteristics might an expert musicologist (Julie Cumming) expect to differentiate the genres?
 - Before actually examining the feature values
- Once formulating these expectations, we can then see if the feature data **confirms** or **repudiates** these expectations
 - **Both** are useful!

A priori expectations (2/3)

- What do **you** think might distinguish the three genres?
 - Villotte&frottole vs. Madrigals vs. Motets
- According to our (*a priori*) expectations . . .

A priori expectations (3/3)

- Length of piece:
 - V&f shortest, then Madrigals, Motets longest
- Melodically repeated pitches:
 - Motets fewer; V&f + Madrigals more
- Variation in range between voices:
 - V&f more variety; Madrigals + motets less
- Variation in size of melodic leaps per voice:
 - V&f more variety; Madrigals + motets less
- Variation in number of notes per voice:
 - V&f more variety; Madrigals + motets less
- Number of voices sounding simultaneously:
 - V&f mostly 4; Motets mostly 1 to 3; Madrigals a mix of both

Were our expectations correct?

- Length of piece:
 - V&f shortest, then Madrigals, Motets longest YES (strongly)
- Melodically repeated pitches:
 - Motets fewer; V&f + Madrigals more YES
- Variation in range between voices:
 - V&f more variety; Madrigals + motets less PARTLY
- Variation in size of melodic leaps per voice:
 - V&f more variety; Madrigals + motets less YES
- Variation in number of notes per voice:
 - V&f more variety; Madrigals + motets less NO
- Number of voices sounding simultaneously:
 - V&f mostly 4; Motets mostly 1 to 3; Madrigals a mix of both PARTLY

Expectations vs. reality

- Variation in range between voices:
 - **Expectation:** V&f more variety; Madrigals + motets less
 - **Reality:** V&f + motets more variety; Madrigals less
- Variation in number of notes between voices:
 - **Expectation:** V&f more variety; Madrigals + motets less
 - **Reality:** Motets (much) more variety, then Madrigals, V&f least variety
- Number of voices sounding simultaneously:
 - **Expectation:** V&f mostly 4; Motets mostly 1 to 3; Madrigals a mix of both
 - **Reality:** V&f and Madrigals mostly 4; Motets mostly 3

(Free) diving into the feature values

- We can also explore the feature data to see if it reveals **unexpected insights** as to which features are particularly effective
 - Based **purely on the data itself**, not on our expectations
- We used ten statistical techniques to **find the features most consistently statistically effective at distinguishing the genres**
 - We then **manually examined** these feature subsets to find the features likely to be the most **musicologically meaningful**

Novel insights revealed (1/3)

- Madrigals vs. motets (99.1%):
 - Rhythm-related features are extremely powerful
- In particular:
 - Half notes (minims) and eighth notes (fusae) are both much more common (relative to other rhythmic values in a given piece) in madrigals
 - Series of notes of the same rhythmic value in a voice tend to be longer overall in madrigals, and also vary more in the number of notes in each series
 - Motets have more long notes (breves and longs)

Novel insights revealed (2/3)

- Villotte&frottole vs. madrigals (64.6%):
 - The differences are less pronounced, but there are still certain patterns, especially relating to **rhythm**
- Details:
 - Madrigals tend to have a greater **difference between the shortest and longest note durations** in a piece
 - Madrigals tend to have **longer note durations in the lowest voice** (relative to durations in other voices in the same piece)
 - The **minimum rhythmic value** in a piece tends to be shorter in madrigals

Novel insights revealed (3/3)

- Villotte&frottole vs. motets (84.8%):
 - Features based on **rhythm** (and **texture**) dominate
- Details:
 - Note density is important once again:
 - Motets tend to have a much lower **note density in the highest voice**
 - The **most common rhythmic value** tends to be longer in motets
 - Rests are particularly significant:
 - Motets tend to have more **rests** in general
 - In particular, motets tend to have more **points where at least one voice is silent while at least one other is sounding**

Madrigal, B. Pisano, *Che deggio far*, cantus
Florence 164 no. 12 (madrigal section)

che deggio far che mi consigli
di morire et ho tardato pur chio non uorrei Madona e morta et
hafoco el mio core et uolendol seguir inf romper con i miei amici

Re questi anni rei
veder la di qua non spero Losciav cogni mie gioia perlo
suo dispartire msiuaro quarta Ogni dolcerra di mie vita e

Carpentras, *Miserere mei deus*, F 164, n. 78
Altus (pt. 4, motets)

A manuscript page featuring musical notation on four-line red staves and Latin text. The music consists of two voices. The upper voice has lyrics in Gothic script: "ab iniquitate mea exspectatio meo", "munda", and "mu-". The lower voice has lyrics: "da me quoniam iniquitate mea", "ego Cogno -", and "scho exspectati meo contra me est semper fibi soli peccavi Tibi". A rectangular box highlights the phrase "da me quoniam iniquitate mea". The page number 39 is in the bottom right corner.

Pesenti, Villotta, *Quando lo pomo*, Florence
164, no. 32 (villotta and frottola section), altus

A handwritten musical score for three voices. The top staff is for the altus part, starting with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: "uando lo pome uien dallo pomaro seno o maturo nosc". The middle staff is for the tenor part, starting with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: "rossi maturar Latuni luce Vnde nataqua vibratio al". The bottom staff is for the bass part, starting with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: "ollo lamantijeno O tradi ora nostri che nera perfe'". A rectangular box highlights the bass line from the start of the second measure to the end of the fourth measure.

Caveats

- The madrigal does share some features with the motet – which lend themselves to the “high style”
 - Madrigals are longer than other secular Italian genres
 - All voices are similar in terms of the size of leaps; i.e. melodic style
- The motets mostly earlier than madrigals (affecting ranges, rhythm); a better comparison set might be later motets
- Some of the similarities between madrigals and motets (such as imitation) are things that jSymbolic does not yet include as features
- Many of the differences are related to text-setting practices for Italian and Latin

What did we learn?

- The particular musical characteristics an expert might think differentiate the genres are generally **correct, but not perfect**
- **Rhythm** is a key feature in genre identification

What does jSymbolic tell us about the origins of the madrigal?

- I was wrong about many of the similarities between the madrigal and motet – they are very different
- The **villotta** emerges as an important genre for the origins of the madrigal – even though it has almost never been considered in this role before
- Cory's jSymbolic has forced me to reconsider my hypotheses, and taught us a great deal about a key moment in music history

Thanks to:

- Ian Lorenz, Jonathan Stuchbery, and Vi-An Tran, for creating our symbolic corpus
- Zoey Cochran, for her ideas on the early madrigal
- Florentine libraries: the Biblioteca Nazionale Centrale and the Conservatorio di Musica Luigi Cherubini

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 CIRMMT Centre for Interdisciplinary Research in Music Media and Technology



 Villa I Tatti
The Harvard University Center for Italian Renaissance Studies

Our corpus: 12 composers, + 10 anon. pieces

Section:	1) Madrigal	2) V&F	4) Motet	Total
Pisano	19			19
Festa, S.	7	1		8
FP		2		2
Pesenti		3		3
Tromboncino		2		2
Anon	1	7	2	10
Compere		1		1
Obrecht		1		1
Isaac		1	1	2
Josquin		1	4	5
Mouton			3	3
Carpentras			1	1
de Silva			1	1
	27	19	12	58

The First Madrigalists: Composers whose music is found in Florentine manuscripts

Bernardo Pisano (1490-1548)

- Trained in Florentine churches: the Duomo and Santa Annunziata
- Chapel master of the Duomo, 1512
- Also works with the Papal chapel in Rome under Leo X, 1514

Sebastiano Festa (c. 1490-1524)

- Active in Rome, connected with court of Leo X (Medici pope)

Philippe Verdelot (c. 1480-c. 1530?), French composer

- Venice (according to Vasari), then Rome in 1510s
- Arrives in Florence, 1521 (probably dead by 1530)

Can we distinguish these genres in F164?

Genre (style height)

Text (all Italian unless noted)

Dates of genre

Motet (high, serious)

Latin, sacred; Psalms, prayers, bible, liturgy

1480 to 1520 (continues)

Frottola (middling; popular or serious)

Popular to Petrarch; fixed forms, many stanzas

1490 to 1520

Northern proto-villotta (low; popular)

Popular song texts and melodies

1490 to 1510

Villotta (low; popular)

Northern dialect, quotes popular song, often obscene

1510 to 1530

Madrigal, Pisano & S. Festa (high; serious)

Petrarch and high-style new poetry

1515-1525 (continues)

Can we distinguish these genres in F164?

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Text (all Italian unless noted)

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Latin, sacred; Psalms, prayers, bible, liturgy

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Madrigal, Pisano & S. Festa (high; serious)

Petrarch and high-style new poetry

1515-1525 (continues)

Motet by Josquin Desprez, *Missus est Gabriel angelus* (F164 no. 79, from the JRP)

Superius

Altus

Tenor

Bassus

Music score for four voices: Superius, Altus, Tenor, and Bassus. The music is in common time with a key signature of one flat. The Superius part starts with a dotted half note followed by eighth notes. The Altus part follows with eighth notes. The Tenor and Bassus parts enter with quarter notes. The music continues with various note values and rests, showing melodic lines and harmonic progression.

Imitation; wide ranges; variety of note values; few repeated notes, melismatic

Music score continuation for four voices: Superius, Altus, Tenor, and Bassus. The Superius part features a melodic line with grace notes and slurs. The Altus part provides harmonic support with sustained notes. The Tenor and Bassus parts provide the harmonic foundation with sustained notes and occasional melodic entries.

Motet by
Josquin
Desprez,
Missus est
Gabriel angelus
(no. 79)



xxviii

Sacrificiū Justitie' oblationes et holocausta' tunc imponet sujal-
tare tuon' vītulos'

īsus est

missus est

Gabri-

xxix

Angelus ad maria' uirginē nuptians ei

verbum' Dñe maria'

Gratia plae-

na' dñs tecum' Benedic tu' in mulieribus'

Cantus and
Bassus
partbooks
Florence, BNC,
Magl. XIX 164-
167

a

Che debb'io far? Che mi consigli, amore? (Instr.)

Che debb'io far? Che mi consigli, amore? (Instr.)

Che debb'io far? Che mi consigli, amore? (Instr.)

Frottola by Tromboncino,
Che debb'io far (F164, no. 36)

Ruffled homophony

Schematic repetition (**aab**)

Text fits in top voice only

Repeated notes in top voice

- re; Tempo è ben di morire; Et ho tardato più ch'io non vorrei.

- re; Et, volendo'l se-gui-re In-terrom-per con-ven quest'an-ni re-

1 a Ma-don-na è mor-ta, ed i; Per-chè mai veder

2 b

- re; Tempo è ben di morire; Et ho tardato più ch'io non vorrei.

- re; Et, volendo'l se-gui-re In-terrom-per con-ven quest'an-ni re-

1 a Ma-don-na è mor-ta, ed i; Per-chè mai veder

2 b

Frottola in small choirbook format, one opening Petrucci, *Frottola Libro Septimo*, Venice 1507

Bartolomeo Tromboncino, *Che debbio far* (ff. 13v-14r); canzona by Petrarch; second stanza below Bassus

B.T.

He debbi, far che mi cōf gli amore Tēpo e ben di morire Et ho tardato più chio nō vorrei Madōna e
mōta & ha feco il mio cof Et volé dol seguire Interrromper cōtue quelli anni rei Per che mai veder lei Di qua nō spero
e suspettar me mōta Doscia che ogni mōa gioia Per lo suo dipartire e in pusto e volta E ogni dolceza da mōa vita e tolta
Che debbio far che mi consigli amore

14

Cantico
Che debbio far che mi consigli amore
Amor tul senti ondio tecu mi doglio
Q uantel danno aspro & gracie
Et so che del mio mal ti pesa & delle
Ansí del nostro per chaduno scogho
Hauen rotto la nate
Er in un punto ne è scurato il sole
Q ual ingegno a parle
Porta agnughare il mio doglioso frato
Al orbo mondo ingratto
Gril cagon hui de douer planger meco
Che quel bel chera in te perduto hui feco

Pesenti, Villotta, *Quando lo pomo* (quotes “O traditora”); Florence 164, no. 32

Imitation and homorhythm; repeated notes; cites popular song in Tenor

CANTUS

ALTUS

TENOR

BASSUS

[Citaz.]

22

o dol - ce a

El cor mi stru - ge;

El cor mi stru - ge; o ca - - ro a - mo - - re,

o ca - - ro a - mo - - re, o dol - ce a

31

[Citaz.]

tra - di - to - ra, per - ché non mi vo - tu ben? o

tra - di - to - ra, per - ché non mi vo - tu ben? o

tra - di - to - ra, per - ché non mi vo - tu ben? o

tra - di - to - ra, per - ché non mi vo - tu ben? o

Petrucci Frottole XI (1514)
Antico Frottole II (1516 or 1520)
Florence 230, 337, and 2440
Venice 10653-6

Petrarca, no. 268, first stanza of canzone *Che debb'io far? che mi consigli, Amore?*

Set as both **Frottola** (with schematic repetition) and
Madrigal (without repetition)

Che debb'io far, che mi consigli, Amore?

a

What must I do? What do you counsel, Love?

Tempo è ben di morire

The time has truly come to die,

ed ò tardato piú ch' i' non vorrei:

and I have lingered longer than I wish.

Madonna è morta ed à seco il mio core,

a

My lady is dead, and my heart with her:

e volendol seguire

and if I wish to follow,

interromper conven quest' anni rei;

I must interrupt this cruel life,

perché mai veder lei

b

since I have no more hope
of seeing her here, and waiting galls me.

di qua non spero, e l' aspettar m' è noia:

Now all my joy

poscia ch' ogni mia gioia

has turned to weeping at her going,

per lo suo dipartire in pianto è volta,

all sweetness has been taken from my life.

ogni dolcezza de mia vita è tolta.

Sebastiano Festa, *O passi sparsi* (Petrarch), last line (4 times)

Found in 23 sources, until 1573. Used as the model for Masses by Lassus and Sermisy.

The musical score consists of four staves of music, each representing a different vocal part (Soprano, Alto, Tenor, Bass). The music is in common time, with a key signature of one sharp (F major). The vocal parts sing homorhythmically, with each staff having a different rhythmic pattern. The lyrics are written below each staff in both Italian and German. The score includes measure numbers 40 and 45. The lyrics describe a state of suffering and pain, with the final line being repeated four times.

Deh, re-sta-ti a ve- der qual è'l mio ma-le, Deh, re-sta-

Deh, re-sta-ti a ve- der qual è'l mio ma-le, Deh, re-sta-

Deh, re-sta-ti a ve- der qual è'l mio ma-le, Deh, re-sta-

Deh. re-sta-ti a ve- der qual è'l mio ma-le. Deh. re-sta-

45

-ti a ve- der qual è'l mio ma-le, Deh, re-sta-ti a ve- der

-ti a ve- der qual è'l mio ma-le, Deh, re-sta-ti a ve- der

-ti a ve- der qual è'l mio ma-le, Deh, re-sta-ti a ve- der

-ti a ve- der qual è'l mio ma-le, Deh, re-sta-ti a ve- der

*Deh, restate a veder
qual è'l mio male.*

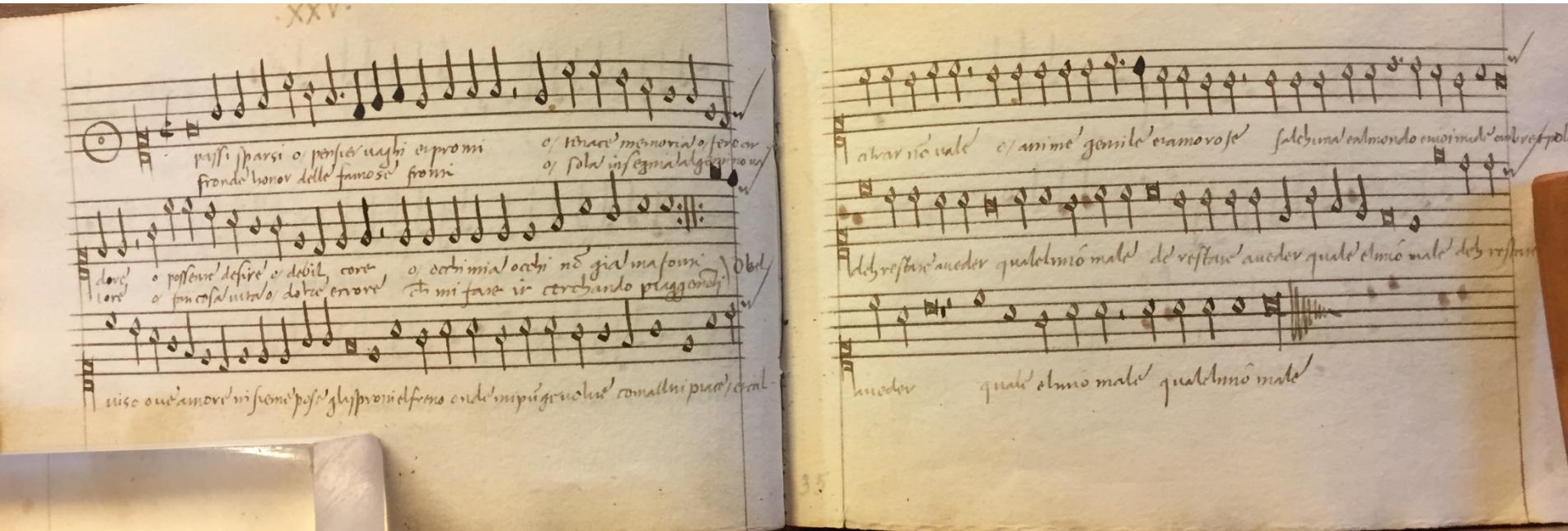
*Ah, stay and see how
great my suffering is.*

All homorhythm,
but also very
expressive

F164, no. 25

Madrigal by S.
Festa, *O passi
sparsi* (canzona
by Petrarca) in
the same small
Soprano and
Bass partbooks

Florence, BNC,
Magl. XIX 164-
167, no. 25.



amore d' giorno

Soprano part (left):

passi sparsi o pensier vaghi e promi
fronde honor delle famosi fronti
dove o possente desire o debil core
o fancosia nata o dolce errore
uider uider

Bass part (right):

o trarri' memoria o fer
o soli insegnial gemitu' e
obluiso ou' amore n'stene posse gli sproni el frono onde impinge' molte
come alli piu' eu' calitar n' uale' e anime' gentile e amo roso' salchuna' colmato cuioi mudi' combu' e polie' de' m'ntare' ueder quale' mudi'

34

Genre and musical style

Musical genres of vocal music are characterized by

- Text types
 - and
- Features of musical style, *including*
 - Form
 - Melody and text-setting
 - Texture
 - Counterpoint
 - Length