

Presentation Handout:

THE INFLUENCE OF TORQUATO TASSO'S POETRY ON MONTEVERDI'S
MADRIGALS¹

Prepared by

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¹For the complete analysis see, Giddings, Christian. 2020. "The Influence of Torquato Tasso's Poetry on Monteverdi's Madrigals." Order no. 28000504, The University of Arizona, ProQuest Dissertations & Theses Global. Link: <https://repository.arizona.edu/handle/10150/641714>

Musical Examples

Musical Example 1. Monteverdi, Book One, *Arsi e alsi*, mm.19-21

The image shows a musical score for five voices: Soprano, Quinto, Alto, Tenor, and Bass. The score is in common time (C) and B-flat major. The Soprano part begins with a *Commoratio* (a melisma) on the words "e s'al tuo lieve in-ge - gno po - co ca - le". The Quinto part has a melisma on "e men lo sde - gno". The Alto part has a melisma on "e s'al tuo lieve in - ge - gno e s'al tuo lieve in". The Tenor part has a melisma on "e s'al tuo lieve in - ge - gno po". The Bass part has a melisma on "e s'al tuo lieve in - ge - gno po - co ca - le l'a - mor". The word "Apocope" is written below the Bass part. The word "Commoratio" is written above the Soprano, Alto, and Tenor parts.

Soprano
e s'al tuo lieve in - ge - gno po - co ca - le

Quinto
e men lo sde - gno

Alto
e s'al tuo lieve in - ge - gno e s'al tuo lieve in

Tenor
e s'al tuo lieve in - ge - gno po

Bass
e s'al tuo lieve in - ge - gno po - co ca - le l'a - mor

Apocope

Musical Example 2. Monteverdi, Book Two, *Non si levava ancor*, mm. 35-42

Soprano
Ch'u - na fe - li - ce not - te ch'u - na

Quinto
dret - ti a - man - ti Ch'u - na fe - li - ce not - te

Alto
dret - ti a - man - ti Ch'u - na fe - li - ce not - te ch'u - na

Tenor
dret - ti a - man - ti ch'u - na

Bass
Ch'u - na fe - li - ce not - te

S
fe - li - ce not - te' agg - iuns' in - sie - - - me

Q
ag - giun - s' in - sie - - me

A
fe - li - ce not - te' agg - iuns' in - sie - - - me

T
fe - li - ce not - te' agg - iuns' in - sie - - - me

B
ag - giun - s' in - sie - - me

Musical Example 3. Monteverdi, Book Three, *Vattene pur crudel*, mm. 1-2, soprano

S



Vat - te-ne pur cru-del.

Musical Example 4. Monteverdi, Book Three, *La tra'l sangue* mm. 1-8

Soprano

Quinto

Alto

Tenor

Bass



La tra'l san - gu'e le mor -

La tra'l san - gu'e le mor - ti -

La tra'l san - gu'e le

La tra'l san - gu'e le mor -

La tra'l san - gu'e le mor - ti -

S

Q

A

T

B



ti egro gia - cen - te

egro gia - cen - te

mor - ti - egro gia - cen - te Mi

- ti - egro gia - cen - te

- - egro gia - cen - te

Musical Example 5. Monteverdi, Book Four, *Piagn' e sospira*, mm. 95-99

Musical score for Musical Example 5, featuring Soprano, Quinto, Alto, Tenor, and Bass staves. The score includes lyrics and two instances of the word "Hypotyposis" above the Soprano staff. The lyrics are: "te spar - gea di pian - to le ver - mi - glie" (Soprano, Tenor) and "te spar - gea di pian - to le ver - mi - glie go -" (Quinto). The Bass staff contains rests.

Musical Example 6. Monteverdi, Book Seven, *Al lume delle stelle*, mm. 51-56

Musical score for Musical Example 6, featuring Soprano, Alto, Tenor, Bass, and BC staves. The score includes lyrics and a BC staff. The lyrics are: "vio gli oc - chi lu - cen -" (Tenor, Bass) and "ti." (Tenor, Bass). The BC staff contains rests.

GLOSSARY OF RHETORICAL TERMS AND DEFINITIONS²

- Admonitio:** Reminding, recalling to mind.
- Adtenuata:** A weakened or reduced utterance.
- Alletheta:** Substitution of one mood for another.
- Amplificatio:** Enlargement, expansion.
- Anabasis:** Going up, climax.
- Anaphora:** Repetition of the same word at the beginning of successive clauses or verses.
- Antimetabole:** Inverting the order of repeated words to sharpen their sense or to contrast the ideas they convey or both.
- Antithesis:** Conjoining contrasting ideas.
- Apactesis:** A matter put aside in anger is resumed later.
- Apocope:** Cutting off discourse abruptly.
- Aposiopesis:** Stopping suddenly in midcourse, leaving a statement unfinished.
- Apothegm:** A short, pithy statement of general truth.
- Barbaralexis:** Wrenched accent to fit meter or rhyme.
- Commoratio:** Emphasizing a strong point by repeating it several times in different words.
- Comparatio:** Showing similarities between persons or things, like or seemly unlike.
- Emphasis:** Stress of language in such a way as to imply more than is actually stated.
- Epanodos:** A general statement is expanded by discussing it part by part, and the terms used in the initial summary are specifically repeated in the discussion that follows.
- Epexegesis:** Adding words or phrases to further clarify or specify a statement already made.
- Epizeuxis:** Emphatic repetition of a word with no other words between.
- Exclamatio:** An exclamation.
- Exuscitatio:** Emotional utterance that moves hearers to like feeling.
- Hypotyposis:** A vivid musical representation of images found in the accompanying text.³
- Iteratio:** Repetition for vehemence.
- Peristasis:** Amplifying by describing attendant circumstances.
- Procatasce:** Giving an audience a gradual preparation and buildup before telling them about something done.
- Reditus ad propositum:** Return to the proposition after a digression.

² With one exception, all musico-rhetorical terms and their definitions are taken from John Walter Hill, *Baroque Music: Music in Western Europe, 1580-1750* (New York: W.W. Norton & Co., 2005), 495-497.

³ This definition is taken from Joachim Burmeister's *Musical poetics*, ed. Claude Palisca V., trans. Benito Rivera (New Haven, CT: Yale University Press, 1993).