

**MADRIGALI
GVERRIERI, ET AMOROSI**

Con alcuni opuscoli in genere rappresentatio, che faranno
per breui Epicedij trà i cantilenza gusto.

**LIBRO OTTAVO
DI CLAVDIO MONTEVERDE**

Maestro di Capella della Serenissima Republica di Venetia.

D E D I C A T I

Alla Sacra Cesarea Maestà

**DELL' IMPERATOR
FERDINANDO III**

C O N P R I V I L E G I O



I N V E N E T I A. I

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TRANSLATION OF ORIGINAL TITLE PAGE:

MADRIGALS
OF WAR AND LOVE

With a few works in dramatic form [*genere rappresentativo*] that will be
brief episodes among the nondramatic vocal pieces

EIGHTH BOOK
BY CLAUDIO MONTEVERDE
Choirmaster of the Most Serene Republic of Venice

Dedicated
to the Holy Roman Majesty
of Emperor
Ferdinand III

PUBLISHED BY AUTHORIZATION.
VENICE
In the printshop of Alessandro Vincenti. 1638.

Preface

CLAUDIO MONTEVERDI (1567–1643) had been *maestro di cappella* at St. Mark's in Venice since 1613, and his seventh book of Madrigals (the *Concerto*) lay as far back as 1619, when he published his *Madrigali guerrieri et amorosi* in 1638. This great eighth book, the composer's most extensive secular volume, was a carefully chosen and assembled retrospective of pieces—in a variety of styles and for a variety of vocal and instrumental forces—that he had written over a thirty-year period but (with one exception) had not yet published. The foreword to the volume (fully translated on page xiv) was Monteverdi's longest theoretical statement. Although Book VIII is divided into the two large sections *Canti guerrieri* (Songs of War) and *Canti amorosi* (Songs of Love), love permeates the whole and “war” often refers to the skirmishes of courtship or the pains of longing.

The book was dedicated to the new Holy Roman Emperor Ferdinand III, although large parts of it had probably been assembled by 1636 under the patronage of his father and predecessor, Ferdinand II. Four of the texts (Nos. 1, 6, 9 and 22) refer to Ferdinand or to the imperial court at Vienna. Of these, it would seem that text 1 (“*Altri canti d'Amor, tenero arciero*”) was specially prepared for Monteverdi to create a symmetrical balance with the preexistent text 10 by the famous poet Marino (“*Altri canti di Marte e di sua schiera*”), which the composer placed at the head of the second division; whereas the three texts by Rinuccini (6, 9 and 22) were obviously tampered with to provide references to Ferdinand (No. 22 had been written—and composed by Monteverdi—in 1608 to celebrate the wedding of Francesco Gonzaga, heir to the dukedom of Mantua, whereas texts 6 and 9 had originally been written in honor of Henri IV of France).

Other pieces of known date (or *terminus ante quem*) are No. 8, the *Combattimento* of 1624 (see Monteverdi's own statements, translated in the present edition) and No. 5, “*Armato il cor d'adamantina fede*,” which had already appeared in the 1632 volume *Scherzi musicali* (and which was to be published yet again, along with Nos. 4, 13 and 14 of Book VIII, in the posthumous compilation known as Book IX).

The polyphonic madrigals included in Book VIII attest to Monteverdi's continued interest and faith in a genre that had ceded much of its popularity to monodic works such as opera. Nos. 16 and 17 were meant to be performed “in the French style.” This term, about which scholarship is divided, either implied that the texts were set metrically, in accordance with a sixteenth-century French prosodic theory, or, more likely, referred to a performance practice: a solo voice loudly projected against the “chorus” of the other voices, with particular body movements. Monody is also present in Book VIII, of course—in the dramatic pieces intended to be performed with costumes, sets and action (the famous *genere rappresentativo* of Nos. 8, 9 and 22). The celebrated *stile* or *genere concitato*, claimed by Monteverdi in his foreword as his own invention, is in evidence in No. 8 and in several other of the most “warlike” pieces.

The Malipiero Edition. The Venetian composer Gian Francesco Malipiero (1882–1973) began transcribing and editing older Italian music in 1902. His complete edition of Monteverdi, *Tutte le opere di Claudio Monteverdi*, the source of the present republication of Book VIII of Madrigals, was published in sixteen volumes between 1926 and 1942. Although the actual printing was done in Bologna (by Enrico Venturi; some later volumes were printed in Vienna), the publisher was Malipiero himself and the place of publication was the hill town of Asolo some thirty miles from Venice, which was Malipiero's home from 1922 on. In his preface to the first volume published (Book I of Madrigals), Malipiero thanks Elizabeth Sprague Coolidge and Riccardo Gualino for their support. Another person close to the venture is specifically thanked in the third volume (Book III of Madrigals): the poet, novelist and patriot-adventurer Gabriele D'Annunzio, another resident of Asolo, who had recognized Monteverdi's greatness as early as the 1890s, when much of older Italian music was forgotten or neglected. Furthermore, the place of publication, beginning with the third volume, is given as “*Nel Vittoriale degli Italiani*,” from the name of D'Annunzio's villa at Asolo, “the Hymn of Victory of the Italian People.” (Texts by D'Annunzio were used by Malipiero for songs and for an opera—the poet also wrote libretti for Mascagni, Pizzetti and Debussy—and D'Annunzio was already associated with an organization of modern composers headed by Malipiero and Casella.)

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parentheses within the music and in numbered footnotes on the music pages.)

Other Features of the Dover Edition. The original title page, dedication and important theoretical foreword to Book VIII have been fully translated, and appear on pages x–xv. The table of contents, page v, includes several new editorial translations and comments within square brackets; the material included within parentheses is a literal translation of Monteverdi's own listing of the vocal and instrumental forces needed for each piece (the original Italian version is on the music pages). The section "Translations of the Introductory Texts to the Dramatic Pieces," beginning on page xvii, contains three translations that would not fit directly on the music pages to which they refer. In the section "Vocal Texts and Translations," beginning on page xix, the headings include the author of the text (wherever known) with his dates of birth and death, the place of the poem or excerpt in standard editions of the poet's works, and the specific poetic genre of the original; the footnotes point out textual problems or provide variant or earlier readings.

In that same "Vocal Texts and Translations" section there was more than one reason for giving the Italian texts alongside the newly prepared translations. For one thing, only by seeing the poems as they were originally written by their poets is it possible to appreciate Monteverdi's setting of the texts: not only his distribution of the lines among the voices, not only his word and phrase repetitions, his own textual alterations and the like, but also such basic structural devices as his use of one passage of a poem as a recurring refrain.

Another factor that made it advisable to present the Italian texts separately from the music pages was the less than total reliability of Malipiero's versions of the texts. To help establish a workable text for the present volume, a number of publications were consulted. The Petrarch texts (Nos. 2 and 11) and the Tasso text (No. 8) were checked against standard modern editions, and the Guarini texts (Nos. 12, 16 and 17) were checked against *Delle opere del Cavalier Battista Guarini Tomo Secondo*, published by Giovanni Alberto Tumermano in Verona, 1737 (still the most comprehensive edition of Guarini; referred to in the footnotes to the translations as the 1737 edition).

Those, and No. 9, which was published by Denis Stevens in 1967 (Faber Music, London),* are the only pieces for which it was possible to find reference texts printed in the form of the original poetry (it was decided not to consult scattered texts included in liner notes of recordings). The present translator is responsible for the line divisions and simplification of repeats (based on rhyme and meter), as well as for some of the specific wording, of all the other texts. The single greatest aid to dispelling many doubts and establishing more correct readings than many of Malipiero's was the microfilm copy of the original 1638 partbooks at the Library & Museum of the Performing Arts at Lincoln Center, New York. These are far from having perfectly correct or consistent wording, but they show what Malipiero was working with and they often reveal, in a flash of truth, just what a given reading must certainly be to make full sense in every way.

The Italian texts in this volume adhere as closely as possible to the partbooks and Malipiero (with a certain amount of

rationalization of spelling and punctuation), and readings other than Malipiero's (and in a very few cases, new conjectural readings) have been adopted only to help make sense of a muddle. No attempt was made, even for Tasso and Guarini, to conform completely to a modern edition if the differing words in the partbooks and Malipiero were of equivalent meaning and meter. The goal was not to supply the text for Book VIII, but one possible (and not impossible!) text that singers, conductors, editors and students could find at least pragmatically useful and acceptable until scholars have overcome all the difficulties. (The translations of the quite technical original prefatory texts and musical and stage directions are also tentative, though as complete and literal as possible for this translator. Students and readers whose seventeenth-century Italian is not strong could find them a helpful start; scholars in the field will not allow themselves to be misled.)

The translations of the vocal texts are literal. While disregarding the rhymes, rhythms and syllable counts of the original Italian, the English does attempt to follow it line for line to the extent permitted by the difference in word order between the two languages. It would be foolhardy to claim that complete accuracy in conveying the meaning has been achieved here, but an effort has been made to account for every word and all the syntax in the Italian, in contrast to the many "impressionistic" renderings that one encounters.

A Word About the "Combattimento." Petrarch is the only nonanonymous poet set by Monteverdi in Book VIII who lived long before the composer's day, although only Testi and Strozzi were still alive when Book VIII was published. Tasso, author of the "Combattimento" text, had died in 1595, and was already a revered classic.

Monteverdi recounts in his foreword just how he was inspired by the text of the "Combattimento," but he fails to state that, although the version contained in the epic poem *Gerusalemme liberata* (first published in 1581) was the prevailing basis of the words he set, he also adopted phrasings from Tasso's recasting of the epic (*Gerusalemme conquistata*, first published in 1593).

In *Gerusalemme liberata*, Clorinda is a matchless warrior maiden helping to defend the forces of Islam against the members of the First Crusade who have invaded the Holy Land. Well along in the narrative, it is revealed to her and to the reader that her parents were Christian, but this does not affect her until the moment of her death. Meanwhile, Tancredi, one of the principal Crusaders, has seen her once without her helmet and has fallen immediately but definitely in love. Just before the incident in the "Combattimento," Clorinda has boldly sallied forth with a male comrade from the beleaguered city of Jerusalem and inflicted a telling blow on the Christians. Tancredi, not knowing her identity or even her sex (since she is in full armor), pursues her vengefully as she attempts to regain the safety of the city. This is where the "Combattimento" begins.

Musically, the piece is of paramount importance: as the basic example of the *stile concitato* (agitated style, with short repeated notes; in the strings, specifically a measured bowed tremolo), as an example of onomatopoeic and programmatic music (hoofbeats, fights, etc.), and perhaps not least as introducing the pizzicato to Italian music.

delle Ingrate (Schott & Co Ltd, London, n.d.) has the text only as an underlay, and the text is in decidedly poor shape.

* This 1967 edition properly prints the poem separately and with critical apparatus (although one could quibble with some of the readings accepted into the main text). On the other hand, Stevens' publication of No. 22, the *Ballo*