

CLAUDIO MONTEVERDI
LAMENTO DI ARIANNA E ALTRE MUSICHE A VOCE SOLA VOLUME I

- | | |
|--|-------|
| 01. Lamento di Arianna | 13:52 |
| Arianna: Antonella Gianese - Choro / Dorilla: Valentina Cortese
(L'Arianna, Tragedia del Sig. Ottavio Rinuccini rappresentata in musica [...] Mantova 1608) | |
| 02. Tempo la Cetra , a voce sola con symphonia ⁽¹⁾ | 11:39 |
| 03. Se i languidi miei sguardi , Lettera Amorosa a voce sola in genere rappresentativo | 07:32 |
| 04. Se pur destina , Partenza Amorosa a voce sola in genere rappresentativo | 09:43 |
| (CONCERTO VII libro di madrigali. Venezia 1619) | |
| 05. Ballo del Monte Verde - Seconda parte del retroscritto Ballo in Gagliarda | 02:44 |
| (Pietro Millioni & Lodovico Monte: Vero e facil modo di imparare a sonare [...] la Chitarra Spagnola. Roma 1637) | |
| 06. Ohimè ch'io cado [con ritornelli] ⁽²⁾ del signor Claudio Monteverdi | 04:58 |
| 07. La mia turca , del Medesmo | 03:43 |
| 08. Si dolce è il tormento | 04:16 |
| 09. Ahi che morir mi sento , Del Sig. Francesco Monteverdi | 04:12 |
| 10. Ama pur ninfa gradita , Del Sig. Francesco, figlio del Sig. Monteverdi | 03:51 |
| (Quarto Scherzo delle Arie vaghezze [...] Opera Undecima, di Carlo Milanuzzi. Venezia 1624) | |

⁽¹⁾ Massimo Percivaldi, Sandrine Feurer (violini) Yuki Aihara, Marco Angilella, Brigitta Gartner (viola da gamba) Sabina Colonna-Preti (violone)
Maurizio Martelli, Gabriele Palomba (tiorbe) Marina Bonetti (arpa doppia) Roberto Gini (clavicembalo)

⁽²⁾ Ritornelli by Roberto Gini

Total Time: 66:33



Recording: auditorium of the 'Antonia Pozzi' music school in Corsico (MI) 6th, 7th, 8th April 2023
church Santa Maria Annunciata in Chiesa Rossa in Milano July 2007 (Valentina Cortese)
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E ALTRE MUSICHE A VOCE SOLA
VOLUME I

ANTONELLA GIANESE
VINCENZO DI DONATO
with special guest
VALENTINA CORTESE

ENSEMBLE CONCERTO

ROBERTO GINI



receive the ornamentation that other Monteverdi contemporary composers created. To these I have applied, according to the practice of "ornamentazione storica", appropriate passaggi to the subjects of the musical text from the examples of the treatises: therefore, not theoretical works, but treasure chests of musical jewellery waiting to be matched to the dress and worn.

The Milanuzzi collection - Carlo Milanuzzi was a musician active in Venice during the years Monteverdi was working there. He published nine collections of *Scherzi delle Ariose Vaghezze* between 1622 and 1643. The compositions on this disc are taken from the fourth collection (1624): three by Claudio Monteverdi and two by his son Francesco, which we have included here, in accordance with the father's wish to promote his son's beginnings by combining his pieces with his own. The Monteverdian pages in the collection are well known. However, it is worth spending a few words on *Ohimè ch'io cado*, aria with *ritornelli*. The *basso continuo* line is repeated in each verse, both in the vocal part and in the instrumental *ritornello* in the bass line alone. *Ritornellos* on the bass line already appears in arias from the Florentine area (Peri 1609, Caccini 1614, etc.). Rarely is a melodic line added: such is the case with the aria *Sopra il Basso della Romanesca* by Sigismondo D'India (*Piangono al pianger mio*) in which the upper line can be understood as both a *cantus* of tablature made on the harpsichord and a melody played by a solo instrument. Tracing an overview ranging from *Del sonare sopra il basso con tutti li stromenti* [...] (Agostino Agazzari, 1607) to the demonstration of the polyphonic realisation of a Ground (Christopher Simpson, 1659), the practice of concerting one or more voices on a bass line becomes clear, especially in an instrumental *ritornello* that alternates with the strophes of the aria. If in popular editions, such as the Milanuzzi collections, such a *ritornello* is reduced to *basso continuo*, it cannot be ruled out that concertation was plausible (if not desirable) where one or more instruments were available. The form of the song is identical to strophic arias in which the alternation *ritornello-aria-ritornello-aria* concludes with a last sentence where the singing joins the instruments (Monteverdi: *Chiove d'oro, Amor che deggio far* - VII libro, 1619; *Sanctorum meritis, Deus tuorum militum, Iste confessor, Ut queant laxis* - *Selva morale & spirituale*, 1640 etc.). In the light of this, I decided to set the *ritornello* for solo violin, inspired by the presence of the traditional slow ending on the emphasised reiteration of the last words, *il Paradiso*.

Ballo [and Gagliarda] del Monte Verde - In every era, fashionable compositions, such as dances, madrigals, opera arias and poliphonic works have been transcribed for solo instruments. Best are of course the "perfetti" instruments who can play the all scores (organ, harpsichord, harp and piano), but also instruments that can adapt the original composition to their technical peculiarities while retaining its essential structure and character (viola da gamba and lute, chitarra spagnola, guitar etc.). Songs with a more rhythmic and vertical character rather than contrapuntal are appropriate to the chitarra spagnola: is the reason why this instrument has a more popular (but no less beautiful and interesting) repertoire than the lute, with frequent *Bergamasca*, *Ciaccona*, *Passacagli*, *Passamezzo* and so on. The *Ballo del Monte Verde* is a two-part composition (*Ballo* + *Gagliarda*) certainly attributable to Monteverdi, lost in its original form but survived in the present version by Pietro Milioni and Lodovico Monte. Indeed, there is no reason to doubt the source used by the authors. Its marked rhythmic character, given by the Anapesto metrics of the *Ballo* and the repeated chords of the *Gagliarda*, is perfect for the guitar potential. For the Milioni and Monte book (Rome, 1637), the presence of a work by Monteverdi must have been a distinguishing feature. For us, it is the precious echo of an unknown instrumental composition by the *cremonese* musician (never included in the opera omnia) that we found interesting to add, even though it does not fall within the scope of vocal compositions.

Ingrata sola's weeping, a tragic invective that bursts forth violently, breaking the mould of the musical conventions of the early 17th century. The violence of the cry derogates from any harmonic relation between the singing and the *basso continuo*, producing such a painful humanisation of the young girl that the scene becomes an authentic *imitatione* of reality. Unlike the scene of the *Ingrata*, however, that of Arianna is appreciable regardless of the work's entirety: if the maiden/shadow of the *Ballo* belongs to an allegorical fable of new invention, the myth of Arianna is universally known, so that it is possible to isolate the moment of the revealed betrayal even extrapolated from the libretto. The *Ingrata* is nevertheless important for understanding what innovation Monteverdi intended to make manifest to the world in terms of imitation of the real thing: he becomes the creator of a theatre that through music and musical rhetoric uncompromisingly searches for the authentic humanity of the characters: "[...] come caro Sig.re potrà io imitare il parlar de' venti se non parlano! et come potrà io con il mezzo loro muovere li affetti! Mosse l'Arianna per esser donna, et mosse parimenti Orfeo per esser homo et non vento [...]" ("[...] How dear lord, how can I imitate the speech of the winds if they do not speak, and how can I move my affections through them! Arianna moved to be woman, and so did Orfeo move to be man and not wind [...]"). Claudio Monteverdi, letter to Alessandro Striggio from Venice, 9th December 1616). To this monumental work of analysis and representation of the truest human passions is ascribed in particular the last piece by Claudio Monteverdi published at the end of the author's life, at the dosing of *Selva Morale & Spirituale* (1640): the *Pianto della Madonna*, an unusual humanisation of the Virgin Mary on the same notes and dramatic accents as Arianna; one torn between disillusionment, love and resentment, the other torn by grief at the cruel death of her son. Both protagonists of a universal myth, both equally women, both pervaded by equal human passions. Of the various sources of *Lamento di Arianna* three are in printed form: 1614, *Lamento di Arianna in VI libro di madrigali* (5-voice version); 1623, *Lamento d'Ariana* [...] et con due Lettere Amorse in genere *Rapresentativo*; 1640, *Pianto della Madonna in Selva morale & spirituale*. Other sources are manuscript. The version set down in this recording is not based exclusively on the Venetian printed edition of 1623, which is apparently more straightforward. It is said 'apparently' because this edition presents several problems. It is a publication that today we would call commercial. In addition to the *Lamento*, which stands out conspicuously on the title page, two titles extracted from the *VII libro di Madrigali* (1619) are reproduced a few years later to collect three full-bodied solo-voice compositions in *genere Rapresentativo* of the *Maestro di Cappella di San Marco*: *Se i languidi miei sguardi (Lettera amorosa)* and *Se pur destina (Partenza amorosa)*. While these are the correct reproduction of the *VII libro*, the *Lamento*, evidently assembled *ex novo*, is riddled with errors and inaccuracies in the notes and numbers of the *basso continuo* as well as in some of the singing notes; inaccuracies that suggest a publication not directly attributable to the author. Indeed, a comparison with the two other printed versions certainly edited by Monteverdi (1614 and 1640) and with the manuscript sources, even though they differ in presumed age and drafting, reveals such errors. The main manuscripts that were compared are: *London British Library ms. Add.30491*; *Modena Estense Mus. G.239*; *I-Fn Magliabecchiano XIX.114 (Firenze)*; *Ghirlanda Musicale, Venezia B.Marc. Torr.Ms.A.132*. Together with the printed sources of 1614 and 1640, which offer certainty regarding the harmony and the dubious notes of 1623, the manuscripts *London British Library ms. Add. 30491* and *I-Fn Magliabecchiano XIX.114* include the drafting of the continuation of the *Lamento*, which traditionally ends with the sentence *Così v'è chi tropp'ama e troppo crede*. It is a dialogue between Arianna and Dorilla "ospite di Teseo e d'Arianna" which, due to the presence of a second role, could not be included in the printed edition. There is no evidence to cast doubt on the authorship of these phrases: the remaining music, however, only covers Arianna's words, leaving Dorilla's to the libretto. Also left to the libretto are the four interventions of the *CORO* that comment, commiserating, on the different states of mind experienced by Arianna after the revelation of Teseo's betrayal, dividing the entire scene into five clearly defined chapters. Since the text is different in the four interventions and the versification is different (7-7-7; 7-11-7; 7-11-11; 11-7-11), it is obvious to think that this was not a repeated chorus as

Lamento di Arianna - Two of the major works that made Claudio Monteverdi the innovator of the musical world of his time were concentrated between 1607 and 1608 in Mantua: *Orfeo*, *Favola in musica* in 5 acts (24th February 1607, libretto by Alessandro Striggio Jr.) and *Arianna*, *Tragedia* in a single act (28th May 1608, libretto by Ottavio Rinuccini). The disappearance of any of *Arianna's* scores remains an unsolved mystery. We do not know what the musical style of the opera was, but from Rinuccini's libretto, we can guess that it was a development of the Florentine model of the *Musiche di Iacopo Peri [...] sopra l'Euridice del signor Ottavio Rinuccini* (Florence, 6th October 1600). The libretto, from the opening in which Venus and Cupid converse with each other, leads back to the style of the *Ballo delle Ingrate*, staged the week after *L'Arianna* (4th June 1608), which Monteverdi published thirty years later as the conclusion of the *VIII libro di madrigali* (1638). A style, that of the *Ballo delle Ingrate*, not far from *Orfeo*, especially in the final invective of the *Ingrata sola*, which can be associated with the dramatic phrases of Silvia (*Messaggera*) in the *Favola in musica*. Placing *L'Arianna* therefore between *Orfeo* and *Ballo delle Ingrate*, one can understand from the libretto the different styles that precede and follow the key scene of the weeping, the only part not coincidentally to have survived. Due to the death of the 'Romanina' from smallpox (Caterina Martinelli, destined for the leading role, died on 9th February 1608), the preparation of *Arianna* was frenetic: "*La brevità del tempo fu cagione che io mi riducessi quasi alla morte nel scrivere l'Arianna*" ("The shortness of time was the cause that I was almost reduced to death in writing *L'Arianna*": Claudio Monteverdi, letter of 1st May 1627). It is natural to assume that the entire *Tragedy* was set to music, but it is not certain whether Monteverdi set the entire libretto to music or whether other musicians contributed to it. "[...] *Quando fui per scrivere il pianto d'Arianna, non trovando libro che mi aprisse la via naturale alla imitazione né meno che mi illuminasse che dovessi essere imitatore, altri che Platone per via di un suo lume rinchiuso così che appena potevo di lontano con la mia debil vista quel poco che mi mostrasse; ho provato, dico, la gran fatica che sia bisogno fare in far quel poco ch'io feci d'imitazione: et perciò spero sii per non dispiacere, ma rieschi come si voglia, alla fine son per contentarmi d'essere più tosto poco lodato nel novo, che molto nel ordinario scrivere; et di questa altra parte d'ardire ne chieggio novo perdono [...]*" ("[...] When I was about to write the *Lamento di Arianna*, I could find no book that could open the natural way to imitation, nor less enlighten me that I should be an imitator, other than Plato, who by his light encompassed me so that I could hardly see from afar what little he showed me; I felt, I say, the great effort that needs to be made in doing what little I did in imitation: and so I hope it will not displease you; but succeed as you wish, in the end I am content to be less praised in the new, than in the ordinary writing; and I ask forgiveness for this other part of my daring. [...]"). In this letter (22nd October 1633), besides the mention of the *Lamento di Arianna*, the focal point of the tragedy of which Monteverdi confirms to be the sole author, one can infer a willingness to assume authorship of a new way of writing that would be more fully explained in *Melodia, ovvero seconda pratica musicale*, publishing project announced in 1605 and never realised in the conventional form of a treatise, likely to be identified, however, in later musical publications, where it is easy to detect an authentic encyclopaedia of the *Seconda Pratica* applied to the most diverse styles and genres: *Orfeo* (1609), *Messa "In illo tempore"* and *Vespro della Beata Vergine* (1610), *VIII libro di madrigali* (1638). The *Lamento di Arianna* was universally recognised as a model of perfection in the artistic project of enlivening the *antica musica* of classical Tragedy: "[...] *Il signor Claudio Monteverdi, musico celebratissimo, capo della musica di S.A., compose l'arie in modo sì esquisito, che si può con verità affermare che si rinnovasse il pregio dell'antica musica, perciò che visibilmente mosse tutto il teatro a lagrime.*" ("[...] Mr Claudio Monteverdi, a celebrated musician and head of "His Highness chapel" music, composed the arias in such an exquisite manner that one can truthfully say that the value of ancient music was renewed, which visibly moved the entire theatre to tears...", Marco Da Gagliano, preface to *La Dafne*, Florence 1608). By linking this scene to the finale of the *Ballo delle Ingrate*, we can understand why Monteverdi decided to include the latter in Book VIII. In fact, the flow of the narrative leads, in the expressive formality of the dialogues between Amore, Venere and Plutone, to the disconcerting trauma of the



Massimo Marchese, Roberto Gini, Vincenzo Di Donato, Antonella Gianese, Marco Angilella, Ugo Nastrucci, Photographer Alessandro Guatti



Roberto Gini, Valentina Cortese, Photographer Alessandro Guatti

ENSEMBLE CONCERTO:

Antonella Gianese Soprano | **Vincenzo Di Donato** Tenore | **Valentina Cortese** Voce recitante | **Massimo Percivaldi** Violino
Ugo Nastrucci Tiorba e Chitarra alla spagnola | **Massimo Marchese** Tiorba | **Marco Angilella** Violone | **Roberto Gini** Clavicembalo

The present recording was made thanks to the contribution of Graziella Alessi, Carlo Giovanni Ardissono, Enrico Bellei, Giovanni Luigi Benedetti, Graziella Borgatti, Lucia Casanova, Paolo Corsi, Paola Cialdella, Elide D'Atri, Angela Fodale, Laura Franco, Joana Fresu de Azevedo, Alessandra Gambrosier, Daniela Goldoni, Aimone Gronchi, Nicola Jappelli, Michela Livoni, Luigi Malabarba, Costantino Mastroprimiano, Raffaele Mautone, Marcello Mazzetti, Marcello Rossi Corradini, Cristina Menegazzi, Ezio Molinetti, Simone Nastasi, Stefania Oddone, Roberto Perfetti, Michela Piccoli, Stella Pinelli, Silvio Righini, Corrado Sgarbi, Caterina Soresina Stoppani, Giacomo Tinetti, Norma Maria Torti, Corrado Travaglini, Roman Turovsky-Sautscheck

in Act II of Orfeo (*Ahi, caso acerbo*). With regard to the choruses within the opera, Rinuccini's letter to Alessandro Striggio jr. on 20th December 1607 is indicative: "[...] *In quanto a quello che appartiene al rappresentarsi l'Arianna, non ci veggio difficoltà, se non che io avevo fatto gran capitale su 'l Brandino* [Antonio Brandi], *su la Settimia* [Caccini] *per Venere, del resto delle donne di Giulio* [Caccini] *per i cori, ornamento di grand'importanza*" ("[...] As for the performance of Arianna, I see no difficulty, except that I had made a huge investment on the *Brandino* [Antonio Brandi], on *Settimia* [Caccini] for *Venus*, on the rest of *Giulio's* women [Caccini] for the choruses, ornaments of great importance"). One assumes, even if Rinuccini does not directly refer to the *Pianto di Arianna* scene, that it was sung by female voices only. The rest will remain a question mark until a score of the opera is found. The restitution of the *CORO's* phrases is essential in order to appreciate the dramatic completeness of the entire scene, an example of classical theatrical and poetic tradition: therefore, the words of the *CORO* and *Dorilla* were entrusted to the voice of an actress. Valentina Cortese enthusiastically lent herself to the reconstruction project and, thanks to the beauty and expressive ductility of her voice, she was able to embody both the choral commiserations and *Dorilla's* phrases. The whole scene thus returns to its integrity, as in a restoration operation in which the completion renders the overall vision of the work, yet remaining distinct from the original parts. Comparison of the sources, restitution of the structure according to the libretto as well as the study of objective data (*tactus*, rhythm and value of each note and pause, intonation and pitch of the phrases, rhetorical figures of silent repetition and dissonances) gradually revealed, to no small surprise during rehearsals, the hidden personality of an unsuspected *Arianna*. Her humanity bursts forth in the exordium *Lasciatemi morire*, which she pronounces with vigour, devoid of the mournful and plaintive character to which the term *Lamento* invites. *Lasciatemi morire* is almost a prologue, a peremptory request that authoritatively imposes the conditions on which the protagonist will develop, in solitude, the most diverse affections: love and hatred, accusation, recrimination, impropriety, invective, resignation and pride. There is, moreover, correspondence of this dramatic scheme in the *Lamento di Olimpia* (present in Ms *London British Library ms. Add.30491* together with the scene *Dell'Arianna del Monte Verde* [sic]) which will be published on the second CD. The *Lamento* is a genre with constants already in the vehement exordium (*Arianna, Olimpia and Ingrata* speak concisely) as well as in the succession of moods of two betrayed women analysed with astonishing modernity. The *Lamento di Olimpia* thus offers proof of *Arianna's* dramatic attitude, in favour of an energetic beginning (*Voglio, voglio morire*) and not one of weeping self-pity. Comparing the different pieces and conceiving the score as a dramatic project (which, using music and singing as a theatrical tool, tells us with extreme precision how each phrase or a single word should be recited by singing) is the way that connects without intermediaries (i.e., without our undue subjectivity) the composer to us and us to the essence of acting. Notes and rhythm are a 'theatrical mechanism' to which the performer is invited to submit in order to bring out the psychology of Orfeo, *Arianna, Olimpia* and all humanity that Monteverdi wanted, with absolute precision, to represent in *imitation* of the real life.

Two Lettere Amoroze in the genere Representativo - In the same way as a scene such as the *Pianto di Arianna*, the two compositions in genere *representativo* reproduce a theatrical action that takes place, however, within *affetti*. In this sense, it is possible to give the *representativo* term the meaning of something not exclusively related to a *scenographic* event, but representing a dramaturgy of *affetti* and metaphorical images: that is the representation of changing passions in the poet/recitalist's sentiments. In the *genere rappresentativo* the text becomes character, subject, first person. As in the theatrical mechanism, in the musical scores the precision with which the rhythm of the different words is dictated by the notation is evident. Nothing is random ("*Io non faccio le mie cose a caso [...] ("I don't do my things at random [...]"* - C. Monteverdi, preface to V libro di madrigali, 1605) in the distribution of syllables that that are now stretched out, now

agitated and very fast, now moderate, of phrases uttered at different pitches to signify inner thoughts or exclamations, of alternating recitations and airy cadences. This mechanism can be defined as 'dramaturgical architecture': a project organised in all its elements and proportions. Contrary to what is instinctively thought, the *Stile recitativo* does not call for the instinctive freedom and individual temperament of the performer, the protagonist who 'interprets' the signs according to his or her personal sensibility, but demands precision in the execution of signs and values distributed with extreme care and to which the actor/singer is invited to submit. The conclusion is thus drawn that while in a madrigal, an aria or a *scherzo musicale*, those freedoms necessary to give life to the vagueness of the poetic text and the music are allowed, the recitative must on the contrary obey a geometry conceived by the author, i.e., bound to infinite nuances precisely defined by him to bring "*le pronuntie a similitudine delle passioni del'orazione*" ("the sung text in the likeness of the passions of the declaimed text"). Nothing demands a more rigorous approach than the *Stile recitativo*. Keeping in time by strictly observing the values of the notes and written pauses is, again, the discipline that gives voice to the composer's thought. This is the approach that guided us in tackling the two famous Monteverdian compositions. Only after undergoing this process, it is possible to draw conclusions about the arbitrariness that we performers are allowed and about the concertation of the *basso continuo*. For this last aspect, we realise that instead of adding instruments, it is better to reduce it to the essentials, so that it is not intrusive but can instead play all the notes, exactly where they are written, without overpowering the singing, rather amplifying the emotional tension.

Tempo la cetra - Some treatises, such as those by G. B. Bovicelli (1594) R. Rognoni (1592) and F. Rognoni (1620), contain far more music than text. Other authors published treatises made of music alone, such as B. Barbarino (1614), I. Donati (1619 and 1636) or O. Durante (1608) among many others. The amount of music contained in them is illustrative of the practice of *passaggiare*, that is, of ornamenting some compositions or particular *pieces* in longer works, intended to be adorned by singers and instrumentalists. While in the 16th century this practice was mainly applied to existing polyphonic compositions, with the emergence of musical theatre and the spread of the solo-voice repertoire, the art of *passaggiare* became the prerogative of the great solo-voice arias, or of *nuove musiche* designed to expand the possibilities of singing in a solo genre that does not gratuitously astound, whether by the virtuosity of the voice or by the astonishing beauty of the most rutilant *passaggi*. The compositions intended for this art can be recognised primarily by their *sogetti*, i.e., by certain easily identifiable *loci communes* found almost identically in the treatises. This is the case with strophic arias with *ritornelli*, a typical form of the prologue to plays or significant printed collections. The point of the treatise is not just to teach how to *passaggiare* this or that madrigal or motet but to use the vocabulary of *passaggi* conceived for an ordinary subject (e.g. *Slb-LA* or other combinations of cadence intervals) by applying them to the aria to be sung. The result is a composition by Monteverdi adorned with passages by another author: a practice proven, for example, by Giulio Caccini who declares how the arias of the *Rapimento di Cefalo*, published in 1602, had been sung "*con altri passaggi secondo il suo stile*" ("with other passages according to his own style") by Iacopo Peri or "*parte con i propri passaggi, e parte a suo gusto*" ("*partly with his own passages, and partly to his own taste*") by Francesco Rasi. Monteverdi talks of the faculty, if not the necessity, of ornamenting arias with passages with *ritornello* when, in *Combattimento di Tancredi e Clorinda*, he specifies that the singer "*non dovrà far gorghe né trilli in altro luogo, che solamente nel canto de la stanza che incomincia Notte*" ("should not make diminutions nor '*shakes*' in any other place than in the verse beginning with *Notte*"), an aria that in fact presents the typical *loci communes* of the treatises dedicated to the art of *passaggiare*. Tempo la cetra serves as the Prologue to the VIII libro di madrigali, a multifaceted set of compositions in a wide variety of genres and styles. In it, as well as in the Prologue of Orfeo (*Dal mio Permesso amato*) and G.B. Andreini's *Maddalena* of 1617 (*Su le penne dei venti*, which will be published in CD Volume 2), can be found the *sogetti* destined to