

MONTEVERDI

Lamento d'Arianna

Madrigalfassung aus dem 6. Madrigalbuch von 1614
für 5 (Sing-)Stimmen (SSATB) und Basso continuo

Madrigal version from the Sixth Book of Madrigals (1614)
for 5 parts (SSATB) and basso continuo

Herausgegeben von / Edited by

Hendrik Schulze

(Herausgeber des Notenteils / Editor of the Score)

Sara Elisa Stangalino

(Herausgeberin der Librettoedition / Editor of the Libretto)



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An extensive Introduction is accessible on the Bärenreiter website (BA11868D).

EINLEITUNG

Claudio Monteverdis *Arianna* wurde 1608 anlässlich der Hochzeit zwischen Francesco IV. Gonzaga und Margherita von Savoyen im herzoglichen Palast von Mantua aufgeführt. Für das Libretto verwendete der Poet Ottavio Rinuccini einen alten Mythos, die Geschichte von Ariadne, die von Theseus auf der Insel Naxos zurückgelassen wurde – eine der am häufigsten erzählten Sagen sowohl in der Antike als auch in der Neuzeit.

Die Aufführung der Oper in Mantua war offenbar ein großer Erfolg, der auch außerhalb des Herzogtums Interesse erweckte. Insbesondere das *Lamento* der verlassenen Ariadne in Episode V des Dramas scheint große Beachtung erfahren zu haben. Dies wird unter anderem durch die ungewöhnliche Vielzahl von Ausgaben und Abschriften belegt. So bearbeitete Monteverdi selbst die Reden der Arianna in die in Abschrift als fünfstimmiges Madrigal, das er als Teil seines sechsten Madrigalbuches 1614 veröffentlichte. Des Weiteren wurde eine modische Fassung 1613 ebenfalls als Teil eines Madrigalbuches von Monteverdi veröffentlicht. Im selben Jahr in Venedig erschien ein Abdruck der modischen Fassung, der im gleichen Jahr in Mantua von Monteverdi einen Nachdruck erhielt. Im selben Jahr wurde eine Madonna mit der Aufschrift „Madonna“ in der ersten Sammlung *Selva di madrigali* gedruckt. Hinzu kommen noch vier zeitgenössische Abschriften, die bis heute erhalten geblieben sind (zu den Quellen siehe den Critical Report S. 36). Der Ruf der Oper war überdies so gut, dass sie im Jahr 1641 in Venedig wieder aufgenommen wurde (allerdings ist von dieser Fassung die Musik nicht erhalten).

Bereits im Jahr 1610 scheint Monteverdi eine Bearbeitung des *Lamento* als fünfstimmiges Madrigal vorgenommen zu haben, das dann als erstes Werk in seinem sechsten Madrigalbuch (Venedig, 1614) erschien. Ob dieser kompositorischen Beschäftigung Monteverdis mit dem *Lamento* die Überlegung zugrunde lag, die Popularität der Mo-

nodiefassung verlegerisch auszunutzen, erscheint dabei eher fragwürdig. Zum einen liegen keine Belege dafür vor, dass sich gerade das *Lamento* zu diesem Zeitpunkt – zwei Jahre nach der Erstausführung der Oper *Arianna* – einer besonderen Aufmerksamkeit erfreute. Bekannt ist nur die Verbreitung des Librettos in dieser Zeit, nicht die der Musik. Die erhaltenen Librettofassungen geben jeweils das Drama in seiner Gesamtheit wieder und heben das *Lamento* in keiner Weise hervor. Zum anderen zeigt sich in Monteverdis Madrigalbearbeitung eine tiefgehende Beschäftigung mit den literarischen Aspekten des Textes und der bereits vorhandenen modischen Vertonung. Wie bereits erwähnt, spielt Rinuccinis Text für das *Lamento* mit den literarischen Gattungskonventionen, indem er epische Modelle dramatisiert, gegenüberstellt und aus dem Spiel mit den jeweiligen Gattungskonventionen heraus eine Bedeutungsvielfalt schafft. Diese Vielseitigkeit muss eine zweite, über die Darstellung der natürlichen Affekte Ariannes hinausgehende, Ebene des Interesses bieten. Das Monteverdis Madrigalbearbeitung ein genuin literarisches Interesse zugrunde liegen könnte, legen auch die anderen Madrigale des sechsten Madrigalbuches nahe, die sich textlich und musikalisch ebenso damit beschäftigen, den Grenzraum zwischen Drama, Epik und Lyrik auszuloten.³ So findet sich Rinuccinis Text in dieser Sammlung neben klassischen lyrischen Texten von Francesco Petrarca („Zefiro torna“ und „Ohimè il bel viso“), moderner Lyrik von Giambattista Marino („Addio, Florida bella“ und „Batto, qui pianse Ergasto“) sowie dem Trauergedichtzyklus „Lagrima d'amante al sepolcro dell'amata“ auf einen Text von Scipione Agnelli. Letzterer entstand im Auftrag des Herzogs von Mantua anlässlich des Todes der erst achtzehnjährigen Sängerin Caterina Martinelli, die ursprünglich für die Rolle der Arianna vorgesehen war. Diesen Texten werden in der Sammlung weitere Gattungsgrenzen sprengende Werke gegenübergestellt, wie etwa „Presso un fiume tranquillo“, ebenfalls auf einen Text von Marino, den Monteverdi als siebenstimmigen „Dialogo“ ausführt.

1 Siehe Bärenreiter-Ausgabe BA08796.

2 Ebenda.

3 Wir haben Tim Carter zu danken, der in einem persönlichen Gespräch auf diesen Aspekt hingewiesen hat.

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INTRODUCTION

Claudio Monteverdi's *Arianna* was first performed in 1608 at the ducal palace of Mantua on the occasion of the wedding between Francesco IV Gonzaga and Margherita of Savoy. For the libretto, the poet Ottavio Rinuccini had used an ancient myth, the story of Ariadne, left behind by Theseus on the island of Naxos; one of the most popular legends in both ancient and modern times.

The performance of the opera in Mantua was apparently a great success, attracting interest from outside the duchy as well. In particular, the lament of the abandoned Ariadne in Episode V of the drama seems to have received much attention. This is evidenced by the unusual number of editions and manuscript copies, among other things. Monteverdi himself arranged Ariadne's speeches as a five-part madrigal, which he published as part of his sixth book of madrigals in 1614.¹ Furthermore, a monodic version² was published in Venice, presumably with the composer's approval. The monodic version of the *Lamento* by Monteverdi, he published in 1614. Finally, Monteverdi's *Lamento* was a sacred *contralto* in the name "Pianto di Ariadne" in the collection *Selezione morale e spirituale* in 1640. In addition, several manuscript copies have been found (see Critical Report p. 36). Monteverdi's popularity of the opera was so high that it was performed in Venice in 1641 (although the music from this version has not survived).

As early as 1610, Monteverdi appears to have adapted the *Lamento* as a five-part madrigal, which then was published as the first piece in his sixth book of madrigals (Venice, 1614). It seems rather questionable whether Monteverdi's compositorial preoccupation with the *Lamento* was based on the idea of commercially benefitting from the popularity of the monodic version. On the one hand, we have no evidence that, at this point in time, two years after the premiere of the opera *Arianna*, the *Lamento* was enjoying particularly widespread attention. For this period, there only is evidence

of the distribution of the libretto, not the music. All of the surviving libretto versions contain the drama in its entirety, without giving any special emphasis on the lament. On the other hand, Monteverdi's adaptation as a madrigal shows a deep preoccupation with the literary aspects of the text and also of the existing monodic setting. As discussed above, Rinuccini's text for the *Lamento* plays with literary genre conventions, juxtaposing epic models with dramatic ones. By playing with the respective genre conventions, Rinuccini creates a variety of meanings which provide an additional level of interest, beyond the representation of Ariadne's own individual natural affectivity. Additionally, Monteverdi's genuine literary interest as a motivation to adapt the *Lamento* as a madrigal is indicated by the fact that the other madrigals in the sixth book of madrigals also explore both textually and musically the genre borders between drama, epic and lyric. In this collection, Rinuccini's text is related to the classic lyric texts of Petrarch ("Pietosa forma" and "Ohimè il bel viso"), the modern poetry of Giambattista Marino ("Audio, Florida bella" and "Babbo, qui piange Ergasto") as well as "Lagrima d'amante al sepolcro dell'amata", a cycle of mourning poems based on a text by Scipione Agnelli and commissioned by the Duke of Mantua on the occasion of the death of the eighteen-year-old singer Caterina Martinelli, who had originally been cast for the role of Arianna. In the collection, these texts are juxtaposed with other works that break genre boundaries, such as "Presso un fiume tranquillo", also based on a text by Marino, which Monteverdi sets as a seven-part "dialogo".

Curiously, the last section of the *Lamento* is missing from the madrigal version. Instead of ending with the final formula "Così va chi tropp'ama e troppo crede", the madrigal ends earlier with Ariadne's words to the absent Theseus, in which she first curses him and then asks for forgiveness. The madrigal therefore lacks a generally applicable moral that still had been present in the opera (even if there the moral message of the *Lamento* is

1 See Bärenreiter edition BA08796.

2 Ibid.

3 We are grateful to Tim Carter, who has shared this thought with us in a private conversation.

called into question by the following scenes). As a result, the text set to music in the madrigal loses some of its epic character and instead highlights the aspect of Ariadne's character speech with its highly individual perspective. The dramatic setting of the opera thus contains more elements from other literary genres than the non-dramatic setting of the madrigal. By heightening the question of genre, Monteverdi draws additional attention to the literary discourse in which the *Lamento* is embedded.

In view of the sources, one could speculate as to whether interest in the monodic version of the *Lamento d'Arianna* developed due to the publication of Monteverdi's madrigal version. Only a few people will have attended the original performance of *Arianna* in 1608, and judging from extant publication efforts with several libretto prints that appeared in the same year 1608, this production seems to have garnered an interest in the theatre more than in the music. All extant sources for the music of the monodic version, however, seem to date from a later point in time than the publication of the madrigal. We might therefore assume

that the monodic version was not widely available and that the madrigal version was the first to be printed in the *Lamento* in its original form. It is thus not clear whether the madrigal version was more widely available than any other performance version. However, this assumption is based on the fact that the madrigal version of the *Lamento* is the only version of the *Lamento* that has been published in the melodic and harmonic form, but it does not mention the libretto. The composer uses the madrigal version for both the original vocal part and the continuo part. In the madrigal version the latter often is imitatively anticipated in tenor and alto. The already highly affective expression of certain words in the opera is further heightened by the addition of dissonances in the five-part setting, as well as by small chromatic changes in the original melody. Although these are stylistic elements that were typical of the madrigal genre at the beginning of the seventeenth century, they help to create an additional lyrical

level of reflection in conjunction with Rinuccini's epic and dramatic text.

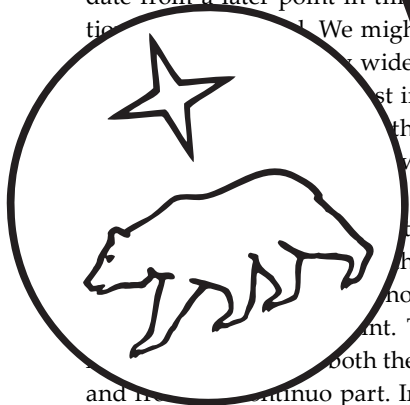
In terms of its performance practice, the madrigal lends itself to accompaniment by a rather sparsely scored continuo (lute, theorbo or harpsichord). In Monteverdi's period, such a piece would have been performed with a single singer to each vocal part. If, for a performance today, there are several singers to a part, the continuo would have to be adapted accordingly in terms of scoring and timbre.

The madrigal version is preserved in three prints, two of which were published by Ricciardo Amadino in Venice. The first printing of the *Sesto libro de madrigali* from 1614 was followed by a reprint in 1615. This second edition differs significantly from the first, as the musical text was newly typeset to a great extent. Musical considerations, however, seem to have played at best a minor role in the decision to undertake this labor-intensive reissue, since few errors in the musical text were corrected (at least as far as the *Lamento* is concerned) – on the contrary, the 1615 edition contains more musical errors than the first edition. On the other hand, it is noticeable that the 1615 edition is much more carefully crafted in its graphical appearance. It is thus possible that the publisher used a new edition, which was perhaps necessary anyway, as an opportunity to improve the layout.

A third printing, published in 1620 by the Venetian publisher Bartolomeo Magni, seems to be pirated from the 1614 Ricciardo Amadino edition. It does not add any further information concerning the mistakes of the first print.

The edition of the madrigal version is based on the first edition of the print of Claudio Monteverdi's *Sesto libro de madrigali*, published by Ricciardo Amadino in Venice in 1614, since this is the first edition and contains fewer errors than the second edition from the following year. Variations between the 1614, the 1615, and the 1620 editions are recorded in the Critical Report.

Sara Elisa Stangalino,
Hendrik Schulze



Lamento d'Arianna

(Madrigale)

Venezia 1614

Prima parte

Canto

La - scia - te-mi mo - ri - re, la - scia-te - mi

Quinto

La - scia - te-mi mo - ri - re, la-scia-te-

Alto

La - scia-te mi, la-scia-te-

Tenore

La - scia-te mi, la-

Basso

scia - te-mi mo - ri - re, la-scia-te mi

horire

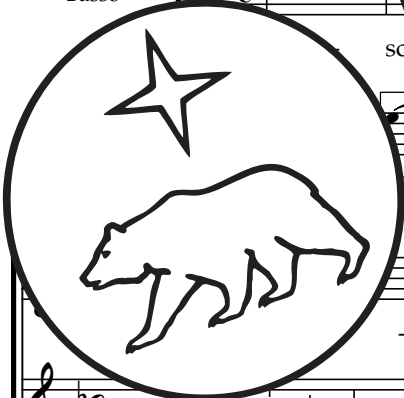
- mi mo - ri - re.

- mi mo - ri - re; e chi vo-le - te voi che

-scia-te - mi mo - ri - re; e chi vo - le - te voi che

mo - ri - re; e chi vo-le - te voi che mi

b # # b



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-le - te voi che mi con - for - te in co-sì du - ra
 -le - te voi che mi con - for - te in co-sì du - - ra
 -le - te voi che mi con - for - te in co-sì du - ra
 - voi che mi con - for - te in co-sì du - ra
 -le - te voi che mi con - for - te in co-sì du - ra
 - sì gran mar - ti - - re?
 sor - te, in co - sì gran mar - ti - - re?
 sor - te, in co - sì gran mar - ti - - re?
 sor - te, in co - sì gran mar - ti - - re?
 sor - - te, in co - sì gran mar - ti - - re?
 sor - - te, in co - sì gran mar - ti - - re?



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La - scia - - te - mi mo - ri - re, la -

La - scia - - te - mi mo - ri - re,

La - scia - te - mi,

La - scia - te -

La - - scia - te - mi mo - ri - re, la -

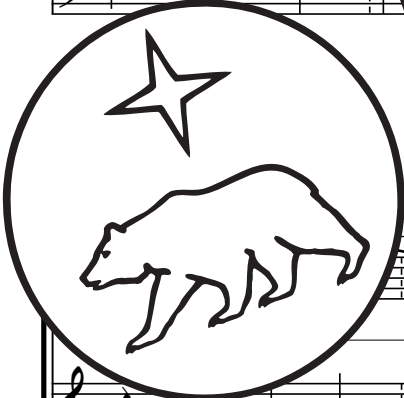
mo - ri - - - - re.

la - scia - te - mi mo - ri - - - - re.

la - scia - te - mi mo - ri - - - - re.

- mi, la - scia - te - mi mo - ri - - - re.

- scia - te - mi mo - - - - ri - - - - re.



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35 Seconda parte

O Te - seo, o Te-seo

O Te-seo mi -

O Te - seo, o Te-seo mi - - - -

O Te - seo, o Te-seo mi - o,

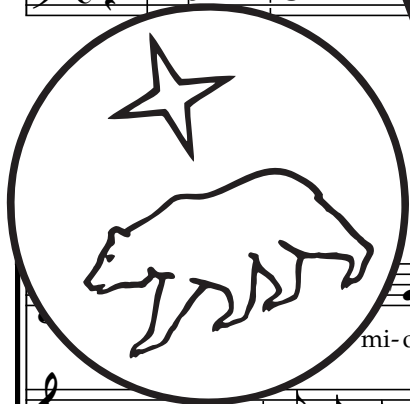
O Te - seo, Te-seo mi - - -

mi-o, sì, sì che mio ti vo' dir, che mio pur se -

- o, Te-seo mi-o, sì, sì che mio ti vo' dir, che mio pur se -

- o, Te-seo mi-o, sì, sì che mio ti vo' dir, che mio pur se -

- o,



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ahi cru-do, a-gl'oc - chi mie - - i. Vol - gi-ti, Te -

a - gl'oc-chi mie - - - i.

cru - do, a-gl'oc - chi mie - - i. Vol - gi-ti, Te -

cru - do, a-gl'oc-chi mie - - i. Vol - gi-ti, Te - -

cru - do, a-gl'oc - chi mie - - i. Vol - gi-ti, Te - -

vol - gi-ti, Te - seo, —

Vol - gi-ti, Te - seo,

-seo mi - o, vol - gi-ti, Te - - - - seo,

-seo mi - o, vol - gi-ti, Te - seo, o

-seo mi - o, vol - gi-ti, Te - - - seo, —



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66

o di - o! Vol-

o di - o! Vol - gi-ti in - die - - tro a ri-mi-rar co - le - i,

o di - o!

di - - - o! Vol-gi-ti in-die-tro a ri-mi - rar co le - i,

o di - o! Vol-gi-ti in-die-tro a ri-mi - rar co-le i,

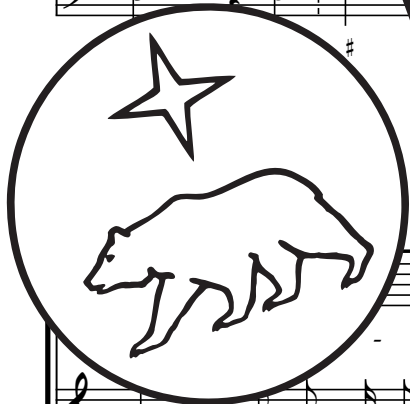
- - - tro a ri - mi - rar co - le - - i che la -

vol - gi-ti in-die-tro a ri - mi - rar co - le - - - i

Vol - gi-ti in - die - tro a ri - mi - rar co - le - - i che la -

vol - gi-ti in-die-tro a ri - mi - rar co - le - i che la - scia - to ha per

vol - gi-ti in-die-tro a ri - mi - rar co - le - - i che la - scia - to ha per



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-scia - to ha per te la pa-tria e 'l re - gno, e 'n que-st'a - re - ne an-co - ra,

che la -

-scia - to ha per te la pa-tria e 'l re - gno, e 'n que-st'a - re - ne an-co - ra,

te la pa-tria e 'l re - gno, e 'n que-st'a - re - ne an-co - ra,

te la pa - tria e 'l re - gno, ci - bo di

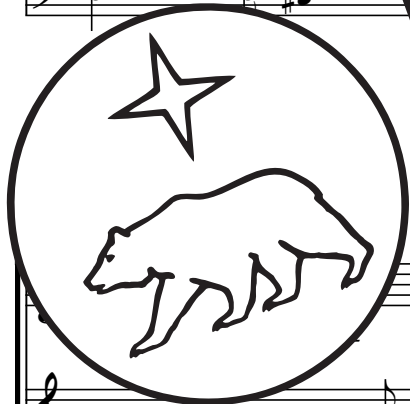
ne an - co - ra, ci - bo di fe - re di - spie -

-scia - to ha per te la pa-tria e 'l re - gno, e 'n que-st'a - re - ne an-co - ra,

e 'n que-st'a -

ci - bo di fe - re di - spie - ta - te, e 'n que-st'a -

fe - re di - spie - ta - - te e cru - de, e 'n que-st'a - re - ne an-co - ra,



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Te - seo, o Te-seo mi - o,

O Te-seo mi - - o,

Te - seo, o Te-seo mi - - - - o, se tu sa -

Te - seo, o Te-seo mi - o,

Te - seo, o Te-seo mi - - - o,

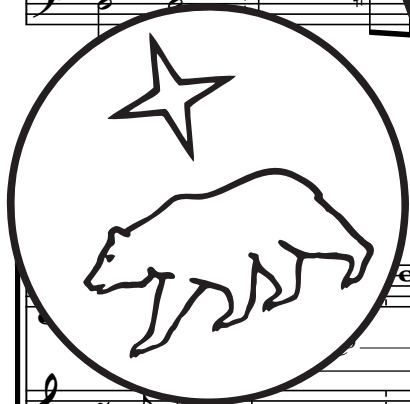
di - o! se tu sa-pes -

se tu sa - pes - - - si, o di - o! se tu sa - pes - si, ohi -

- pes - - - si, o di - o! se tu sa -

se tu sa-pes-si, o di - o! se tu sa -

se tu sa - pes - si, o di - o!



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98

-si, ohi - mè, co - me s'af-fan - na la po - ve - ra A-ri - an - na, for -

- mè, co - me s'af-fan - na la po - ve - ra A-ri - an - na, for -

- pes-si, ohi - mè,

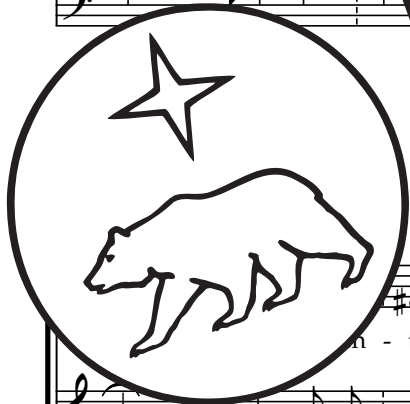
- pes-si, ohi - mè, co - me s'af-fan - na la po - ve - ra A-ri - an - na!

an - ti - to ri-vol-ge-re - sti an - cor la pro - ra al

- se, for - se pen - ti - to ri-vol-ge-re - sti an - cor la pro - ra al

- se, for - se pen - ti - to ri-vol-ge - re - - sti an - cor la pro - ra al

b b b b



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li - - - to. Ma con l'au - re se - re-ne tu te ne

li - - - to. Ma con l'au - re se - re-ne tu te ne

li - - - to. Ma con l'au - re se-re-ne tu

Ma con l'au - re se - re-ne tu te ne vai, te ne

Ma con l'au - re se - re-ne tu te ne

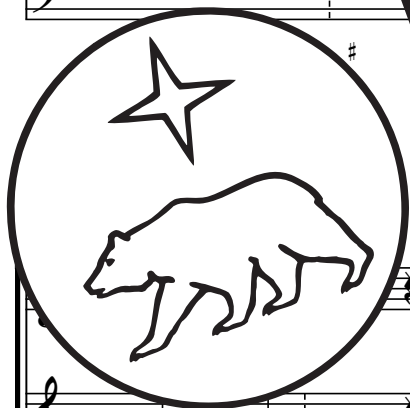
ed i - o qui pian - go. A te pre-

vai fe - li - ce, ed i - o qui pian - go. A te pre-

te ne vai fe-li - ce, ed i - o qui pian - go. A te pre-

vai fe - li - ce, ed i - o qui pian - go. A te pre-pa-ra A-te-ne

vai fe-li - ce. A te pre-



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vec-chio pa-ren-te strin - ge-ran lie - to,

vec-chio pa-ren - te stringe-ran lie - to, ed i - o — più non ve - dròv-vi, ed

vec-chio pa-ren - te stringe-ran lie - to, ed i - o più non ve - dròv-vi, ed i -

vec-chio pa-ren - te stringe-ran lie - to, ed i - o più non ve - dròv-vi, ed

vec-chio pa-ren - te stringe-ran lie - to,

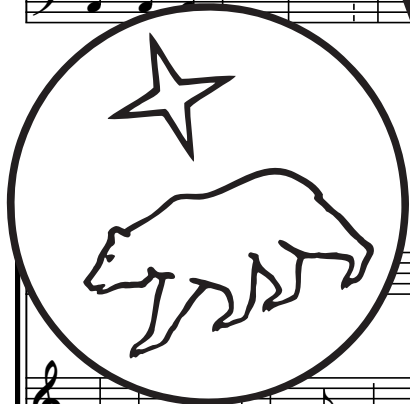
ed

i - o più non ve-dròv - vi, o ma - dre, o — pa-dre mi - o, ed

- o più non ve-dròv-vi, o ma - dre, o — pa - dre mi - o, ed

i - o più non ve - dròv - vi, o ma - - dre, o pa - dre mi - o, ed

ed



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i - o più non ve-dròv - vi, o ma - dre, o — pa-dre mi - o.

i - o più non ve-dròv-vi, o ma - dre, o — pa - dre mi - o.

i - o più non ve-dròv - vi, o — ma - dre, o pa-dre mi - o.

i - o più non ve - dròv - vi, o ma - dre, o pa - dre mi - o.

i - o più non ve - dròv - vi, o ma - dre, o pa - dre mi - o.



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do - ve è la fe - de che tan - to mi giu - ra -

Do - ve, do - ve è la fe - de che tan - to mi giu - ra - vi, che

Do - ve, do - ve è la fe - de che tan - to mi giu - ra -

Do - ve, do - ve è la fe - de che

Do - ve, do - ve è la fe - de che tan - to mi giu - ra -

b b b b b

Dove, dove è la fede

146

vi? Co-sì ne l'al - ta se - de tu mi ri-

tan-to mi giu-ra - vi? Co-sì ne l'al - ta se - de tu mi ri-

vi? Co-sì ne l'al - ta se - de tu mi ri-

tan-to mi giu-ra - vi? Co - sì, co - sì ne l'al - ta se - de

vi? Co-sì ne l'al - ta se - de tu mi ri-

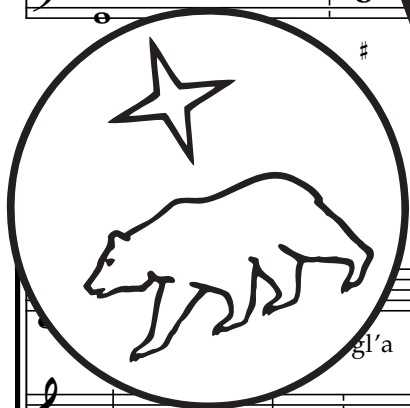
gl'a - - - vi? Son que-ste le co -

-pon de - gl'a - - - vi? Son que-ste le co -

-pon de - gl'a - - - vi? Son que-ste le co -

tu mi ri - pon de - gl'a - vi? Son que-ste le co - ro - ne

-pon de - - gl'a - - - vi? Son que-ste le co -



Bärenreiter
Leseprobe
Sample page

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161

fe - ra che mi strac - ci e mi di - vo - ri? la - sciar - - mi in ab - ban -

la - sciar - - mi in ab - ban - do - no a fe - ra che mi strac - ci e mi di -

a fe - - ra che mi strac - ci e mi di -

- ra che mi strac - ci e mi di - vo - ri?

-no a fe - - ra che mi strac - ci e

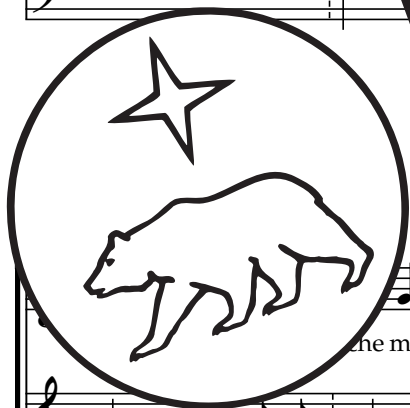
che mi strac - ci e mi di - vo - ri? Ah Te - seo, ah -

- vo - ri? che mi strac - - ci e mi di - vo - ri? Ah Te - seo

- vo - ri? Ah Te - seo

a fe - ra che mi strac - ci e mi di - vo - ri? Ah Te - seo

mi di - - vo - - ri? Ah Te - seo



Bärenreiter
Leseprobe
Sample page

171

Te-seo mi - o,

mi - o, la-sce - rai tu mo - ri - re in-van pian -

mi - o, la - sce - rai tu mo - ri - re in-van pian-

mi - o, la - sce - rai tu mo - ri - re in-van pian-

mi - o,



Bärenreiter
Leseprobe
Sample page

-gen-do, in-van gri - dan - do a - i - ta, la mi-se-ra A-ri - an - na ch'a te

-gen-do, in-van gri - dan - do a - i - ta, la mi-se-ra A-ri - an - na ch'a te

-gen-do, in-van gri - dan - do a - i - ta, la mi - se - ra A - ri - an - na ch'a

♭ ♭ # # # # # #

180

la-sce-

fi - dòs-si e ti diè glo-ria e vi - ta? la - sce - rai

fi - dòs-si e ti diè glo-ria e vi - ta? la - sce - rai

te fi-dòs-si e ti diè glo - ria e vi - ta? la - sce - rai

re, in-van pian - gen - do, in-van gri - dan - do a-

tu mo - ri - re, in-van pian - gen - do, in-van gri-dan - do a-

tu mo - ri - re, in-van pian - gen - do, in-van gri-dan - do a-

tu mo - ri - re, in-van pian-gen - do, in-van gri-dan - do a - i -

tu mo - ri - re, in-van pian - gen - do, in-van gri-dan - do a -

b b # #



Bärenreiter
Leseprobe
Sample page

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197 Quarta ed ultima parte

Ahi, _____ che non pur ri - spon-de; ahi, che più

Ahi, che non pur ri - spon-de; ahi, _____ che più d'a-sp'è sor - d'a'

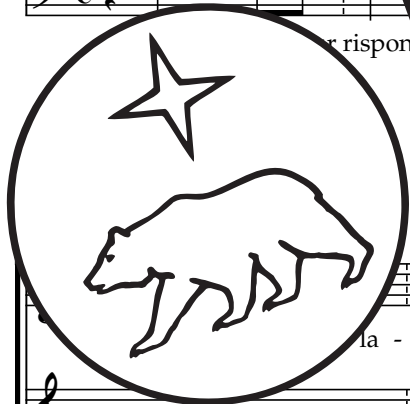
Ahi, che non pur ri - spon-de; ahi, _____ che più d'a-sp'è sor - d'a'

risponde

la - men - ti. O nem-bi, o tur-bi, o ven-ti, som-mer-ge - te - lo

miei la - men - ti. O nem-bi, o tur-bi, o ven-ti, som-mer-ge - te - lo

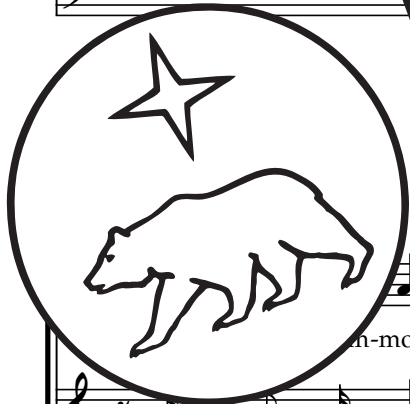
miei la - men - ti. O nem-bi, o tur-bi, o ven-ti, som-mer-ge - te - lo



Bärenreiter
Leseprobe
Sample page

204

voi den - tr'a quel - l'on - de. Cor - re - te, or - che e ba - le - ne,
 voi den - tr'a quel - l'on - de. Cor - re - - - te, or - che e ba - le - ne,
 voi den - tr'a quel - l'on - de. Cor - re - te, or - che e ba - le - ne,



Bärenreiter
Leseprobe
Sample page

im-mon - de em-pie-te le vo - ra - gi-ni pro-fon - de. Ahi, —
 e de le mem-bra im-mon - de em-pie-te le vo - ra - gi-ni pro-fon - de. Ahi, che non
 Ahi, che non
 e de le mem-bra im-mon - de em-pie-te le vo - ra - gi-ni pro-fon - de. Ahi, che non
 Ahi, che non

#

210

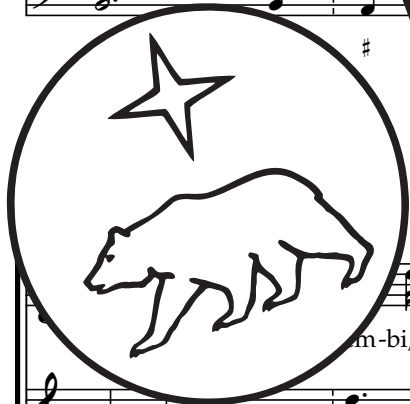
— che non pur ri - spon-de; ahi, che più d'a-sp'è sor - d'a' miei la -

pur ri - spon-de; ahi, — che più d'a-sp'è sor - d'a' miei la -

pur ri - spon-de; ahi, — che più d'a-sp'è sor - d'a' miei la -

pur ri - spon-de; ahi, — che più d'a-sp'è sor - d'a' miei la -

pur ri - spon-de; ahi, — che più d'a-sp'è sor - d'a' miei la -



Bärenreiter
Leseprobe
Sample page

m-bi, o tur - bi, o ven-ti, som-mer-ge - te-lo voi den - tro a quel-

-men - ti. O nem-bi, o tur - bi, o ven-ti, som-mer-ge - te-lo voi den - tro a quel-

-men - ti. O nem-bi, o tur - bi, o ven-ti, som-mer-ge - te-lo voi den - tro a quel -

-men - ti. O nem-bi, o tur - bi, o ven-ti, som-mer-ge - te-lo voi den - tro a quel-

-men - ti. O nem-bi, o tur - bi, o ven-ti, som-mer-ge - te-lo voi den - tro a quel-

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224

ahi, che va - neg - gio? Mi - se - ra, ohi - mè, _____

ahi, che va - neg - gio? Mi - se - ra, ohi - mè, che chieg -

ahi, che va - neg - gio? Mi - se - ra,

-neg - gio? Ohi - mè, ohi -

ahi, che va - neg - gio? Mi - se - ra, ohi mè, che

O Te - seo,

- gio? O Te - seo, o _____

ohi - mè, che chieg - gio? O Te - seo, o Te-seo mi - -

- mè, che chieg - gio? O Te - seo, o Te-seo mi - - o,

chieg - - - gio? O Te - seo, o Te-seo



Bärenreiter
Leseprobe
Sample page

233

o Te-seo mi - o, non son, non son quel-l'i -

Te-seo mi - - o!

o, non son, non son, non son quel - l'i -

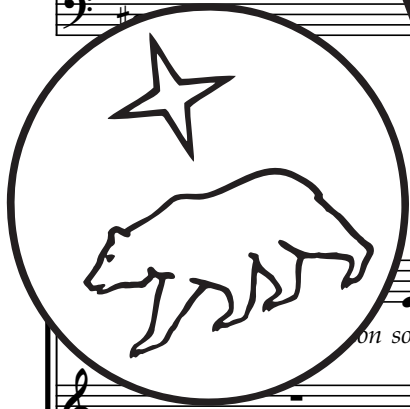
non son, non son quel-l'i -

mi - - o

on son quel - l'i - o che i fe - - ri det - ti sciol - se: par -

- o, non son quel - l'i - o che i fe - - ri det - ti sciol - se:

- o, non son quel-l'i - o che i fe - - ri det - ti sciol - se:



Bärenreiter
Leseprobe
Sample page

241

-lò l'af - fan - no mi - o, par - lò il do - lo - re,
 par - lò l'af - fan - no mi - o, par - lò il do - lo - re, par-lò la lin - gua
 par - lò l'af - fan - no mi - o, par - lò il do-lo re, par-lò lin - gua
 par-lò la lin - gua sì, ma non già il co - re.
 sì, ma non già il co-re, ma non già il co - re.
 sì, ma non già il co - re. Non son,
 non



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258

-lò il do - lo - re, par-lò la lin - gua sì, par-lò la lin - gua

-lò il do - lo - re, par-lò la lin - gua sì,

-lò il do - lo - re, par-lò la lin - gua sì,

-lò il do - lo - re, par-lò la lin - gua sì,

-lò il do-lo - re, par-lò la lin - gua sì ta non già 'l

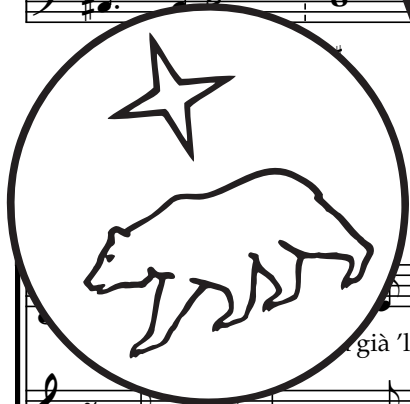
già 'l co - - - re.

par-lò la lin - gua sì, ma non già 'l co - - - re.

par-lò la lin - gua sì, ma non già 'l co - - - re.

par-lò la lin - gua sì, ma non già 'l co - - - re.

co - - - re.



Bärenreiter
Leseprobe
Sample page

LIBRETTO¹

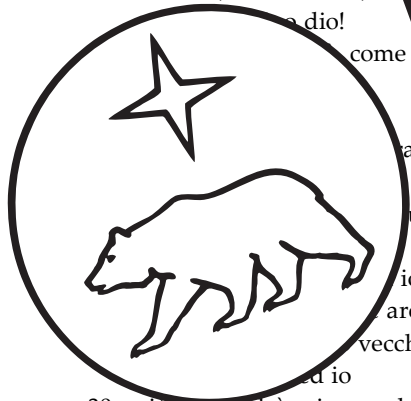
Lamento d'Arianna

Lasciatemi morire,
lasciatemi morire;
e che volete voi che mi conforte
in così dura sorte,
5 in così gran martire?
Lasciatemi morire.

*

O Teseo, o Teseo mio,
sì che mio ti vo' dir, che mio pur sei,
benché t'involi, ahi crudo! agl'occhi miei.
10 Volgiti, Teseo mio,
volgiti, Teseo, o dio!
Volgiti indietro a rimirar colei
che lasciato ha per te la patria e il regno,
e in queste arene ancora,
15 cibo di fere dispietate e crude,
lascierà l'ossa ignude.

O Teseo, o Teseo mio,
O Teseo, o Teseo, o dio!



come s'affanna
a al l
ui pianto.
io rimango
arene.
vecchio parente
d io
30 piu non vedròvvi, o madre, o padre mio.

*

Dove, dove è la fede
che tanto mi giuravi?
Così ne l'alta sede
tu mi ripon degl'avi?

Lasst mich sterben,
lasst mich sterben;
und was, denkt ihr, vermag mich zu trösten
in solch harten Schicksal,
in solch großer Qual?
Lasst mich sterben.

*

O Theseus, mein Theseus,
ja, ich will „mein“ sagen, denn du bist ja mein,
auch wenn du, Grausamer, vor meinen Augen fliehst.
Kehr um, mein Theseus,
kehr um, Theseus, bei Gott!
Kehr um, um diejenige zu sehen,
die nur dich Heimat und Reich zurückgelassen hat,
und die auch an diesen Ufern
als Speise mitleidslos an grausamer Tiere
ihre bloßen Knochen verliert wird.

O Theseus, mein Theseus,

Wenn du wüsstest, o Gott,
wenn du wüsstest, oweh, wie sehr verweilt ist
die arme Ariadne,
vielleicht, vielleicht noch
wendetest du den Blick zurück zum Ufer.
Aber mit mild'rer Brise
ziehst du glücklich hin, und ich weine hier.

Dir bereitet Athen
froh festlichen Empfang, und ich werde
zur Speise den Bestien am einsamen Strand.
Deine beiden alten Eltern
werden dich froh umarmen, und ich
werde euch nie wieder sehen, o meine Mutter, o Vater.

*

Wo, wo ist die Treue,
die du mir so sehr geschworen hast?
So setzest du mich auf den Thron
der Vorfahren?

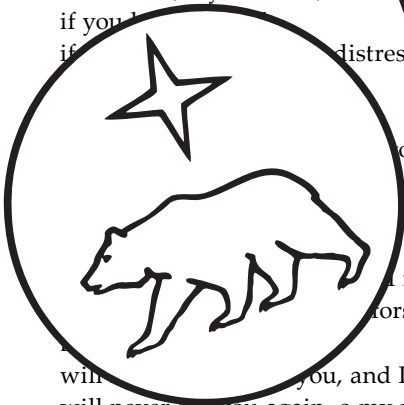
1 Da es sich bei dem Madrigal im Wesentlichen um eine Literaturvertonung handelt, ist hier der literarische Text Rinuccinis auf der Basis des Librettos (Mantua: Heredi di Francesco Osanna, 1608) wiedergegeben. Er unterscheidet sich von der Fassung der Textunterlegung des Madrigals nur in kleineren Details. Auf die Wiedergabe des Textes unter den individuellen Stimmen des Madrigals wurde verzichtet, weil hier einzelne Textteile auf unregelmäßige Weise wiederholt bzw. ausgelassen werden, was zu einem überladenen und verwirrenden Gesamttext geführt hätte. / Since the Madrigal is essentially a piece of literature set in music, we present here the literary text based on Rinuccini's libretto (Mantua: Heredi di Francesco Osanna, 1608). This version differs from that in the madrigal version only in minor details. We purposefully did not include the text versions underlaid in the individual parts of the madrigal, as these repeat or omit various passages of the original text in irregular fashion, which would have led to a convoluted and confusing overall text.

* Der Asterisk bezeichnet die Worte des Chores, die hier nicht wiedergegeben werden. / The asterisk indicates the choral sections which are not transcribed here.

Let me die,
let me die;
and what do you want to comfort me
in such harsh fate,
in such great suffering?
Let me die.
*

O Theseus, my Theseus,
yes, I still want to call you "mine", as you are mine,
even though you flee, cruel one, from my eyes.
Turn around, my Theseus,
turn around, Theseus, by God,
turn around to see her
who for you has left behind home and kingdom,
and who on these shores,
as food for merciless and cruel beasts
will lose her bare bones.

O Theseus, my Theseus,
if you
if
distressed was
to sho
ere we
remain
forsaken shore.



will
you, and I
will never see you again, o my mother and father.
*

Where, where is the faith
that you pledged so much to me?
Thusly you seat me
on the throne of the ancestors?

Bärenreiter
Leseprobe
Sample page

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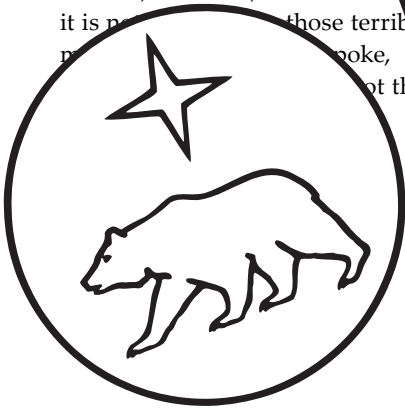
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Ah, that he does not even respond;
ah, that even more than an adder he is deaf to my grief.
O clouds, o currents, o winds,
submerge him in those waves.
Come, orcas and whales,
and with unclean limbs
fill your deep orifices.
What am I saying, ah, what am I raving?
Miserable one, o woe, what am I requesting?
O Theseus, my Theseus,
it is not, it is not I,
it is not I, those terrible words:
no, I spoke,
not the heart.



ds,
es.

am I raving?
an I requesting?

terrible words:
ke,
ot the heart.

**Bärenreiter
Leseprobe
Sample page**

CRITICAL REPORT

SOURCES

1614 Print (VE1614)

IL SESTO LIBRO | DE MADRIGALI | A CINQUE
VOCI, | con vno Dialogo a Sette, | Con il suo
Basso continuo per poterli con- | certare nel Claua-
cembano, & altri | Stromenti. | DI CLAUDIO
MONTEVERDE | *Maestro di Cappella della Sereniss.*
Sig. | di Venetia in S. Marco. | Nuouamente com-
posti, & dati in luce. | CON PRIVILEGIO. | In
Venetia appresso Ricciardo Amadino, | MDVXIV.

First edition, 8° portrait format. Contains part books for Canto, Alto, Tenore, Basso, Quinto, and Basso continuo per concertare (sometimes called “Partitura”). None of these contain a dedication or preface. “Lamento d’Arianna” is the first piece of the collection. It appears on pages 1–4 (erroneously numbered as page 9 in the source) of the Canto part book, pages 1–4 of the Alto part book, pages 1–4 of the Tenore part book, pages 1–4 of the Basso part book, and pages 1–5 of the Quinto part book and pages 1–5 of the Basso continuo part book (the unusual pagination of this part book in **VE1614** has also not been corrected). The Basso continuo part book is in two volumes (the first volume appears on verso and recto sides).

Exemplar used for the edition: I-Bc, AA.407. Other extant exemplars: I-Gf, Fondo Remondini.

1615 Print (VE1615)

IL SESTO LIBRO | DE MADRIGALI | A CINQUE
VOCI, | con vno Dialogo a Sette, | Con il suo
Basso continuo per poterli con- | certare nel Claua-
cembano, & | altri Stromenti. | DI CLAUDIO MON-
TEVERDE | *Maestro di Cappella della Sereniss.* |
REPUBLICA. | Di nuouo Corretti, & Ristampati. |
CON PRIVILEGIO. | In Venetia, M. DC. XV. Ap-
presso Ricciardo Amadino.

Completely reset edition in 8° portrait format of **VE1614**, containing the same pieces in the same order and in the same number of part books. None of these contain a dedication or preface, but the collection is concluded by an anonymous sonnet praising Monteverdi’s talent as a composer.

The illuminated initials at the beginning of each part of the Lamento have been changed and page breaks have been distributed more evenly. The Lamento appears on 1–6 (the error to give this page as page 9 has not been corrected) of the Canto part book; pages 1–5 of the Alto part book, pages 1–5 of the Tenore part book, pages 1–4 of the Basso part book, pages 1–5 of the Quinto part book, and pages 1–5 of the Basso continuo part book (the unusual pagination of this part book in **VE1614** has also not been corrected).

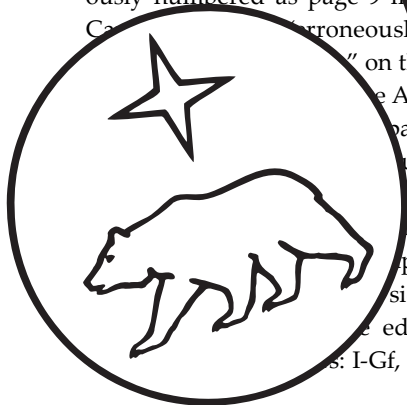
Exemplar used for the edition: I-Bc, BB.1. Other extant exemplars: I-Bc, BB.1.

1620 Print (VE1620)

DEL SIGNOR | CLAUDIO | MONTEVERDE |
MAESTRO DI CAPPELLA | Della Serenissima
Republica di Venetia. | IL SESTO LIBRO | DE
MADRIGALI | A CINQUE VOCI. | Con vn Dia-
logo a Sette. | Con il Basso continuo per poterli con-
certare nel Clavicembano & altri Stromenti. | NUO-
VAMENTE RISTAMPATI. | CON PRIVILEGIO. |
STAMPA DEL GIARDANO | IN VENETIA. |
MDCCXX. Appresso Bartolomeo Magni.

Completely reset edition in 8° portrait format of the previous editions (most likely of **VE1614** as it bears somewhat closer resemblance to this edition), containing the same pieces in the same order and in the same number of part books. None of these contain a dedication or preface, but the collection is concluded by the same anonymous sonnet praising Monteverdi’s talent as a composer as in **VE1615**. The illuminated initials at the beginnings of each part of the Lamento and page breaks have again been changed. The Lamento appears on pages 1–5 of the Canto part book; pages 1–5 of the Alto part book, pages 1–5 of the Tenore part book, pages 1–4 of the Basso part book, pages 1–5 of the Quinto part book and pages 1–5 of the Basso continuo part book (the unusual pagination of this part book in **VE1614** and **VE1615** again has not been corrected).

Exemplar used for the edition: I-Bc, BB.2. Other extant exemplars: D-B; D-Hs; D-Rp; F-Pn; GB-Lbl (2 exemplars); GB-Och; I-FEC; I-Rc.



Even though **VE1614** contains numerous mistakes, it has been chosen as the basic text for the edition as it is the first print, and Monteverdi's personal involvement may be assumed. **VE1615** does not significantly improve either the number or the quality of mistakes. Rather, its main purpose seems to have been to present a clearer layout. The music and the texts are more evenly distributed on the page, and a few errors have been corrected, mainly textual. Other errors, however, mainly concerning note values, have been introduced in the process (see below, Critical Notes). Given the interest in creating a cleaner copy while ignoring mistakes that would significantly impede upon performance (such as wrong note values and missing or superfluous rests), it seems unlikely that Monteverdi was directly involved with the creation of this second edition.

VE1620 seems to be newly typeset, but with **VE1614** as the main model, very likely copied directly from the print (as copying mistakes occur mainly where **VE1614** is difficult to read), it may thus be a pirated copy. Although the presence of some errors suggests knowledge of **VE1615**, it appears to have taken little account of the changes made in that edition. Some errors are introduced, consisting of missing accidentals, wrong note values. Conversely, some errors are made, exclusively in **VE1614**, which could actually be regarded as the typesetter's who added an additional flag of an ornamental sixteenth note, or a wrong clef. Again, the likelihood that Monteverdi was directly involved with this edition seems very small.

See Critical Notes below for specific information on the mistakes and variants that occur in these sources.

VERBAL TEXT

The printed editions of the score, published by Ricciardo Amadino in Venice in 1614 and 1615, respectively, and subsequently by Bartolomeo Magni, also Venice, in 1620 (referred to below as **VE1614**, **VE1615** and **VE1620**) present us with a verbal text that is strangely unfinished. In fact, such a high number of mistakes is quite surpris-

ing, given that the text is relatively short and was enjoying considerable fame at the time, thanks in part to the numerous editions of the opera's libretto in which the verses of the lament appear always very reliable and stable.¹

As explained in the Critical Report to the music (see below), the text of this edition is based on **VE1614**. There are numerous mistakes, from typographical errors to *lacunae*, occurrences of metatheses. Mistakes apparent in **VE1614** and corrected in **VE1615** are corrected in this edition on the basis of the latter, which, as indicated on its title page, has in some places been corrected and improved.² **VE1620** is based entirely on **VE1614** and does not present any improved readings over the latter.

For example, the Quintaparte in **VE1614** at m. 158 reads *lasciarmi abbandonata*, which **VE1615** corrects to conform to the other parts → *lasciarmi in abbandono* (this is the version retained in our edition). Likewise, **VE1615** in this case coincides with the reading in **VE1614** having copied the erroneous reading.

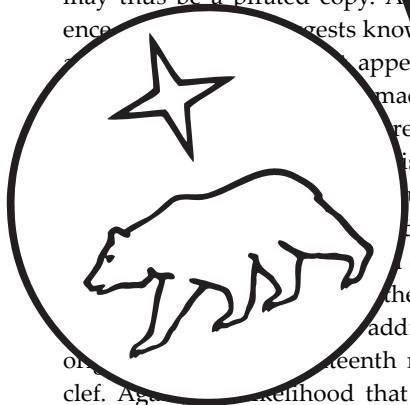
Editorial Policy

The verbal text is edited according to the following criteria:

- clarification of the tonic accent;
- the use of *u* as well as of *u* and *v* has been modernized;
- separated prepositions plus article compounds have been reconnected (*a gl'occhi* → *agl'occhi* etc.), except for those cases where a double consonant is required (*ne l'alta*, not *nell'alta* etc.);
- where separated, prepositional prefixes have been joined to their adverbs, according to modern use (*in van* → *invan*);
- *i* after palatal consonant in *scie* combinations has been omitted (*lascierà* → *lascerà*);
- Tironian notes are spelled out (*gēme* → *gemme*; & *io* → *ed io*);
- in order to make this edition accessible to a wide circle of potential users from as many different linguistic backgrounds as possible, words that appear with single consonants where a

1 See Critical Report in Claudio Monteverdi, *Lamento d'Arianna (Monodia). Pianto della Madonna (Contrafactum)*, edited by Hendrik Schulze and Sara Elisa Stangalino, Kassel: Bärenreiter, 2023 (Bärenreiter score BA08796), pp. 17–21.

2 See above, p. 36.



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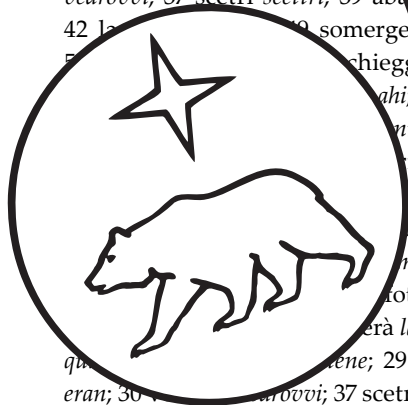
Sicilia by Giuseppe Carnevale (Naples, Salviani, 1591): “vecchie marine, delfini, orchi e balene”. As there are so very few instances of this reading, however, it is highly likely to be an instance of *lectio facilior*, which at least in the case of *Orlando furioso* was corrected in subsequent editions.

Considering the reading present in Rinuccini’s 1608 libretto of *Arianna* (“orche”), as well as the obvious necessity to distinguish between the two terms (“orchi” = “ogres”; “orche” = “orcas”), a decision has been made to always correct *orchi* → *orche*, wherever the term occurs.

Interventions to the Text of the Madrigal

Below, the corrected version is in italics. The numbers to the left of each entry refer to the relative verses of the libretto. An asterisk connotes a word that has been corrected to conform to a version present in other parts.

Canto: 3 confotre *conforte*; 9 hai *ahi*; 14 *atena arene**; 16 *lascierà lascerà*; 20, 44 *Ariana Arianna*; 25 Attene *Atene*; 28 paregte *pareghe*; 30 vedrovi *vedròvvi*; 37 scetri *scettri*; 39 abandono *abbandono*; 42 *lascierai lascerai*; 43 *aira aita*; 44 *Ariana Arianna*; 49 *somergetelo sommergetelo*; 50 *corre correte**; 52 *profunde profonde*; 56–57 *quel io quell’io*. / **Tenore:** 9 ‘t involi *t’involi*; 9 hai *ahi*; 16 *lascierà lascerà*; 20, 44 *Ariana Arianna*; 25 Attene *Atene*; 28 vechio *vecchio*; 29 *stringerai stringeran*; 30 vedrovi *vedròvvi*; 37 scetri *scettri*; 42 *lascierai lascerai*; 43 *aira aita*; 44 *Ariana Arianna*; 49 *somergetelo sommergetelo*; 50 *corre correte**; 52 *profunde profonde*; 56–57 *quel io quell’io*. / **Basso:** 3 confotre *conforte*; 9 hai *ahi*; 15 de *di*; 16 *lascierà lascerà*; 25 Attene *Atene*; 29 *stringerai stringeran*; 30 vedrovi *vedròvvi*; 37 scetri *scettri*; 39 abandono *abbandono*; 42 *lascierai lascerai*; 43 *aira aita*; 44 *Ariana Arianna*; 49 *quel quell’*; 52 *profunde profonde*.



Variants Libretto / Verbal Text of the Madrigal

The libretto and the verbal text of the Madrigal (Canto, Quinto, Alto, Tenore, Basso) present two noteworthy variants: v. 3, mm. 8ff.: *che* ≈ *chi* (this case is explained above under section 1 of the Apparatus); v. 40, mm. 161ff.: *strazi* ≈ *stracci*. The Canto part also has the variant *stringerà* ≈ *stringeran* (v. 29, mm. 125–6), on the basis of which the text of the other parts are adjusted.

MUSIC

Editorial Policy

Accidentals

The use of accidentals in VE1604, VE1615, and VE1620 is irregular. Frequently, accidentals appear next to each note to which they apply, even in long sections of repeated pitch. Sometimes, however, in sections of repeated notes a single accidental at the beginning seems to apply to all subsequent notes as well, regardless of measure. In some cases, accidentals placed between notes seem to apply to both the preceding and the subsequent note. Finally, accidental flats are to be assumed where the solmization rule “fa super la” applies.

The sources use flats and sharps. Naturals only appear to indicate B natural as an exception to the “fa super la” rule.

In the edition, the use of accidentals has been modernized; accidentals that from a modern point of view are unnecessarily repeated have been tacitly omitted. All accidentals added in the present edition that are not notated in the original but necessary according to modern notational standard are indicated in the Critical Notes. At times, cautionary accidentals have been introduced, especially where the early seventeenth-century counterpoint use seems to contradict modern harmonic sensitivities. These cautionary accidentals are indicated with parentheses.

In a few places, the sources are ambivalent when an accidental on a retained pitch is not repeated after a rest. In these specific cases, a different reading that renders the line more chromatic might be possible. In the edition, these instances are indicated with accidentals above the staff.

Barlines

The sources show double bars at the end of each section. These have been retained in the edition,

except for the very end of the piece, where the edition is using the modern end bar line. No other bar lines are used in the printed sources. All bar lines in the edition are editorial and hence are given as dotted bar lines.

The **VE1614** copy in I-Bc shows some bar lines that were drawn, presumably in modern times, into the Canto and Alto parts. These are incomplete and at times erroneous. For the edition, they have been ignored.

Beams

Because of the use of moveable type, there are no beams in the printed sources. All beams have been added editorially, for the instrumental Basso continuo according to the meter, in the sung parts only to indicate melismas.

Clefs and range

In the vocal parts, C1 and C3 clefs have been changed to treble clef (G₂), and C4 to transposing tenor clef (G₂), except for the Basso continuo part, where passages in C4 clef are rendered in F4 clef. Basso continuo parts have been retained.

Sung parts are cleffed as follows: C1; Alto in C2; tenor in C3; Basso continuo part and is cleffed as given below in the

see exactly in terms of **VE1614**, whereas **VE1620** does at times **VE1614** from the former two editions, however, theses are clearly mistakes on part of the typesetter. In all sources, the use of figures is somewhat irregular and incomplete. Sometimes, even multiple repeated notes carry the same figure each, at other times, necessary figures are missing entirely, or only a subsequent chord has a figure when previous chords should have carried the same figure as well.

The only figures used in the sources concern the character of the third in the chord. There are no figures for sixth chords, suspensions, or altera-

tions of any interval other than the third. Even though the source calls the Basso continuo part a “partitura”, there are no indications of upper parts.

In the edition, all figures extant in **VE1614** and **VE1615** are retained, as there are no variants between the sources in this regard. Variants found in **VE1620** are listed in the Critical Notes below.

Meter

The original mensural time signature, *tempus perfectum cum prolatione minore*, has been rendered as common time. Note values have not been reduced.

Monody version

Deviations from the monody version are only listed in the Critical Notes when they concern pitch or text delay. In order to accommodate the five variations Monteverdi had to make numerous changes to note values, rhythmic gesture, and repetition of phrases, as well as to transpose some passages. As the version is generic to the adaptation of a monody into a madrigal, they are not reflected in this Critical Report.

Pitch names

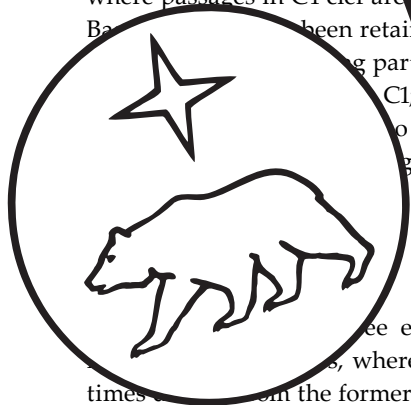
The Helmholtz system is used (middle C = c).

Text

In several places, different parts vary in spelling the same text. Generally, these small variants are retained if they do not infringe upon the pronunciation of the Italian language. If variants occur in the same part, these have been silently modified to either represent the first form as it appears in the source, or to conform with the remaining parts.

Ties and slurs

There are no slurs in any of the sources. Where ties are used in **VE1614**, these are retained in the present edition. Dotted lines are used for ties erroneously omitted in the sources. Because of the introduction of bar lines in the edition, a number of notes of larger value (between half and longa notes) had to be split. These notes are indicated by a bracket above the tie.



CRITICAL NOTES

A. = Alto; B. = Basso; Bc. = Basso continuo; C. = Canto; Q. = Quinto; T. = Tenore

11,1 T. **VE1614, VE1615, VE1620:** Accidental missing

12,3 T. **VE1615:** Erroneously given as ♯

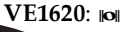
16,1 T. **VE1614, VE1615, VE1620:** Accidental missing

16,2 Bc. **VE1620:** Erroneous ♭ continuo figure (whole series of figures is accidentally moved to the left)

18,2 Bc. **VE1620:** Erroneous # continuo figure instead of the ♭ (consequence of mistake made in 16,2)

19,1 Bc. **VE1620:** Continuo figure missing (consequence of mistake made in 16,2)

20,1 Bc. **VE1614:** Dot missing; **VE1615:** Erroneously given as ♯

34,1 Bc. **VE1620:** 

45,1 **VE1614, VE1615, VE1620:** Accidental missing

VE1615, VE1620: Accidental missing

underlay: "sei ben
nai"

underlay:
do agl'oc-chi

erroneously given as ♯

the I-Bc copy corrected from ♯s to ♭s; in
VE1615, VE1620: ♯s

64,2-3 C. **VE1614, VE1615, VE1620:** Accidental misplaced (appears before note 3 instead of note 2)

68,4-7 Bc. **VE1614, VE1615, VE1620:** Note values erroneously doubled (♩, ♪, ♪, ♪; cf. B.)

72,1-2 B. **VE1614, VE1615, VE1620:** Accidentals missing

73,3 T. **VE1614, VE1615, VE1620:** Accidental missing

74,6-7 C. Monody: *b'*

75,3-5 C. **VE1615:** Accidental missing (beginning of new line, should have accidental)

78,3 T. **VE1614, VE1615, VE1620:** Accidental missing

79,4-7

C. **VE1614, VE1615, VE1620:** Accidentals missing

80,3 Q. **VE1614, VE1615, VE1620:** Accidental missing

81,4 Q. **VE1614:** Erroneously given as ♯; corrected in **VE1615**, perhaps overlooked in **VE1620**

82,3 T. **VE1614, VE1615, VE1620:** Accidental missing

82,3 B. **VE1614, VE1615, VE1620:** Accidental missing

82,5 Bc. **VE1614, VE1615, VE1620:** Accidental missing

85,3-87,1 C. Monody: *a'*

86,1-4 B., Bc. Monody: *c#*

87,4 C. Monody: *c#* missing

88,2 B., Bc. Monody: *c#* missing

92,1 B. **VE1614, VE1615, VE1620:** Accidental missing

93,1 B. **VE1614, VE1615, VE1620:** Erroneously given as ♯

99,2 C. **VE1614, VE1615, VE1620:** Accidental missing

100,1-2 Q. **VE1614, VE1615, VE1620:** Accidentals missing

102,1 C. **VE1614, VE1615, VE1620:** Accidental missing

109,1-2 C. Monody: *e', f'*

109,4 C. Monody: *f'*

110,4-5 C. Monody: *b', c''*

111,2 C. Monody: *a'*

117,2 C. Monody: *c''*

121,2 T. **VE1614, VE1615, VE1620:** Accidental missing

124,5 C. Monody: *f'*

139,1-140,1 C. **VE1615:** Tie missing

140,3 C. Monody: *e'*

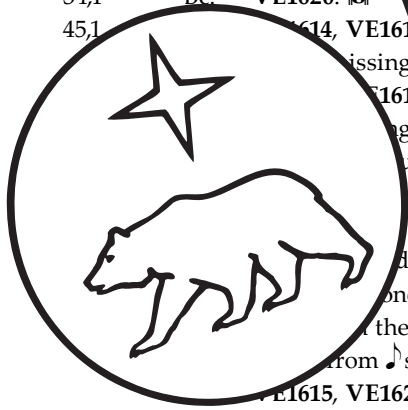
142,1-2 C. **VE1614, VE1615, VE1620:** *d''*. Changed to the version of the Monody on account of the voice leading in Q. and A. that suggest an upward melodic movement rather than repeated notes between mm. 142 and 143

145,1 Q. **VE1614, VE1615, VE1620:** Accidental missing

146,1 Q. **VE1614, VE1615, VE1620:** Accidental missing

151,1 C. **VE1620:** Accidental missing

154,5 C. **VE1614, VE1615, VE1620:** Accidental missing



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