

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.

Score for "L'Amore Mio" by Giuseppe Verdi

Vocal Parts:

- Soprano:** Che deb-b'io far? che mi con-si-gli, A-mo-re?
- Alto:** Che deb-b'io far? che mi con-si-gli, A-mo-re?
- Tenor:** Che deb-b'io far? che mi con-si-gli, A-mo-re...
- Bass:** Che deb-b'io far? che mi con-si-gli, A-mo-re?

Piano Accompaniment: The piano part provides harmonic support for the vocal lines, featuring a steady bass line and a more active upper line with chords and single notes.

Lyrics: 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

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

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

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

1. Ma - don - na è mor - ta, et ha

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

50

quo - ni - am in - i - qui - ta - tem me - am e - i - qui - ta - tem me - am e - go co - quo - ni - am in - i - qui - ta - tem me - am

Cadence, 4 vv.

Imitation, 3 vv.

55

go co - gno - sco, et pec - ca - tum ta - tem me - am e - go co - gno - sco, et pec - e - go co - gno - sco, et pec - ca - tum me -

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
Quan - do lo po - - mo vien da lo po - ma -

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

TENOR
[Citaz.] El cor mi stru - ge; o dol - ce a

BASSUS
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

[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

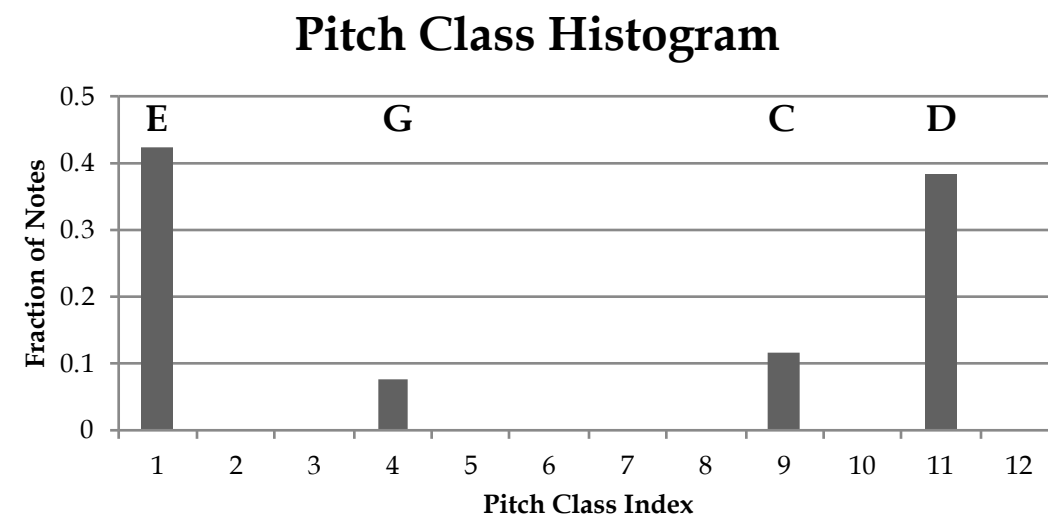


- **Pitch Class Histogram:** see graph

□ 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

The screenshot displays the jSymbolic 2.2 application window, which is divided into several functional panels:

- Information Panel:** Contains a table titled "SYMBOLIC FILES TO EXTRACT FEATURES FROM" with columns for File Name and File Path. It lists 24 files, including MIDI files like "F164_27_Tromboncino_Quanta_mai_corrJ.mid" and "F164_04_Pisano_Son_lo_1_OMRcorriL_newversionJS.mid". Below the table are buttons for "Add Files", "Add Directory", "Remove Files", "Consistency Report", "Contents Report", "Play Sonification", and "Stop Sonification".
- FEATURES TO SAVE Panel:** A table with columns for Save, Feature Name, Code, Values, and MEI-Only. It lists 25 features, such as "Basic Pitch Histogram", "Pitch Class Histogram", "Folded Fifths Pitch Class Histogram", "Number of Pitches", "Number of Pitch Classes", "Number of Common Pitches", "Number of Common Pitch Classes", "Range", "Importance of Bass Register", "Importance of Middle Register", "Importance of High Register", "Dominant Spread", "Strong Tonal Centres", "Mean Pitch", "Mean Pitch Class", "Most Common Pitch", "Most Common Pitch Class", "Prevalence of Most Common Pitch", "Prevalence of Most Common Pitch Class", "Relative Prevalence of Top Pitches", "Relative Prevalence of Top Pitch Classes", "Interval Between Most Prevalent Pitches", "Interval Between Most Prevalent Pitch Classes", "Pitch Variability", and "Pitch Class Variability". Each feature has a checkbox in the "Save" column, and most have numerical values and "No" in the "MEI-Only" column.
- PROCESSING INFORMATION Panel:** Displays a "SUMMARY INFORMATION ON ALL IMPLEMENTED FEATURES:" section. It shows: 246 unique features, 1497 combined feature dimensions, 228 unique one-dimensional features, 18 unique multi-dimensional features, and 246 sequential features. It also provides a "Feature breakdown by type:" with sub-totals: 41 unique Overall Pitch Statistics features (190 total dimensions), 25 unique Melodic Intervals features (152 total dimensions), 35 unique Chords and Vertical Intervals features (183 total dimensions), and 95 unique Rhythm features (449 total dimensions).
- CONFIGURATION FILE AND WINDOWING SETTINGS Panel:** Includes buttons for "Load New Settings from a Config File" and "Save These Settings to a Config File". It has radio buttons for "Extract Features from Entire Files" (selected) and "Extract Features from Windows". Below are input fields for "Window Duration (seconds):" (0.0) and "Window Overlap Fraction (0.0 to 1.0):" (0.0).
- FEATURE EXTRACTION AND SAVING SETTINGS Panel:** Contains input fields for "Set ACE XML Feature Values Save Path:" (./extracted_feature_values.xml) and "Set ACE XML Feature Definitions Save Path:" (./feature_definitions.xml). It has checkboxes for "Also Save Features in a Weka ARFF File" (checked) and "Also Save Features in a CSV File" (checked). A prominent red button labeled "EXTRACT AND SAVE FEATURES" is at the bottom.
- ERROR REPORTS Panel:** A large empty box for displaying any error messages.

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

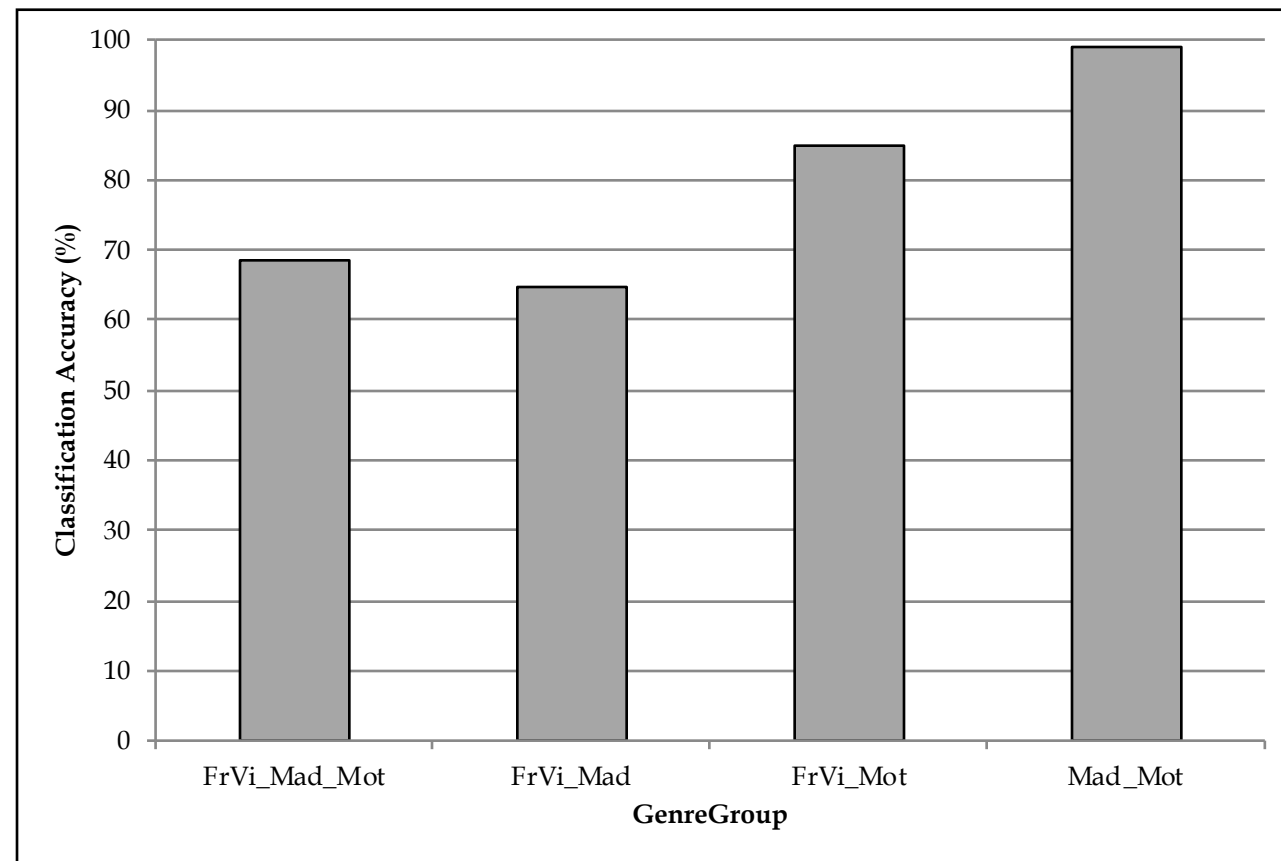
- Extracted features from each of these pieces using jSymbolic
 - Excluded features not relevant to this corpus
 - Associated with tempo, dynamics, instrumentation, etc.
 - **801 feature values** were extracted per piece

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 vs. Motets	68.4%
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)

Handwritten musical notation for a madrigal section, featuring two staves of music with Italian lyrics written below the notes. The notation is in a historical style, likely from the 16th century.

Left Staff:

le' deggio far che' mi consigli *amore* (dispo ben
di morire' et ho tardato più chio no uorrei Madona e morta' et
hal' seco el mio core' et uolendol seguir' in se' romper conien d'anni

Right Staff:

Rei Quest' anni rei per mi
Veder la di qua no spero Poscia ogni mie' gioia' per lo
suo disparire in più to volta Ogni dolcezza di mie' vita e

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

Altus (pt. 4, motets)

ab iniquitate mea et peccato meo munda mu-

da me quoniam iniquitate mea ego cogno -

scio peccatu' meu' contra me est semper tibi soli peccavi Tibi

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

Handwritten musical score for the altus part of "Quando lo pomo" by Pesenti, Villotta. The score consists of four staves of music. The lyrics are written in Italian below the staves. A rectangular box highlights a specific section of the third staff.

uando lo pome uien dallo pomaro seno e maturo no se
possi mai maturar La luna luce In pie nell'acqua vibrato al
collo la mano d'oro O traditor uostri' chio nera per te' o

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

SIMSSA | Single Interface for Music
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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)

Dates of genre

Text (all Italian unless noted)

Motet (high, serious)

1480 to 1520 (continues)

Latin, sacred; Psalms, prayers, bible, liturgy

Frottola (middling; popular or serious)

1490 to 1520

Popular to Petrarch; fixed forms, many stanzas

Northern proto-villotta (low; popular)

1490 to 1510

Popular song texts and melodies

Villotta (low; popular)

1510 to 1530

Northern dialect, quotes popular song, often obscene

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

1515-1525 (continues)

Petrarch and high-style new poetry

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)

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Popular to Petrarch; fixed forms, many stanzas

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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)

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

Superius

Altus

Tenor

Bassus

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



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

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

a
 Che deb-b'io far? Che mi con-si - gli, a - mo - - -
 ha se - co il mio co - - - -
 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

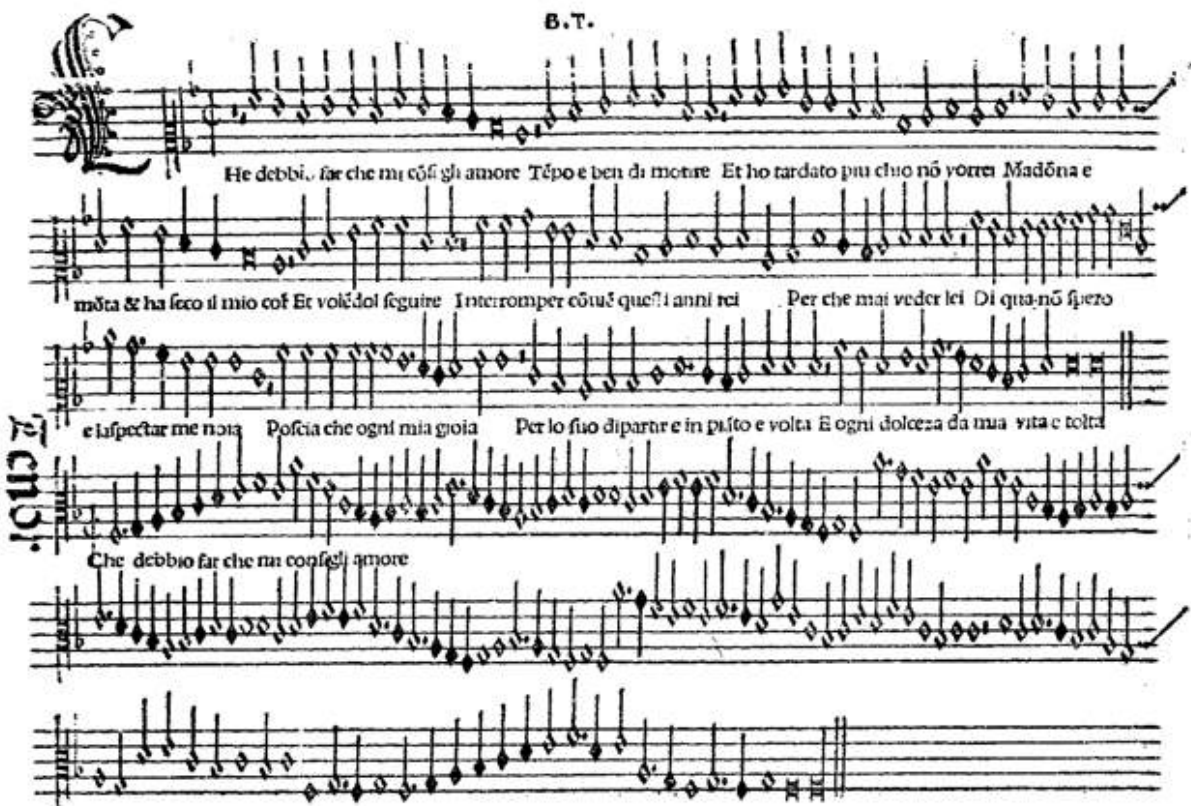
1 a 2 b
 - re? Tem-po è ben di mo - ri - re; Et ho tar - da - to più ch'io non vor - re - - i. Ma - don - na è mor - ta, ed
 - re; Et, vo - len - do'l se - gui - re In - ter - rom - per con - ven quest'an - ni re - - i; Per - ché mai ——— ve - der
 - i; Per - ché mai ——— ve - der

Frottola in small choirbook format, one opening

Petrucchi, *Frottole Libro Septimo*, Venice 1507

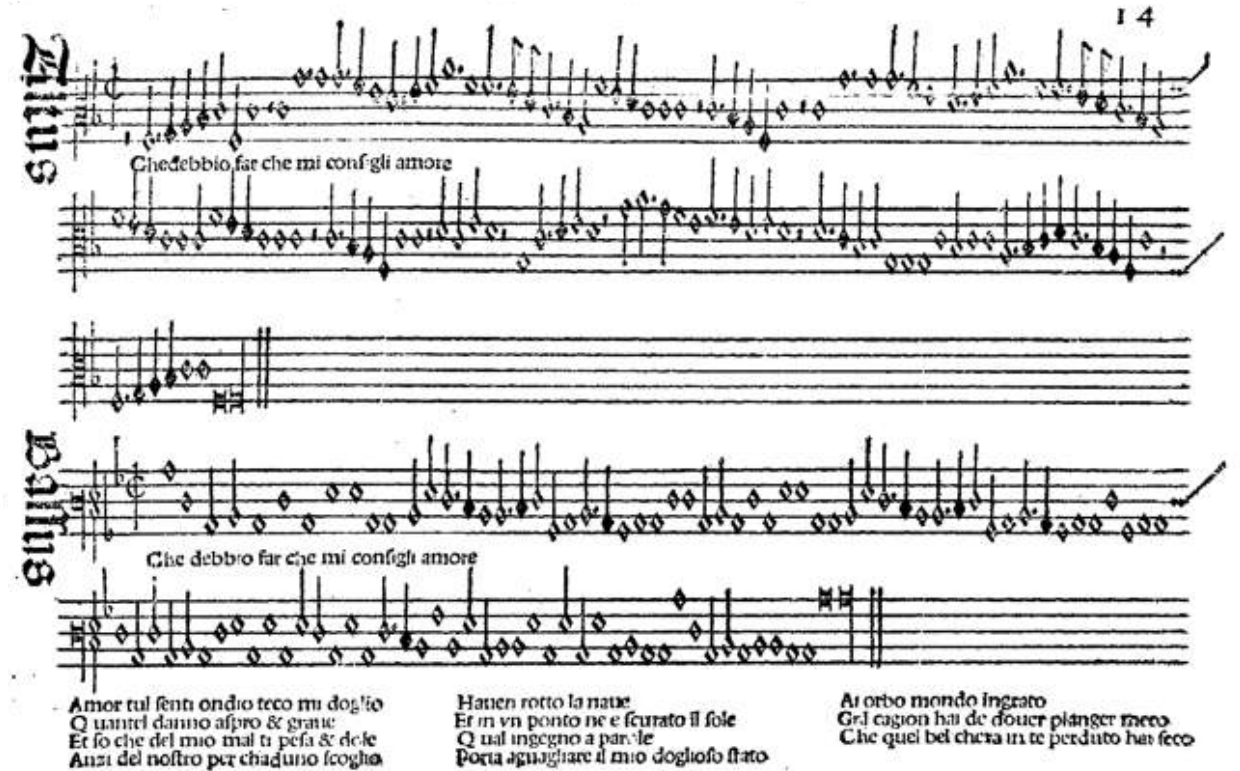
Bartolomeo Tromboncino, *Che debbio far* (ff. 13v-14r); canzona by Petrarch; second stanza below Bassus

B.T.



He debbi... far che mi cōfigli amore Tēpo e ben di morire Et ho tardato più chio nō vorrei Madōna e
mōta & ha fero il mio cof Et volēdol seguire Interromper cōtuē que? i anni rei Per che mai veder lei Di qua nō spero
e l'aspettar me nota Pofcia che ogni mia gioia Per lo fuo dipartir e in pūto e volta E ogni dolceza da mia vita e tolta
Che debbio far che mi cōfigli amore

14



Che debbio far che mi cōfigli amore

Che debbio far che mi cōfigli amore

Amor tui senti ondio teco mi doglio
Q uanti danno affro & graue
Et fo che del mio mal ti pefa & dele
Anzi del noſtro per chaduno ſcoghia

Hauer rotto la naue
Et in vn ponto ne e ſcurato il ſole
Q ual ingegno a par'le
Porta agnagliare il mio doglioſo frato

Ai orbo mondo ingrato
Gel cagion hai de dōuer planger meco
Che quel bel chera in te perduto hai feco

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

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

[Citaz.]

CANTUS
ALTUS
TENOR
BASSUS

Quan - do lo po - - mo vien da lo po - ma -
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
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

[Citaz.]

Petrucchi 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?
Tempo è ben di morire
ed ò tardato piú ch' i' non vorrei:

Madonna è morta ed à seco il mio core,
e volendol seguire
interromper conven quest' anni rei;

perché mai veder lei
di qua non spero, e l' aspettar m' è noia:
poscia ch' ogni mia gioia
per lo suo dipartire in pianto è volta,
ogni dolcezza de mia vita è tolta.

a What must I do? What do you counsel, Love?
The time has truly come to die,
and I have lingered longer than I wish.

a My lady is dead, and my heart with her:
and if I wish to follow,
I must interrupt this cruel life,

b since I have no more hope
of seeing her here, and waiting galls me.
Now all my joy
has turned to weeping at her going,
all sweetness has been taken from my life.

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.

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

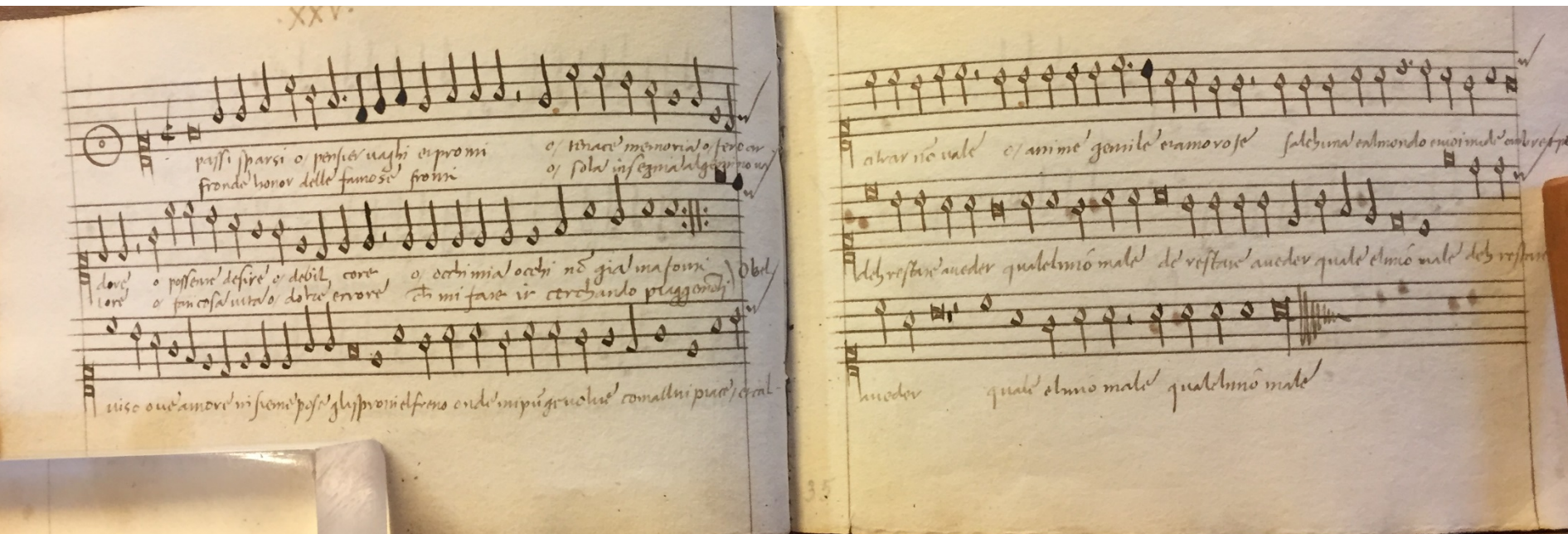
*Deh, restate a veder
qual è 'l mio male.*

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

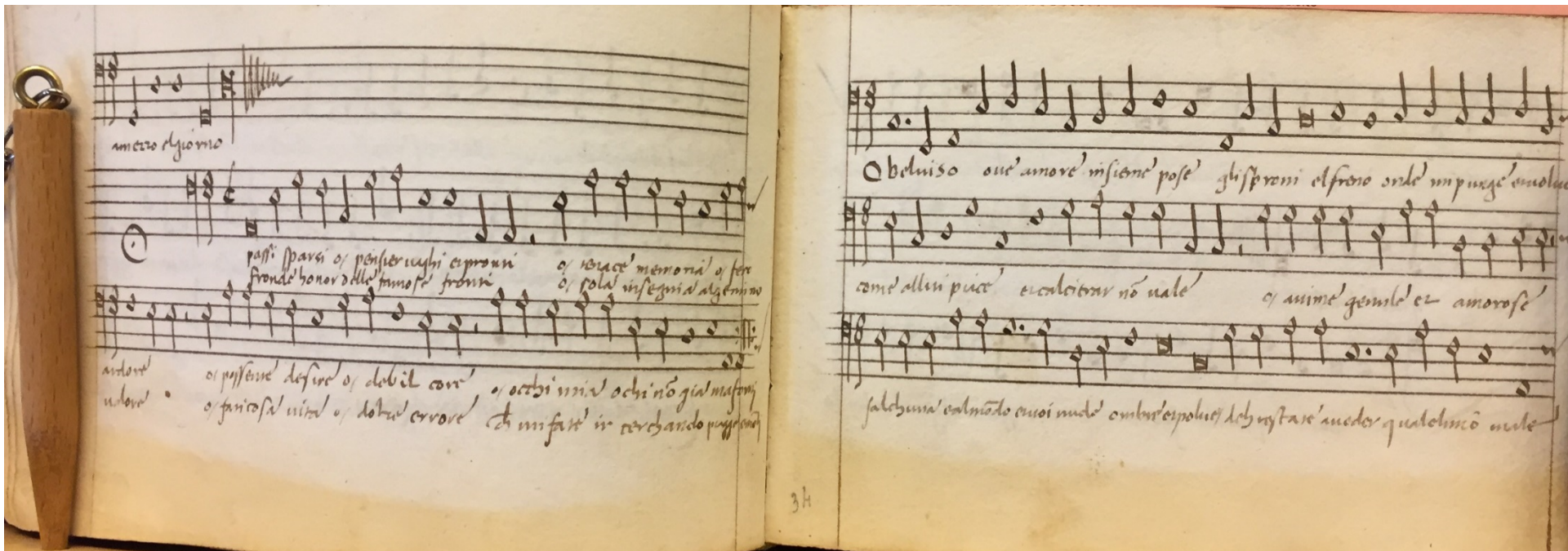
*Ah, stay and see how
great my suffering is.*

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.

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