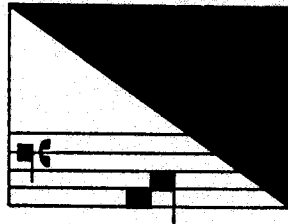


BENEDETTO PALLAVICINO
OPERA OMNIA

Ediderunt
PETER FLANDERS
KATHRYN BOSI MONTEATH

I
PETER FLANDERS

Il primo libro de madrigali a cinque voci, 1581
Il secondo libro de madrigali a cinque voci, 1584



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TABLE OF CONTENTS

INTRODUCTION	IX
CRITICAL NOTES	XIII

MUSIC

Il primo libro de madrigali a cinque voci

Io già cantando	1
2a p. Allor ch'io senti il cor	5
Vaghi boschetti	9
Tra le purpuree rose	13
Tra piú soavi fiori	17
O dolce vita mia	21
Ciechi noi siamo	24
Io amai sempre	27
2a p. Ma chi pensò veder mai?	31
Io son bella e delicata	34
Donna, la bella mano	37
Spargete, Ninfe d'Arno	41
2a. p. Onde la bella vincitrice	45
Ben si vedrà se la nemica mia	48
O gran felicità	53
Qual nube spinta d'importuno vento	57
Tirsi morir volea [a 6]	62
2a p. Frenò Tirsi il desio	66
3a p. Cosí morirò i fortunati amanti	70

Il secondo libro de madrigali a cinque voci

Destossi fra il mio gelo	72
Come poss'io, Madonna	77
2a p. Da ind'in qua	83
O saette d'amor	88
Dolce mia cara mano	94
Tu, ninfa, di beltà sei fiore	99
Ahimè quell'occhi suoi	103
Mirami, vita mia	106
Or veggio chiar	110
2a p. Né lo star	115
Non dispiegate	120

Deh, cara vita mia	125
Misero non vedi?	128
2a p. Natura non mi fe'	133
Passa la nave mia	137
2a p. Pioggia di lagrimar	142
Donna importuna	147
Ninfe leggiadre [a 6]	153
In dir che sete bella [a 6]	157
2a p. I capei de l'aurora [a 6]	162
Poiché stella nemica [a 6]	166
Cinque compagni	171
2a p. Ecco ch'in un cespuglio	174
3a p. Ond'ella sul sentiero	178
4a p. Or voglio che si faccia [a 6]	183
5a p. Allor con faccia irritata [a 6]	189
6a p. Onde forte gridava [a 7]	194
Dolci mi son gl'affanni	204

GENERAL INTRODUCTION

Benedetto Pallavicino was born in or near Cremona around 1551. From the little information available about his life we know that he spent twenty-two years, from 1579 until his death in 1601, in the service of the Gonzaga family: first with Vespasiano Gonzaga at Sabbioneta, then with Guglielmo and Vincenzo Gonzaga at Mantua (he was appointed *maestro di cappella* by the latter on the death of Giaches Wert in 1596). Therefore he spent most of his mature artistic career at one of the most important courts of northern Italy, where music was highly appreciated, and where some of his colleagues were amongst the foremost composers of the time.

Pallavicino's work enjoyed considerable popularity in his day: all but two of his ten books of madrigals were reprinted several times, and many of his compositions, sacred and secular, were included in contemporary anthologies. History, however, has neglected him. His music has had only cursory examination by historians, perhaps because very little of it is available in modern editions. Recently Denis Arnold has shown Pallavicino to have been an interesting composer whose later madrigals, dating from the last decade of the sixteenth century, have many features in common with those of his Mantuan colleagues Wert and Monteverdi.¹ It is time that all his music be made available since it is of interest as such and as a product of the same artistic environment that produced Monteverdi's.²

Corpus Mensurabilis Musicae will issue Pallavicino's *Opera omnia* in seven double volumes:

- I. Books I and II of madrigals for five voices.
- II. Books III and IV of madrigals for five voices.
- III. Books V and VI of madrigals for five voices.
- IV. Books VII and VIII of madrigals for five voices.
- V. The First Books of madrigals for four and six voices.
- VI. *Sacra dei laudes* (the motets).
- VII. The *Liber missarum* and all other works not included above.

1. "Seconda pratica: a Background to Monteverdi's Madrigals," *Music and Letters*, XXXVIII (1957), 341.

2. For some comparisons of madrigals by the two composers set to the same text, see Flanders, "The Madrigals of Benedetto Pallavicino," Chapter VII.

Il primo libro de madrigali a cinque voci

31 - 32*

Prima parte

C: Io già can-

A: Io già can - tan - do la mia li - ber - ta -

T:

S: Io già can-tan - do la mia li - ber - ta - te, io già can - tan - - - - do

B: Io già can - tan - do la mia li - ber - ta - te,

C: tan - do la mia li - ber - ta - te, io già can - tan - do la mia

A: te, io già can - tan - - - - do, io già can - tan - do la mia

T: Io già can - tan - do la mia li - ber - ta - te, io già can - tan - do

S: la mia li - ber - ta - te, io già can - tan - do la mia li - ber - ta - te,

B: io già can - tan - do la mia li - ber - ta - te, can - tan - do

C: li - ber - ta - te, I lac - ci rot - ti e le fa - vil - le

A: li - ber - ta - te, I lac - ci rot - ti e le fa - vil - le

T: la mia li - ber - ta - te, I lac - ci rot - ti e le fa - vil - le

S: li - ber - ta - te, I lac - ci rot - ti

B: la mia li - ber - ta - te, I lac - ci rot - ti

* The numbering scheme in this volume follows that employed in Flanders, *A Thematic Index to the Works of Benedetto Pallavicino* (Hackensack, 1974).