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**Travelling music: the madrigal *Morir non può 'l mio core*
by Giovanni Maria Nanino
and its textual and musical transformations**

Foreword

The fortune of a composition from the second half of the 16th century, by its very nature difficult to quantify, lends itself, if anything, to be assessed in its cultural scope, taking into consideration the different elements of its complexity. In spite of all the difficulties it entails, the investigation into the diffusion and assimilation of late 16th century music not infrequently proves to be a fruitful field of research, especially for the study of certain aspects of music reworking and re-textualisation. In order to reflect on such phenomena, we have chosen to follow in the footsteps of the madrigal *Morir non può 'l mio core* by Giovanni Maria Nanino (1544c–1607).¹ Thanks to the dissemination of his madrigals in various parts of Europe in their original form and in variously re-elaborated versions (with a different number of voices and a renewed imitative arrangement), intabulated or subjected to a process of retexting during

¹ See Saverio FRANCHI, “Nanino, Giovanni Maria,” in *Dizionario Biografico degli Italiani*, vol. 77 (2012). On the composer’s life see also Anthony NEWCOMB, “Nanino, Giovanni Maria,” in *Grove online* (published online 2001) <https://doi.org/10.1093/gmo/9781561592630.article.19558> and Christina BOENICKE, “Nanino, Giovanni Maria,” in *MGG, Personenteil*, vol. 12 (2004), coll. 901–902.

his lifetime and after his death, the music of this composer proved particularly suited to an investigation into the European circulation of the musical culture originating in the Italian peninsula.

Nanino's madrigal *Morir non può 'l mio core* (text possibly by Benedetto Pannini),² published in his first book of madrigals, was selected as a case study for more than one reason. Thanks to its extraordinary circulation in individual collections and manuscript and printed anthologies, it constitutes an exceptional catalyst for intertextual phenomena of various kinds, including the elaboration of a response by the author himself (the second part of the madrigal, published in his third book), the composition of a canzonetta by his pupil Felice Anerio that re-elaborates several of its features, and the circulation, in a re-textualised guise, of the first and second parts of the original madrigal and the canzonetta derived from it.

In the first section of this article, we will follow some of the phases of the dissemination of this composition, tracing its tracks through the reprints of the author's individual collection and the numerous reissues of the collective editions within which it was included. The second part of the article deals with the European dissemination of the madrigal through an investigation of its various re-textualised versions, published in an area that stretches from Rome to London (1590), Milan (1604), Munich (1609) and Loano (1616).

1. The madrigal *Morir non può 'l mio core* by Giovanni Maria Nanino: dissemination and assimilation

1.1. Reprints of Nanino's first book of madrigals, collective editions and manuscript copies

The madrigal discussed here – one of the composer's most successful – first appears in Giovanni Maria Nanino's *Il primo libro de madrigali a cinque voci*, which is also his first known collection. The *editio princeps* of this book, which according to Christina Boenicke and Anthony Newcomb is supposed to have

² The source for the attribution of this poem is manuscript 1171 of the Biblioteca universitaria di Bologna. In Newcomb's opinion, however, RePIM's attribution of the poem to Pannini is to be considered weak. See Anthony NEWCOMB, "Giovanni Maria Nanino's Early Patrons in Rome," *The Journal of Musicology* 30, no. 1 (Winter 2013), 123.

been printed in 1571,³ has been lost. The first known reprint of the collection is by Angelo Gardano (Venice, 1579),⁴ shortly followed by a further reprint (1582) and, more than ten years later, a third one (1605), also by the same publisher. As is often the case, each reprint survives in a relatively small number of copies, sometimes incomplete, whose current locations do not seem to provide, at least at first glance, particularly eloquent information on the history of the collection's fortunes (see Table 1).

The circulation of this and some other madrigals by Giovanni Maria Nanino was greatly facilitated by their inclusion within two of the most successful collective madrigal collections of the second half of the 16th century, both of which were repeatedly reprinted until the first four decades of the 17th century: the celebrated *Musica Divina*, first published in Antwerp by Pierre Phalèse and Jean Bellère in 1583 and reprinted seven more times until 1634,⁵ which includes three madrigals by Giovanni Maria Nanino (*Morir non può 'l mio core*, *Scoprirò l'ardor mio* and *Erano i capei d'oro*);⁶ and the almost equally famous *Spoglia amorosa*, assembled by Francesco Landono, first published in Venice by Girolamo Scotto's heir in 1584 and reprinted five more times until 1607.⁷ The latter collection includes four of the composer's madrigals (*Erano i capei d'oro*, *Morir non può 'l mio core*, *Mentre ti fui sì grato* and *Amor deh dimmi come*), of which the first two had already appeared in the collection published beyond the Alps.

³ See Christina BOENICKE, *Giovanni Maria Nanino (1543/44–1607): Madrigalvertonung zwischen 'dolci affetti' und 'dolorosi accenti'* (Berlin: Mensch und Buch Verlag, 2004); Christina BOENICKE and Anthony NEWCOMB, *Preface to Giovanni Maria Nanino, Complete madrigals*, Part 1, *Il primo libro de madrigali a cinque voci*, ed. by Christina Boenicke and Anthony Newcomb (Middleton, Wis.: A-R Editions, 2012) (Recent researches in the music of the Renaissance, 158).

⁴ *Il primo libro de madrigali a cinque voci, novamente ristampati*, Venice, Angelo Gardano, 1579. RISM A/I N 26.

⁵ See RISM B/I 1583¹⁵, 1588¹⁶, 1591¹¹, 1595⁴, 1606⁷, 1614¹³, 1623⁷ and 1634⁶. Facsimile edition: *Musica divina di XIX. autori illustri, a IIII. V. VI. et VII. voci, nuovamente raccolta da Pietro Phalesio, et data in luce. Nella quale si contengono i più eccellenti madrigali che hoggi di si cantino* (Bruxelles: Culture et Civilisation, 1970) (Corpus of early music in facsimile, ed. Huys, Bernard, I, 19).

⁶ On this highly successful collection and the driving role it played in the European dissemination of musical culture, see Joseph KERMAN, "Elizabethan Anthologies of Italian Madrigals," *Journal of the American Musicological Society* 4, no. 2 (Summer 1951), 123–124, 128–129, 131.

⁷ See RISM B/I 1584⁵, 1585¹⁸, 1588¹⁵, 1590¹⁶, 1602⁴, 1607¹³.

Table 1. Prints of the first book of madrigals by G. M. Nanino and their locations

Date	Place	Publisher	Title of the collection	Nuovo Vogel	RISM	Place of preservation
1579	Venice	Angelo Gardano	Di Gio. Maria Nanino mae- stro di capella in S.M. Mag- giore di Roma. Il Primo Libro de Madrigali a cinque voci novamente ristampati	1989	A/I N 26 A/I NN 26	D-Mbs München, Bayerische Staatsbibliothek PL-Kj Krakow, Biblioteka Jagiellońska GB-Lbl London, British Library I-Bc Bologna, Museo internazionale e biblioteca della musica
1582	Venice	Angelo Gardano	Di Gio. Maria Nanino mae- stro di capella in S.M. Mag- giore di Roma. Il Primo Libro de Madrigali a cinque voci novamente con ogni diligentia ristampati	1990	A/I N 27 A/I NN 27	B-Br Bibliothèque Royale de Belgique F-CC Carcassone Bibliothèque municipale GB-Lbl London, British Library GB-Ll Lincoln, Cathedral Library I-Bc Bologna, Museo internazionale e biblioteca della musica I-Fn Firenze Nazionale Centrale IRL-Dm Dublin, Marsh's Library NL-DHgm Den Haag, Kunstmuseum
1605	Venice	Angelo Gardano	Di Gio. Maria Nanino mae- stro di capella in S.M. Mag- giore di Roma. Il Primo Libro de Madrigali a cinque voci novamente con ogni diligentia ristampati	1991	A/I N 28 A/I NN 28	D-Fschneider Frankfurt, Privatsammlung Matthias Schneider F-Pc Paris, Conservatoire I-Bc Bologna, Museo internazionale e biblioteca della musica US-BEm Berkley, CA, Jean Gray Hargrove Music Library, University of California

The discussion of the reworking of the madrigal by Nanino could be further enriched if the manuscript production were to be systematically taken into account, as it provides valuable evidence of the dissemination process of this composition in its original form, as well as in reworked, intabulated or retextualised versions. At least eight manuscripts are known to date, mostly preserved in Germany and the United Kingdom, of which two contain the madrigal with its text in Italian, another two contain as many organ tabulatures and four contain a version with a substitute text in Latin or English.⁸

1.2. Nanino (1586) *vs.* Nanino (1579), or the meaning of a madrigal and its subsequent reversal

After publishing his first book of madrigals, Nanino composed a new madrigal, setting to music the second part of the previous one, and included it in his *Terzo libro di madrigali* (Venice, Angelo Gardano, 1586).⁹ The text of this madrigal, not yet attributed, clearly represents the second part of that of the first book, which is taken up at times, but is scattered with variants that overturn its meaning (see Table 2, which synoptically reports the two texts).

⁸ At least two manuscripts of Nanino's madrigal *Morir non può 'l mio core* are preserved in I-RI (Musica M 14; RISM ID 850031217) and in D-MÜs (SANT Hs 4057 no. 5; RISM ID 451024210), as well as two organ tablatures, preserved in D-W (Cod. Guelf. 175 Noviss. 8° no. 22, 34; RISM ID 451505547, 451505559). Of the Latin *contrafactum* *Si corpus hoc*, complete with the *secunda pars Nolite contristari*, there is a manuscript preserved in D-Mbs (Mus. ms. 259, RISM ID 1001005620). Finally, there are three manuscripts with the *contrafactum* in English *All yee that joy*, one of which can be dated to 1600–1630 (GB-Lbl, Eg. 995; RISM ID 806043718) and the others to the second half of the 18th century (GB-Lms A 6–11; RISM ID 806149811) or to the years 1780–1800 (GB-Lms C.22; RISM ID 806152084). For a more in-depth discussion of compositions subjected to retextualisation procedures, see below.

⁹ RISM A/I N 31; NN 31; B/I 1586¹⁸. Modern edition: Giovanni Maria NANINO, *Il terzo libro de madrigali a cinque voci and madrigals first published in anthologies*, ed. by Christina Boenicke and Anthony Newcomb (Middleton, Wis.: A-R Editions, 2018) (Recent researches in the music of the Renaissance, 168).

Table 2. G. M. Nanino from *Morir non può 'l mio core* (1579)
to *Morir può il vostro core* (1586)

<i>Primo libro</i> (1579, repr.)	<i>Terzo libro</i> (1586)	Metres and rhymes
Morir non può 'l mio core e ucciderlo vorrei, e ucciderlo vorrei, e ucciderlo vorrei, poi che vi piace, ma trar non si può fuori del petto vostr'ove gran tempo giace, ed uccidendol'io come desio so che morreste voi morend'anch'io ed uccidendol'io come desio so che morreste voi morend'anch'io.	Morir può 'l vostro core ancidetelo pur ancidetelo pur ancidetelo pur, come vi piace, che quant'al trarlo fuore del petto mio, se pur vi giaqu'o giace, non averrà, com'è vostro desio ch'ucciso lui debba morir anch'io, non averrà, com'è vostro desio, ch'ucciso lui debba morir anch'io.	a B a B C C [C] [C]

The comparison of the two compositions reveals a network of intertextual relationships of a very refined nature. On the one hand, it clearly shows a perfect symmetry between the two texts, which, however, is matched by a clear semantic inversion.¹⁰ As can be seen, the symmetry between the two texts is very pronounced: not only are the same words used to realise the same metric-rhymic scheme, but, in the construction of the second text, an enjambment is also maintained between lines 3 and 4. Although in this case one cannot speak of parody, nor even of *contrafactum*, it appears evident that Nanino, in composing the second piece, took his cue from the first, using not only certain *soggetti* in a more or less varied manner – see for example the opening *soggetto* of the second madrigal, clearly derived from that of the preceding one (cf. Ex. 1a–1b) – but also the same tonal typology (G2 – B flat – G, corresponding in both cases to a second transposed mode).

¹⁰ I take up these and other considerations on the relationship between Nanino's two madrigals from those presented by my friend and colleague Marco Mangani during his speech "Contrafacta e modalità: un possibile approccio" given at the round table "Re-textualising music. Contrafact as a complex cultural process" (Padua, 16 November 2021).

Canto
Mo - rir non può' l mio co - re e_uc -

Quinto
Mo - rir non può' l mio co - re e_uc - ci - der-lo, e_uc -

Alto
Mo - rir non può' l mio co - re

Tenore
Mo - rir non può' l mio co - re e_uc -

Basso
Mo - rir non può' l mio co - re

Mo-rir può' l vo - stro co - re

Mo - rir

Mo - rir può' l vo - stro co - re, mo - rir

Mo - rir può' l vo - stro co -

Mo -

Ex. 1a-1b

Furthermore, if one compares the respective cadential plans (cf. Table 3), it is evident how Nanino was concerned to 'reverse' the musical interpretation of the first text in order to achieve an appropriate interpretation of the new one.

Table 3. Cadential plans

<i>Primo libro (1579, repr.)</i>		<i>Terzo libro (1586)</i>	
Morir non può 'l mio core	[D]	Morir può 'l vostro core	[D]
e ucciderlo vorrei, e ucciderlo vorrei poi che vi piace	Bb	ancidetelo pur ancidetelo pur ancidetelo pur, come vi piace,	G D G
ma trar non si può fuore, ma trar non si può fuore	D G	che quant'al trarlo fuore	enjambment
del petto vostr'ove gran tempo giace,	D	del petto mio, se pur vi giaqu' o giace,	Bb
ed uccidendol'io come desïo	D	non averrà, com'è vostro desïo	[D]
so che morreste voi, so che morreste voi morend'anch'io.	G C D	ch'ucciso lui	
ed uccidendol'io come desïo	D	debba morir anch'io,	[D]
so che morreste voi, so che morreste voi morend'anch'io.	[G] C G	ch'ucciso lui debba morir anch'io.	G

In the first text, the poet knows that killing his own heart would make his beloved happy: his heart, however, now dwells in her bosom, and since to remove it from there would mean killing his beloved, the poet declares that he will leave it alive. The text of the second madrigal represents, quite clearly, the contemptuous response of the beloved: as far as she is concerned, the poet's heart may well die, because, assuming it ever dwelt in her bosom, she will certainly not die for so little. The musical interpretation of the text revolves, in Nanino's setting, around an appropriate use of non-regular cadences. Particularly subtle is the interpretation of line 3, which Nanino achieves by neglecting the enjambment – certainly not out of inexperience, as demonstrated by the rendering of the analogous figure in the following madrigal. To emphasise the concept of the heart that 'cannot be extracted' (*trar non si può fuore*) from the bosom of the beloved, Nanino first resorts to a Phrygian cadence on D and then affirms, with a cadence on the *finalis* G, that the heart will remain in place (cf. Ex. 2):

7

C ce Ma trar non si può fuo - re, ma trar non si può fuo - re del pet - to vo -

Q ce Ma trar non si può fuo - re, ma trar non si può fuo - re del pet - to vo -

A ce Ma trar non si può fuo - re, ma trar non si può fuo - re del pet - to vo -

T ce Ma trar non si può fuo - re, ma trar non si può fuo - re del pet - to vo -

B ce ma trar non si può fuo - re del pet - to vo -

Ex. 2

Similarly, the poet's horror at the prospect of his beloved's death is rendered with two consecutive settings of the hemistich *So che morreste voi* ('I know you would die') – the second of which is sealed by an irregular cadence in C –, after the previous line had closed with a second Phrygian cadence on D (cf. Ex. 3):

14

C l'io co - me de - si - o so che mor - re - ste voi

Q den - do-l'io co - me de - si - o so che mor - re - ste voi,

A den - do-l'io co - me de - si - o so che mor - re - ste voi, so che mor - re - ste voi

T den - do-l'io co - me de - si - o so che mor - re - ste voi, so che mor - re - ste voi

B so che mor - re - ste voi

Ex. 3

The last two lines are then repeated almost verbatim (apart from the concluding cadence on the *finalis*), an archaism that functions as a perfect *amplificatio*.

The corresponding madrigal, *Morir può 'l vostro core*, present a different musical setting, and the perception of these differences is accentuated by the fact that the two pieces share the same modal structure and a few very similar soggetti. Among the most significant differences between the second madrigal and the first are the musical rendering of the enjambment between lines 3 and 4, and the lack of the literal repetition of the concluding block, which would have given undue emphasis to the beloved's deliberately hasty and chilling response. It is above all the total absence of modally irregular cadences that makes this second madrigal a completely different piece from its predecessor: since in the beloved's opinion nothing tragic is happening, there are no negative concepts to emphasise in her reply.

1.3. Compositional assimilation: Felice Anerio's canzonetta (1586)

Also clearly related to Nanino's madrigal is the four-voice canzonetta on the same text by his pupil Felice Anerio, included in the latter's first book of four-voice canzonettas printed in Venice by Giacomo Vincenti and Ricciardo Amadino in 1586,¹¹ which is an interesting and successful reworking of the madrigal. On the title page of the collection, Felice Anerio describes himself as a disciple of Giovanni Nanino: and indeed it is known that Anerio was active from December 1568 to December 1574 as *puer cantus* in Santa Maria Maggiore, where Nanino held the position of chapel master from at least 1569 and perhaps from 1567, when the post was left vacant by Palestrina.¹²

The paraphrasing procedure adopted by Anerio deserves more detailed attention. The text of Anerio's canzonetta corresponds to that of his master's madrigal, except for two substantial variants and some minor spelling variants (see the synoptic transcription in Table 4). In particular, in the canzonetta we find "e ucciderlo vorrei, ingrato amore" (i.e. and kill it I would, ungrateful love) instead of "e ucciderlo vorrei, poi che vi piace" (i.e. and kill it I would, because you like it), while the line "del petto vostr'ove gran tempo giace" (i.e. from your chest, where it has lain for a long time) in the madrigal is transformed into "del vostro petto che lo tien soggetto" (i.e. from your chest, which holds it prisoner).

¹¹ See RISM A/I A 1085. Reprint: Antwerpen, Pierre Phalèse, 1610, RISM ID no. 1000000016.

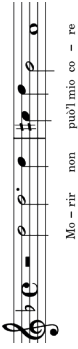
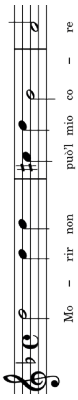
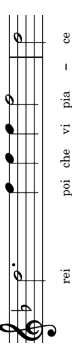
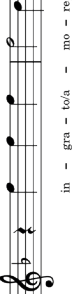
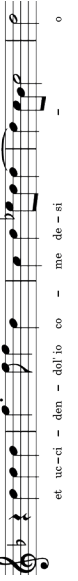
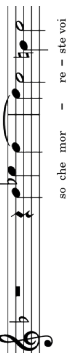
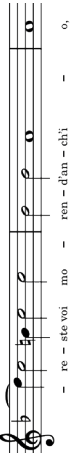
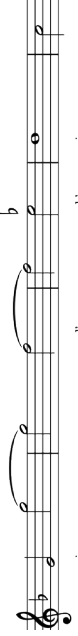
¹² See footnote 1.

Table 4. *Morir non può 'l mio core*: G. M. Nanino's madrigal and F. Anerio's canzonetta

G. M. Nanino, <i>Il primo libro de madrigali</i> (1579)	F. Anerio, <i>Canzonette a quatro voci... libro primo</i> (1586)
Morir non può 'l mio core E ucciderlo vorrei, <i>E ucciderlo vorrei,</i> <i>E ucciderlo vorrei, poi che vi piace,</i> Ma trar non si può fuori Del petto vostr'ove gran tempo giace, Ed uccidendol'io come desio So che morreste voi morend'anch'io <i>Ed uccidendol'io come desio</i> <i>So che morreste voi morend'anch'io.</i>	Morir non può 'l mio core E ucciderlo vorrei, <i>E ucciderlo vorrei, ingrato amore,</i> <i>Ingrato amore,</i> <i>Morir non può 'l mio core</i> <i>E ucciderlo vorrei,</i> <i>E ucciderlo vorrei, ingrato amore,</i> <i>Ingrato amore.</i> Ma trar non si può fuore, <i>Ma trar non si può fuore</i> Del vostro petto che lo tien soggetto, Et uccidendol'io come desio So che morreste voi morend'anch'io, <i>Morend'anch'io</i> <i>Et uccidendol'io come desio</i> <i>So che morreste voi,</i> <i>so che morreste voi morend'anch'io.</i>

As is evident from the very first listening, Anerio's four-voice canzonetta borrows a great many cues from Nanino's five-voice madrigal,¹³ starting from the opening motif ("Morir non può 'l mio core"), which in the canzonetta appears somewhat 'squarer', but from the point of view of the intervallic pattern matches completely, or the one with which the next line is set to music ("e ucciderlo vorrei"), of which the canzonetta offers a slightly simplified version. Also in the next line, where there is a minor variant compared to the text set to music by Nanino, the motif employed in the canzonetta in correspondence with the words "ingrato amore", based on the repetition like the two preceding ones, follows exactly that employed in the madrigal to intone the line "poi che vi piace". Similarly coincident are the motifs employed in the two compositions for the lines "et uccidendol'io come desio" and "so che morreste voi morend'io". What does change is the polyphonic treatment of the motifs, which in the canzonetta, thanks also to the lightened four-voice texture (with two sopranos, an alto and a bass), entails a more schematic structure, a greater number of repetitions and a more frequent subdivision of the polyphonic structure into two balanced and opposed semi-choruses (cf. Ex. 4).

¹³ Appendixes 1 and 2 include Giovanni Maria Nanino's five-voice madrigal and Felice Anerio's four-voice canzonetta, so that a synoptic comparison of the two compositions is possible.

G. M. Nanino, <i>Morir non può 'l mio core</i> (1579)	Felice Anerio, <i>Morir non può 'l mio core</i> (1586)
 Mo - rir non può'l mio co - re Morir non può 'l mio core (Q, bb. 1-2)	 Mo - rir non può'l mio co - re Morir non può 'l mio core (C I, bb. 1-3)
 e uc - ci - der - lo, e uc - ci - der - lo vor - rei, e ucciderlo vorrei (Q, bb. 3-4)	 e uc - ci - der - lo vor rei, e ucciderlo vorrei (C I, bb. 4-5)
 rei poi che vi pia - ce poi che vi piace (C, bb. 6-7)	 in - gra - to/a - mo - re, ingrato amore (C II, bb. 9-10)
 Et uc-ci-den - do - l'io co - me de-si - o et uccidendol'io come desio (C, bb. 13-15)	 et uc-ci - den - dol'io co - me de - si - o et uccidendol'io come desio (C II, bb. 33-37)
 so che mor - re - ste voi so che morreste voi (C, bb. 16-17)	 o so che mor - re - ste voi, so che morreste voi (C II, bb. 37-41)
 re - ste voi mo - ren - d'an - ch'i morend'anch'io (C, bb. 17-19)	 voi mo - rend' - anch' i - o, morend'anch'io (C I, bb. 42-46)

Ex. 4

It remains to be seen whether the disciple intended to pay homage to his master by reworking one of his most successful compositions, to publish the result of an exercise conducted on the master's compositional materials, to exploit the notoriety of his mentor's composition to draw attention to himself and his own compositional skills, or to combine all these and perhaps other aspirations.

The discourse on the reworking of Nanino's madrigal could be continued further by embracing the vast sphere of coeval sacred music, similarly affected by intertextual phenomena arising from the assimilation of this composition. Particularly interesting in this regard is a five-voice Magnificat included in a manuscript choirbook¹⁴ and attributed to Jacobus Florii (1550/54-post 1599), clearly modelled on Nanino's madrigal, representing a further piece in the mosaic of the rich and vital history of the assimilation and compositional reception of this fortunate madrigal.

But the fortune of Nanino's madrigal has gone well beyond the confines of the secular and instrumental genres, leaving some traces within compositions in the sacred sphere. The first of these is the motet *Pulchrae sunt genae tuae* by the Brescian composer Giovanni Ghizzolo, with which his second book of motets of 1611 opens, and in which Nanino's madrigal is mentioned in the opening episode.¹⁵ The second composition in which Nanino's madrigal is widely taken up with various reworking techniques is a four-choir mass published in the same year 1611 by the Brescian composer Valerio Bona.¹⁶ It is certainly worth asking how it is that two composers from the same area

¹⁴ Dillinger an der Donau, Studienbibliothek, xv 487, ff. 75r-87r: "Mgt: 5 vocum / Autore Jacobo Florio / super Morir non puol mio core." Cfr. RISM ID No.: 1001009076.

¹⁵ Giovanni GHIZZOLO, *Concerti all'uso moderno a quattro voci. Con la partitura accomodata per suonare. Di Giovanni Ghizzolo nuovamente dati in luce. Libro secondo, et opera settima*, Milan, erede di Simon Tini e Filippo Lomazzo, 1611. Cf. RISM A/I G 1783. On this collection see Marina TOFFETTI, "Note sul processo creativo nel primo Seicento: le due edizioni dei *Concerti all'uso moderno a quattro voci* di Giovanni Ghizzolo (Milan, 1611-Venice, 1623)," in *Barocco Padano 9. L'apporto dei maestri Conventuali, II*, eds. Alberto Colzani, Andrea Luppi and Maurizio Padoan (Padova: Centro Studi Antoniani, 2018), 287-322.

¹⁶ *Messa, e vespro a quattro chori, Con il partito delli Bassi ridotti in un solo Basso generale, & doi continuati, per il primo, & secondo, terzo, & quarto Choro. Comodi per li Organisti, & Maestri di Capella, nelle occasioni delle loro Musiche. Di Valerio Bona Maestro della Musica in S. Francesco di Brescia. Opera decimanona*, In Venetia, Appresso Giacomo Vincenti, 1611. Cf. RISM A/I B 3433. I would like to thank Gabriele Taschetti for pointing out to me Valerio Bona's mass based on Giovanni Maria Nanino's madrigal.

allude to the same madrigal (or employ it extensively) in two sacred compositions printed in the same year: but these compositions deserve further in-depth investigation that goes far beyond the scope of this article.

2. Reception and adaptation: the *contrafacta*

As already mentioned elsewhere, contrafacts, poetic-musical compositions born with a certain text and at some point transformed through a process of textual substitution, represent intertextual cultural products *par excellence*.¹⁷ Conceived in order to adapt pre-existing music, composed in and for a certain context, making it suitable for integration in cultural contexts other than the original one, these compositions respond to different functions each time.

The earliest known printed *contrafactum* of the madrigal *Morir non può 'l mio core* dates back to 1590 – eleven years after the first known print of Nanino's first book of madrigals, in which his model appears – and is included, together with 23 madrigals by Luca Marenzio, one by Girolamo Conversi (*Sola soletta*) and one by Alessandro Striggio (*Non rumor di tamburi*), in a collection that appeared across the Channel, *The first sett of Italian Madrigalls Englished*,¹⁸ published in London by Thomas East.¹⁹ As specified on the title page, the author of the English texts is Thomas Watson,²⁰ qualified

¹⁷ See Marina TOFFETTI, “*Contrafacere*. Re-textualizing polyphonic music from the late sixteenth to the seventeenth century,” in *Contrafacta. Modes of Music Re-textualization in the Late Sixteenth and in the Seventeenth Century*, eds. Marina Toffetti and Gabriele Taschetti (Kraków: Musica Iagellonica, 2020), 9–39.

¹⁸ Joseph Kerman suggests that Watson must certainly have taken this madrigal by Nanino from the *Musica divina* collection printed by Pierre Phalèse. Cf. KERMAN, “Elizabethan Anthologies,” 128–9.

¹⁹ See RISM B/I 1590². The collection includes a total of 28 madrigals for four, five and six voices, mostly by Luca Marenzio (28, including 7 for four voices, 10 for five and 6 for six voices), with the addition of two madrigals by William Byrd for four and six voices respectively “composed after the Italian vaine, at the request of the sayd Thomas Watson.”

²⁰ Thomas Watson (1555/6–1592), poet and translator, was a central figure in the assimilation of Italian culture in the British area. Educated in Europe, Watson spent time in France, assimilated the Italian language and culture and translated Petrarch's *Canzoniere* into Latin in its entirety. On this figure, see Albert CHATTERLY, “Thomas Watson,” in *Oxford Dictionary of National Biography*, online edn., Oxford University Press, 2004. See <https://www.oxforddnb.com/search?q=Thomas+Watson&searchBtn=Search&isQuickSearch=true> (last accessed 1 October 2022). On Watson's role as a vehicle for Italian culture in the British area see also Frederic Ives CARPENTER, “Thomas Watson's ‘Italian Madrigals Englished,’ 1590,” *Journal*

as a 'Gentleman'.²¹ In order to understand the nature of this operation, the few words on the title page of the collection are precious: "The first sett of Italian Madrigalls Englished, *not to the sense of the original dittie, but after the affection of the Noate*" (italics mine), i.e., turned into English not according to the dictation of the original texts, but – paraphrasing the title with a certain freedom – from the affections conveyed by the music (by the notes): a rather explicit statement of aesthetics, anticipating the one to be encountered in 1607 (Milan, Agostino Tradate) on the title page of Aquilino Coppini's *contrafacta*, this time predominantly Monteverdian and no longer Marenzian and in Latin rather than English: *Musica tolta da i madrigali di Claudio Monteverde e d'altri autori [...] fatta spirituale da Aquilino Coppini* (i.e. music taken from the madrigals of Claudio Monteverdi and other authors [...] made spiritual by Aquilino Coppini). It is interesting to note how, in both cases, the authors of the new poetic compositions declared that they had worked starting from the music and not from the texts from which it had sprung. However, it should be noted that, although Watson's poetic version cannot be described as an adaptation, let alone a true translation of the original, there is an attempt to build bridges between the meaning of the original text and that in the new language. In particular, both clearly insist on the theme of the pain of love (see the texts of the two compositions in Table 5).²²

of the Germanic Philology II (1898–99), 323–358; Wilhelm BOLLE, *Die gedruckten englischen Liederbücher bis 1600* (Berlin, 1903); Alfred EINSTEIN, "The Elizabethan Madrigal and 'Musica Transalpina'," *Music & Letters* XXV (1944), 66–77; Everett B. HELM, "Italian Traits in the English Madrigals," *The Music Review* VII (1946), 26–34; Joseph KERMAN, "Elizabethan Anthologies," 122–138: 127–130, 133–4, 137–8, and Alessandra PETRINA, "The court of James the VI of Scotland (1566–1625) and its reception of the Italian musical modes," in *Contrafacta*, eds. Toffetti and Taschetti, 43–60: 44–45.

²¹ On Watson's role in the diffusion and assimilation of Petrarchism across the Channel see the historical studies of Alfredo ORBETELLO, *Madrigali italiani in Inghilterra* (Milan: Bompiani, 1949); Cesare G. CECIONI, *Primi studi su Thomas Watson* (Catania: Università degli Studi, 1964), and id., *Thomas Watson e la tradizione petrarchista* (Milan: Messina G. Principato, 1969).

²² To facilitate comparison between the two settings, here and in the following examples the texts are given aligning the intoned lines with the same melodic material and indicating in full all textual repetitions. I would like to thank Alessandra Petrina for checking the transcription of the English texts in this article.

Table 5. From Pannini?/Nanino's *Morir non può 'l mio core* (1579)
to Watson's *All yee that ioy in wayling* (1590)

<i>Il primo libro de madrigali</i> (1579)	<i>The first sett of Italian Madrigals Englished</i> (ed. T. Watson, 1590)
Morir non può 'l mio core e ucciderlo, <i>e ucciderlo vorrei</i> , <i>e ucciderlo vorrei</i> , poi che vi piace, ma trar non si può fuori <i>ma trar non si può fuori</i> del petto vostr'ove gran tempo giace, ed uccidendol'io come desio so che morreste voi morend'anch'io <i>ed uccidendol'io come desio</i> <i>so che morreste voi morend'anch'io.</i>	All yee that ioy in wayling, come seat your selves, <i>come seat your selves</i> a rowe, <i>come seat your selves a rowe</i> , and weepe beside me, that while my life is fayling, <i>that while my life is fayling</i> , the world may see, in love what ill betyd me: and after death doe this in my behove, tell Cressed Troyilus is dead for love, <i>and after death doe this in my behove</i> , <i>tell Cressed Troyilus is dead for love.</i>

In the original text, the unrequited lover, who would rather die than continue to suffer for love, turns directly to the cruel beloved to cry out his unhappiness. He knows that he cannot kill his own heart, as he thinks the cruel beloved would wish, because doing so would also cause the death of her, in whose bosom his heart has long since lodged.

In the English text, instead, the unhappy lover is dying of love and seeks an ambassador to let his beloved know. This time, however, we know that the person speaking is Troilus, one of the protagonists of the medieval tale of which we remember Geoffrey Chaucer's version, *Troilus and Criseyde*, which inspired Shakespeare's tragedy of the same name.²³ The fact that the poet draws on certain motifs and evokes the protagonists of a venerable literary tradition places the composition, albeit born with the function of replacing an earlier poetic text within a 'customary' music,²⁴ on a culturally elevated plane. Troilus addresses one or more speakers (the English language leaves both possibilities open) and invites them to sit beside him and weep with him, begging them, after his death, to let his beloved Cressida know that her beau has died for love. It is thus the theme of death for love that unites the two texts: that death that both

²³ See William SHAKESPEARE, *The Tragedy of Troilus and Cressida*, datable to 1601, but first published in 1609.

²⁴ On the poetic quality of these compositions see Carpenter's remark: "In justice to Watson we should bear in mind that these slight verses were written for music and were never intended to stand alone." See CARPENTER, 328.

protagonists see as the only possible solution for their unhappiness. The two compositions, moreover, have in common the mournful tone, paradigmatically expressed by the musical construct originating from the first of them. It must also be said that Nanino's madrigal, while of undoubted emotional intensity, does not present particularly pathos-laden or emotionally inflamed passages: it is thus its 'middle tone', marked in turn by a diffuse sadness, that makes it suitable for rebirth with different substitute texts that share its expressive tone.

As far as textual adaptation is concerned, one can observe how the affixed newly added text adheres precisely to the metrics of the original text, showing scrupulous attention to the model and good versification skills. In particular, it should be noted that each textual portion of the model is replaced by a single textual portion in the new text; and when the model features the repetition of a portion of a line, in the *contrafactum* we find the repetition of only a portion of a line. With a few exceptions,²⁵ the length and accentuation of the lines of the substitute text correspond precisely to the length and accentuation of the lines of the model, which denotes not only a certain expertise on the part of the versifier, but also a desire to respect the accentuative characteristics of a model that was evidently deemed worthy of being revitalised and re-proposed in a linguistic and cultural context different from the original one.

The next *contrafactum* known to us (*Laetamini in Domino*), included in the *Scielta de madrigali a cinque di diversi autori* retextualised by Orfeo Vecchi (Milan, 1604), is far from presenting a degree of accuracy comparable to that of the English text. Here, the Milanese chapel master and composer Orfeo Vecchi, the author of the textual adaptation, did not compose a new text inspired by or in any way connected with that of the model, but limited himself to adapting and combining pericopes taken from various texts. Among these there was Psalm 31 (32),²⁶ a psalm of praise and exultation the meaning of which has ultimately little to do with the overall mournful tone of the madrigal, whose central theme is, once again, that of the lover who dies for love. In any case, the result of such a centonisation procedure appears rather muddled on the whole (cf. Table 6).

²⁵ See the end of the line "Troyilus is dead for love" (and in particular the last two words: "for love"), where the English text is slightly shorter than the Italian and thus in the *contrafactum* two minims of the original are united to form a semibreve (cf. b. 18), or two semibreves are united to form a breve (cf. b. 25).

²⁶ See Ps. 31 (32), verse 11.

Table 6. From Pannini's/Nanino's *Morir non può 'l mio core* (1579)
to Vecchi's *Laetamini in Domino* (1604)

<i>Il primo libro de madrigali</i> (1579)	<i>Scelta de madrigali a cinque</i> (ed. O. Vecchi, 1604)
Morir non può 'l mio core e ucciderlo, e ucciderlo vorrei, e ucciderlo vorrei, poi che vi piace, ma trar non si può fuori ma trar non si può fuori del petto vostr'ove gran tempo giace, ed uccidendol'io come desio so che morreste voi morend'anch'io ed uccidendol'io come desio so che morreste voi morend'anch'io.	Laetamini in Domino, laetamini in Domino, laetamini in Domino, et exultate, cantate Domino, cantate Domino, hymnum novum dulce, et invoke nomen eius, hymnum cantate novum semper Domino de cordibus vestris, de cordibus vestris, hymnum cantate novum semper Domino de cordibus vestris, de cordibus vestris, de cordibus vestris.

Furthermore, there are several passages in which the original text presents a repetition while the new text introduces a single longer textual portion,²⁷ and others in which, on the contrary, the original text presents a line of a certain length, while the text replacing it repeats a shorter textual portion two or more times.²⁸ In addition, there are two passages in which the new text has a few more syllables than the previous one, resulting in musical adaptations that are not particularly successful.²⁹ Overall, with the exception of a few passages, the correspondence between the length and accentuation of the original text and those of the new composition is rather approximate. All in all, the procedures adopted in this substitute text to adapt textual fragments of different length and accentuation to the music of the model often prove to be rather cumbersome and reveal an approach that pays little attention to the original complexity of the text-music relationship.

Besides that, it deserves to be noted that Vecchi's adaptation attempts to make the cadential junctures coincide as closely as possible with those of the original piece, but this does not always prove possible. In particular, by replacing the line "ma trar non si può fuore" with the line "cantate Domino", Vecchi finds himself with one syllable less: this requires him to replace the

²⁷ Cf. "Laetamini in Domino" vs. "E ucciderlo, e ucciderlo vorrei."

²⁸ Cf. "De cordibus vestris, de cordibus vestris" vs. "So che morreste voi morend'anch'io."

²⁹ Cf. "Hymnum novum dulce, et invoke nomen eius" (15 syllables) vs. "Del petto vostr'ove gran tempo giace" (hendecasyllables) and "De cordibus vestris, de cordibus vestris" (18 syllables) vs. "So che morreste voi morend'anch'io" (hendecasyllables).

paroxytonic cadence “può || fuō-re” with the oxytonic cadence “-mi-|| nō”. The consequence is that the musical parallelism of the repetition, subtly masked in the original piece by the succession of two different cadences (see again Ex. 1), is instead exhibited here: the second setting of the line “cantate Domino”, therefore, comes to close with the same Phrygian cadence on D as the preceding one, whereas the strong cadence on G of the original is nullified by the fact that the end of the cadence itself coincides with the beginning of the word “hymnum” (compare Ex. 1 with Ex. 5).

te, can - ta - te Do - mi - no, can - ta - te Do - mi - no hym - num no - vum dul - ce,
 te can - ta - te Do - mi - no, can - ta - te Do - mi - no hym - num no - vum dul - ce,
 te, can - ta - te Do - mi - no, can - ta - te Do - mi - no hym - num no - vum dul - ce,
 te, can - ta - te Do - mi - no, can - ta - te Do - mi - no hym - num no vum dul
 te, can - ta - te Do - mi - no hym - num no - vum dul - ce,

Ex. 5

The final outcome of the entire operation is therefore, in the *contrafactum*, an overall reorientation of the whole passage towards the subsequent C cadence that is formed in correspondence with the word *dulce* (see again Ex. 3): a cadence on C that the original piece carefully avoids, respecting the synalepha *del petto vostro* ove *gran tempo* *giace* (cf. Ex. 6).

8

C
fuo - re, ma trar non si può fuo - re del pet-to vo - stro o -

Q
fuo - re, ma trar non si può fuo - re del pet-to vo - stro_o-ve gran tem

A
fuo - re, ma trar non si può fuo - re del pet-to vo - stro_o-ve gran

T
fuo - re, ma trar non si può fuo - re del pet-to vo - stro

B
ma trar non si può fuo - re del pet-to vo - stro_o - ve gran

Ex. 6

In this case, therefore, the *contrafactum* introduces an irregular cadence where it was not intended, but deprives it of its exegetical potential and makes it coincide with a positive concept, to which a modally regular cadence would have been much better suited. Probably, to Orfeo Vecchi's ear, the realisation of an authentic cadence almost devoid of textual mismatches, and aimed at a major-third sonority, was more than sufficient, in itself, to emphasise the positive concept of 'sweetness'.³⁰

This case study is interesting in that it shows how a textual substitution can influence the cadential plan of the pre-existing piece, thus reorienting the relationship between internal cadences and modal structure, as well as the exegetical role of music with respect to the poetic text; and it cannot be ruled out that the greater or lesser attention to this specific aspect may prove to be a distinctive trait. Interrogating the repertoire of *contrafacta* in this sense can

³⁰ I would like to thank Marco Mangani, once again, for sharing these reflections on the relationship between the text of the model, that of the re-textualised composition and its cadential plan on the occasion of the already mentioned round table on *contrafacta* (cf. footnote 10).

therefore contribute to defining different stylistic declinations in the context of sixteenth- and seventeenth-century practices of textual substitution.

The opposite is the case in Michael Herrer's *contrafactum*, published in the third volume of his *Hortus musicalis* (Munich: Adam Berg, 1609), in which the re-textualisation of the madrigal from Nanino's first book appears followed by that of the response that appeared in his third book, treated here as the *prima pars* and *secunda pars* of a unitary composition. Here, not only is the versification perfectly fitting, with the same number of syllables and the same accentuative structure in both texts, and not only do the textual repetitions in the original composition correspond to the repetitions in the substitute text, but also the semantic plane is interwoven with significant correspondences (cf. Table 7). Those who, when listening to the new text, had been able to understand it and at the same time remember the pre-existing text would certainly have been able to enjoy these cultural products in an optimal manner, grasping the correspondences between the new text and the music, but also those between the original text and the substitute text.³¹

Unlike in Orfeo Vecchi's text (but also, as we shall see, in that of Geronimo Cavaglieri), in this case the Latin text – which presents in succession the retextualisation of the madrigal from Nanino's first book and the 'reply' published in his third book (proposed here as *secunda pars*) – is perfectly suited to the metric and accentuation of the original poetic compositions and thus to the music derived from them. Moreover, the new text takes up the theme of death in life from the original, proposing a Christianised version of it, or rather a sort of reversal of its meaning, where it exhorts the reader not to fear the death of the body, but the fate that will befall the soul after this death, should it have deserved to end up in hell when alive.

Not only was the madrigal from Nanino's first book and the respective response included in the third one given a re-textualised version, but Felice Anerio's four-voice canzonetta derived from Nanino's madrigal also underwent a re-textualisation procedure. It in fact appeared with a substitute text in English within a collection of canzonettas selected and retextualised by the

³¹ On the different possible ways of (more or less conscious) fruition of vocal compositions with a substitute text, see the considerations already set out by the writer in "Contrafacere. Re-textualising polyphonic music from the late sixteenth to the seventeenth century," in *Contrafacta*, eds. Toffetti and Taschetti, 9–39.

Table 7. From Pannini?/Nanino's *Morir non può 'l mio core* (1579) / *Morir può 'l vostro core* (1586) to Herrer's *Si corpus hoc mortale* / *Nolite contristari* (1609)

G. M. Nanino, <i>Il primo libro</i> (1579)	<i>Hortus musicalis</i> (ed. M. Herrer, 1609)
Morir non può 'l mio core e ucciderlo, e ucciderlo vorrei, e ucciderlo vorrei, poi che vi piace, ma trar non si può fuori ma trar non si può fuori del petto vostr'ove gran tempo giace, ed uccidendol'io come desio so che morreste voi morend'anch'io ed uccidendol'io come desio so che morreste voi morend'anch'io	Si corpus hoc mortale obtulero, obtulero meo <i>obtulero meo</i> gubernatori tradidero et vitam <i>tradidero et vitam</i> hanc transitivam pro fide Christiana anne propterea animo cadam? Ac mente partiar? Qui dixit mihi? Anne propterea animo cadam? Ac mente partiar? Qui dixit mihi?
G. M. Nanino, <i>Il terzo libro</i> (1586)	<i>Hortus musicalis</i> [Secunda pars]
Morir può 'l vostro core ancidetelo pur, <i>ancidetelo pur</i> , <i>ancidetelo pur</i> , come vi piace, che quant'al trarlo fuore che quant'al trarlo fuore del petto mio, se pur vi giaqu' o giace, non averrà, <i>non averrà</i> , <i>non averrà, non averrà</i> , com'è vostro desio ch'ucciso lui debba morir anch'io, debba morir, <i>debba morir</i> anch'io.	Nolite contristari nec turbemini vos, nec turbemini vos, <i>nec turbemini vos</i> , si corpus tollant, sed potius timete, sed potius timete, qui languidum postquam occidit corpus in animam, in animam, in animam, <i>in animam</i> , ius sibi vendicavit, et horrido, subiici et averno, subiici et, subiici et averno.

composer Thomas Morley and published in London in 1597 by Peter Short.³² Just like Thomas Watson, author of the substitute text affixed to Nanino's madrigal, Thomas Morley is also to be considered one of the most significant figures in the process of assimilation of Italian musical culture in the British area³³. In addition to being the author of the English text associated with Felice Anerio's song, Morley edited the entire sylloge and composed two of the canzonettas that appear in it.³⁴ In addition to the collection of canzonettas of 1597, in 1601

³² *Canzonets or little short songs to foure voices selected out of the best and approved Italian authors*. By Thomas Morley (London: Peter Short, 1597). Cf. RISM B/I 1597²³.

³³ Joseph Kerman calls him "the leading Italianate composer, monopolist of music printing, and Gentleman of the Chapel Royal." See KERMAN, "Elizabethan Anthologies," 132.

³⁴ It should be noted that Felice Anerio is the author most represented within the collection (where 6 of his canzonettas appear), followed by Giovanni Croce (5 canzonettas), Giovanni Bassano and Orazio Vecchi (3 canzonettas each), Thomas Morley (author, as seen, of 2 canzonettas) and finally Ludovico Viadana (1 canzonetta).

he edited and printed *The Triumph of Oriana*, a collection of madrigals in the English language inspired by a homologous cycle of madrigals in the Italian language.³⁵

In the case of this canzonetta, Morley was able to compose a text that was perfectly adaptable to Anerio's musical construct, which in turn was modelled on the characteristics of the original text of the madrigal that had served as a model (see Table 8).

Table 8. From Pannini's/Anerio's *Morir non può 'l mio core* (1586) to Morley's *Pearle, christal, gold and ruby* (1597)

Felice Anerio, <i>Il primo libro di canzonette</i> (1586)	<i>Canzonets or little short songs</i> (ed. T. Morley, 1597)
Morir non può 'l mio core e ucciderlo vorrei, e ucciderlo vorrei, ingrato amore, ingrato amore, morir non può 'l mio core e ucciderlo vorrei, e ucciderlo vorrei, ingrato amore, ingrato amore. Ma trar non si può fuore, ma trar non si può fuore del vostro petto che lo tien soggetto, et uccidendol'io come desio so che morreste voi morend'anch'io, morend'anch'io et uccidendol'io come desio so che morreste voi, so che morreste voi morend'anch'io	Pearle, Christal, gold and Ruby, are sacred gifts too base, <i>are sacred gifts too base</i>, for such as you be, <i>for such as you be</i>, Pearle, Christal, gold and Ruby, are sacred gifts too base, <i>are sacred gifts too base</i>, for such as you be, <i>for such as you be</i>. Nature in thee her graces, <i>nature in thee her graces</i>, so firmly planted, whose love thou hast not wanted, o faire <i>Eudora</i>,* star of heavens lightnes. Firme fixed there thou shinst most oriant brightnes, <i>most oriant brightnes</i>, o faire <i>Eudora</i>, star of heavens lightnesse. Firme fixed there thou shinst, <i>firme fixed there thou shinst</i> most oriant brightnes,

* Italics in text.

³⁵ Cf. RISM B/I 1601¹⁶. On the collection edited by Morley see KERMAN, "Elizabethan Anthologies," 122, 131, 135; and Chiara COMPARIN, "From Venice to Nuremberg and Leipzig: *Il Trionfo di Dori* (1592) and his German retextualizations," in *Contrafacta*, eds. Toffetti and Taschetti, 117–150: 119, 121.

Returning to Nanino's madrigal, the last printed *contrafactum* known to us is the one that appears in Girolamo Cavaglieri's collection, printed in Loano in 1616 by Francesco Castello.³⁶ Here, as in the text included in the collection edited by Orfeo Vecchi, the Latin text is the result of a centonisation of biblical fragments, in this case taken from the Song of Songs (cf. Table 9).

Table 9. From Pannini's/Nanino's *Morir non può 'l mio core* (1579)
to Cavaglieri's *Dilectus meus mihi* (1616)

<i>Il primo libro de madrigali</i> (1579)	<i>Madrigali de diversi Auttori</i> (ed. G. Cavaglieri, 1616)
Morir non può 'l mio core e ucciderlo, e ucciderlo vorrei, e ucciderlo vorrei, poi che vi piace, ma trar non si può fuori ma trar non si può fuori del petto vostr'ove gran tempo giace, ed uccidendol'io come desio so che morreste voi morend'anch'io ed uccidendol'io come desio so che morreste voi morend'anch'io.	Dilectus meus mihi, fasciculus, fasciculus mirrhæ, fasciculus mirrhæ, dilectus meus, pulcher et rubicundus, pulcher et rubicundus, hortus conclusus, soror mea, sponsa. Ecce quam pulchra es amica mea, ecce tu pulcher es, dilecte mi et decorus, ecce quam pulchra es amica mea, ecce tu pulcher es, dilecte mi et decorus.

As in the text affixed by Orfeo Vecchi, here too, especially in the final part of the composition, the different length of the substitute text necessitated several rather inelegant rhythmic-musical adaptations. Moreover, the tone of the passages of the Cantica set to music, in which the two lovers praise each other's beauty in an atmosphere of enchanted lyricism, once again has nothing to do with the widespread mournfulness of the original text. With all evidence, these examples of retextualisation represent as many responses to the need to circulate and make usable in a sacred context (liturgical or devotional) music considered worthy of diffusion, but born for quite different occasions of performance, without paying too close attention to the relationship between the sense of the original text and that of the substitute text.

³⁶ *Madrigali de diversi Auttori, accommodati per Concerti spirituali, dal R. P. F. Girolamo Cavaglieri dell'Ordine di S. Basilio. Opera Quinta*, Loano, Francesco Castello, 1616; RISM B/I 1616⁸.

Conclusions

The present investigation into Giovanni Maria Nanino's madrigal *Morir non può 'l mio core*, travelling music *par excellence*, and into its European dissemination, reception and assimilation, has revealed a kaleidoscope of diverse intertextual phenomena and several examples of reinterpretation (which include reworkings of polyphonic compositions and instrumental tablatures, sacred and secular *contrafacta* and retextualizations in English and Latin) involving different areas of research. The multiple adaptation processes to which it has been subjected make it a case study of singular relevance both in terms of its more strictly compositional aspects and in relation to what it can reveal of the geo-political and confessional history of the different linguistic and cultural areas in which its assimilation took place. The breadth and the musicological and interdisciplinary interest of the results that have emerged (naturally affecting the history of music, but also that of poetry, religions, languages and European culture in a broader sense) give reason to hope that in the near future further compositions by Nanino and his entourage will benefit from this sort of investigation.

Appendix 1. The madrigal *Morir non può 'l mio core* by Giovanni Maria Nanino and its subsequent re-textualisations

This appendix presents a transcription of the madrigal *Morir non può 'l mio core* by Giovanni Maria Nanino to which the original text is submitted followed by the remaining four texts that were subsequently associated with the same music, presented synoptically in order of appearance in the respective printed collections.³⁷ Where necessary, the musical text has been subjected to any topical adjustments made necessary in one or more re-textualised versions by the different number of syllables or the different metrical structure of the substitute text.

The following table shows the names of the parts in the madrigal used as a model and in the subsequent four retextualised versions. Of the *contrafactum* *Dilectus meus mihi*, only the canto and tenor parts have survived. In the missing parts, the text, indicated in italics, has been taken from the surviving parts of the *contrafactum* and adapted to the music of the corresponding part of the model. Where deemed appropriate, rhythmic changes have been made to the music motivated by the distribution of the syllables of the substitute text under the notes.

Table 1. Names of the surviving parts

		Violino	Violino	Mezzo soprano	Contralto	Baritono
1579	Morir non può 'l mio core	Canto	Quinto	Alto	Tenore	Basso
1590	All yee that ioy in wayling	Superius	Medius	Contratenor	Tenor	Bassus
1604	Laetamini in Domino	Cantus	Quintus	Altus	Tenor	Bassus
1609	Si corpus hoc mortale	Cantus	Quinta vox	Altus	Tenor	Bassus
1616	Dilectus meus mihi	Canto	[missing]	[missing]	Tenore	[missing]

Table 2 includes information on surviving copies and on those used for transcription. In *Dilectus meus mihi* the notes of the three missing voices are taken from the corresponding parts of the madrigal *Morir non può 'l mio core* by Giovanni Maria Nanino, to which the necessary modifications have been made to adapt them to the new text, which in turn has been taken from the two surviving parts.

Critical notes

- b. 8, v, A, *Laetamini in Domino* F natural
- b. 9, I, A, *Laetamini in Domino* F natural
- bb. 14–15, A, *Laetamini in Domino* F natural
- b. 25, C, *Dilectus meus mihi* flat sign repeated five times in correspondence of all the E's of the bar

³⁷ I would like to thank Chiara Comparin for adapting the texts under the notes and making the necessary changes to the music.

Table 2. Sources

Composition	Collection	RISM	Surviving copies	Consulted copies
<i>Morir non può 'l mio core</i>	Giovanni Maria Nanino, <i>Primo libro de madrigali</i> (Venice, 1579)	A/I N 26	D-Mbs; GB-Lbl (S, T incompl.); I-Bc; PL-Kj (T)	I-Bc, shelfmark: T. 218, digitization online
<i>All yee that ioy in wayling</i>	<i>The first sett of Italian Madrigalls Englished</i> (London, 1590)	B/I 1590 ²	F-Pn (S); GB-Ctc (B missing); GB-Cu; GB-Ge; GB-Lbl; GB-Lcm; GB-Mp; GB-Ob; US-Cn; US-CM (CA); US-Wc (B); US-Ws	GB-Lbl, shelfmark: K.3.k.12, digitisation online
<i>Laetamini in Domino</i>	Orfeo Vecchi, <i>Scielta de madrigali</i> (Milan, 1604)	A/I V 1077 B/I 1604 ¹¹	D-B (S); D-Rp (B); I-FEa; I-PCd (S)	I-FEa, shelfmark: M 134.2 A-F
<i>Si corpus hoc mortale</i>	<i>Hortus musicalis</i> [...] <i>liber tertius</i> assembled by Michael Herrer (Munich, 1609)	B/I 1609 ¹⁵	D-As (missing 6); D-Mbs (missing 5); D-Rp (missing 5)	D-Mbs, shelfmark: 4. Mus. pr. 24-1/3#3; D-As
<i>Dilectus meus mihi</i>	Girolamo Cavaglieri, <i>Madrigali de diversi auttori</i> (Loano, 1616)	B/I 1616 ⁸	I-Bc (C, T)	I-Bc, shelfmark: V.130, digitisation online

Canto

Mo - rir non può'l mio co - re e uc -
 All ye that joy in wai - ling, come
 Lac - ta - mi - ni in Do - mi - no, lae -
 Si cor - pus hoc mor - ta - le ob -
 Di - lec - tus me - us mi - hi fa -

Quinto

Mo - rir non può'l mio co - re e uc - ci - der - lo, e uc -
 All ye that joy in wai - ling, come scat your selves, come
 Lac - ta - mi - ni in Do - mi - no, lae - ta - mi - ni in
 Si cor - pus hoc mor - ta - le ob - tu - le - ro, ob -
 Di - lec - tus me - us mi - hi, fa - sci - cu - lus, fa -

Alto

All ye, Mo - rir non può'l mio co - re
 all ye that joy in wai - ling, re
 Lac - ta - mi - ni in Do - mi - no, no,
 Si cor - pus hoc mor - ta - le
 Di - lec - tus me - us mi - hi,

Tenore

Mo - rir non può'l mio co - re e uc -
 All ye that joy in wai - ling, come
 Lac - ta - mi - ni in Do - mi - no, lae -
 Si cor - pus hoc mor - ta - le ob -
 Di - lec - tus me - us mi - hi, fa -

Basso

Mo - rir non può'l mio co - re e uc -
 All ye that joy in wai - ling, come
 Lac - ta - mi - ni in Do - mi - no, lae -
 Si cor - pus hoc mor - ta - le ob -
 Di - lec - tus me - us mi - hi, fa -

4

C

ci - der - lo, e uc - ci - der - lo vor - rei, e uc - ci - der - lo vor - rei poi che vi pia -
 scat your selves, come scat your selves a row, and weep be - side
 ta - mi - ni in Do - mi - no, lae - ta - mi - ni in Do - mi - no, et ex - ul - ta -
 tu - le - ro ob - tu - le - ro me - o, ob - tu - le - ro me - o Gu - ber - na - to -
 sci - cu - lus, fa - sci - cu - lus mir - rhac, fa - sci - cu - lus mir - rhac, di - lec - tus me -

Q

ci - der - lo vor - rei, e uc - ci - der - lo vor - rei poi che vi pia - ce, poi che vi pia -
 scat your selves a row, come scat your selves a row, and weep be - side
 Do - mi - no, lae - ta - mi - ni in Do - mi - no, et ex - ul - ta -
 tu - le - ro ob - tu - le - ro me - o, Gu - ber - na - to - ri, Gu - ber - na - to -
 sci - cu - lus mir - rhac, fa - sci - cu - lus mir - rhac, di - lec - tus me - us, di - lec - tus me -

A

e uc - ci - der - lo vor - rei, e uc - ci - der - lo vor - rei poi che vi pia -
 come scat your selves a row, come scat your selves a row and weep be - side
 lae - ta - mi - ni, lae - ta - mi - ni in Do - mi - no, et ex - ul - ta -
 ob - tu - le - ro me - o, ob - tu - le - ro me - o Gu - ber - na - to -
 fa - sci - cu - lus mir - rhac, fa - sci - cu - lus mir - rhac, di - lec - tus me -

T

ci - der - lo vor - rei, e uc - ci - der - lo vor - rei poi che vi pia -
 scat your selves a row, come scat your selves a row, and weep be - side
 ta - mi - ni in Do - mi - no, lae - ta - mi - ni in Do - mi - no, et ex - ul - ta -
 tu - le - ro ob - tu - le - ro me - o, ob - tu - le - ro me - o Gu - ber - na - to -
 sci - cu - lus mir - rhac, fa - sci - cu - lus mir - rhac, di - lec - tus me -

B

e uc - ci - der - lo vor - rei, e uc - ci - der - lo vor - rei poi che vi pia -
 come scat your selves a row, come scat your selves a row, and weep be - side
 lae - ta - mi - ni in Do - mi - no, in Do - mi - no, et ex - ul - ta -
 ob - tu - le - ro me - o, ob - tu - le - ro me - o, Gu - ber - na - to -
 fa - sci - cu - lus mir - rhac, fa - sci - cu - lus mir - rhac, di - lec - tus me -

Morir non può 'l mio core' by Nanino and its transformations

7

C

ce Ma trar non si può fuo - ri, ma trar non si può fuo - ri del pet - to vo -
me, that while my life is fai - ling, that while my life is fai - ling, the world may -
te, can - ta - te Do - mi - no, can - ta - te Do - mi - no hym - num no - vum dul -
ri tra - di - de - ro et vi - tam, tra - di - de - ro et vi - tam, hanc tran - si - ti -
us, pul - cher, et ru - bi - cun - dus, pul - cher, et ru - bi - cun - dus, hor - tus con - clu -

Q

ce Ma trar non si può fuo - ri, ma trar non si può fuo - ri del pet - to vo -
me, that while my life is fai - ling, that while my life is fai - ling the world may
te, can - ta - te Do - mi - no, can - ta - te Do - mi - no hym - num no - vum dul -
ri tra - di - de - ro et vi - tam, tra - di - de - ro et vi - tam, hanc tran - si - ti -
us, pul - cher, et ru - bi - cun - dus, pul - cher, et ru - bi - cun - dus, hor - tus con - clu -

A

ce Ma trar non si può fuo - ri, ma trar non si può fuo - ri del pet - to vo -
me, that while my life is fai - ling, that while my life is fai - ling, the world may see,
te, can - ta - te Do - mi - no, can - ta - te Do - mi - no hym - num no - vum dul -
ri tra - di - de - ro et vi - tam, tra - di - de - ro et vi - tam, hanc tran - si - ti -
us, pul - cher, et ru - bi - cun - dus, pul - cher, et ru - bi - cun - dus, hor - tus con - clu -

T

ce Ma trar non si può fuo - ri, ma trar non si può fuo - ri del pet - to vo -
me, that while my life is fai - ling, that while my life is fai - ling, the world may
te, can - ta - te Do - mi - no, can - ta - te Do - mi - no hym - num no - vum
ri tra - di - de - ro et vi - tam, tra - di - de - ro et vi - tam, hanc tran - si - ti -
us, pul - cher, et ru - bi - cun - dus, pul - cher, et ru - bi - cun - dus, hor - tus con - clu -

B

ce Ma trar non si può fuo - ri del pet - to vo -
me, that while my life is fai - ling, the world may
te, can - ta - te Do - mi - no hym - num no - vum
ri tra - di - de - ro et vi - tam, hanc tran - si - ti -
us, pul - cher, et ru - bi - cun - dus, hor - tus con - clu -

10

C

stro o - ve gran tem - po gia - ce. Et uc - ci - den - do -
see, in love what ill be - tyde me: and af - ter death do
ce, et in - vo - ca - te no - men e - ius, hym - num can - ta - te
vam pro fi - de Chri - sti - a - na an - ne prop - te - re -
sus, so - ror me - a, spon - sa. Ec - ce quam pul - chra

Q

stro_o - ve gran tem - po gia - ce. Et uc - ci -
see, in love what ill, be - tyde me: and af - ter
ce, et in - vo - ca - te no - men e - ius, hym - num can -
vam pro fi - de Chri - sti - a - na an - ne prop -
sus, so - ror me - a, spon - sa. Ec - ce quam

A

- stro_o - ve gran tem - po gia - ce. Et uc - ci -
- in love what ill, be - tyde me, and af - ter
ce, et in - vo - ca - te no - men e - ius, hym - num can -
- vam pro fi - de Chri - sti - a - na an - ne prop -
- sus, so - ror me - a, spon - sa. Ec - ce quam

T

stro o - ve gran tem - po gia - ce. Et uc - ci -
see, in love what ill, be - tyde me, and af - ter
dul - ce et in - vo - ca - re no - men e - ius, hym - num can -
vam pro fi - de Chri - sti - a - na an - ne prop -
sus, so - ror me - a, spon - sa. Ec - ce quam

B

stro_o - ve gran tem - po gia - ce. Et uc - ci -
- in love what ill, be - tyde me, and af - ter
ce, et in - vo - ca - te no - men e - ius, hym - num can -
vam pro fi - de Chri - sti - a - na an - ne prop -
sus, so - ror me - a, spon - sa. Ec - ce quam

14

C

l'io co - me de - si - o so che mor -
 this in my be - hove, tell Cres - sid
 no - vum sem - per Do - mi - no de cor - di - bus
 a a - ni - mo ca - dam? Et men - te
 es a - mi - ca me - a, ec - ce tu

Q

den - do - l'io co - me de - si - o so che mor - re - ste voi,
 death do this in my be - hove, tell Cres - sid Tro - i - lus
 ta - te no - vum sem - per Do - mi - no de cor - di - bus ve - stris
 te - re - a a - ni - mo ca - dam? Et men - te pa - ti - ar?
 pul - chra es a - mi - ca me - a, ec - ce tu pul - cher es,

A

den - do - l'io co - me de - si - o so che mor - re - ste voi, so che mor -
 death do this in my be - hove, tell Cres - sid Tro - i - lus, tell Cres - sid
 ta - te no - vum sem - per Do - mi - no de cor - di - bus ve - stris, de cor - di -
 te - re - a a - ni - mo ca - dam? Et men - te pa - ti - ar? Et men - te
 pul - chra es a - mi - ca me - a, ec - ce tu pul - cher es, ec - ce tu

T

den - do - l'io co - me de - si - o so che mor - re - ste voi, so che mor -
 death do this in my be - hove, tell Cres - sid Tro - i - lus, tell Cres - sid
 ta - te no - vum sem - per Do - mi - no de cor - di - bus ve - stris, de cor - di -
 te - re - a a - ni - mo ca - dam? Et men - te pa - ti - ar? Et men - te
 pul - chra es a - mi - ca me - a, Ec - ce tu pul - cher es, ec - ce tu

B

so che mor - re - ste voi
 tell Cres - sid Tro - i - lus
 de cor - di - bus ve - stris
 Et men - te pa - ti - ar?
 Ec - ce tu pul - cher es

17

C

re - ste voi mo - ren - d'an - ch'i - o, et uc - ci -
 Tro - i - lus is dead for love, and af - ter
 ve - stris, de cor - di - bus ve - stris, hym - num can -
 pa - ti - ar? Qui di - xit mi - hi? An - ne prop -
 pul - cher es, di - lec - te mi, et de - co - rus, ec - ce quam

Q

et uc - ci - den - do -
 and af - ter death doe
 hym - num can - ta - te
 An - ne prop - te - re -
 ec - ce quam pul - chra

A

re - ste voi mo - ren - d'an - ch'i - o, et uc - ci -
 Tro - i - lus is dead for love, and af - ter
 bus ve - stris, de cor - di - bus ve - stris, hym - num can -
 pa - ti - ar? Qui di - xit mi - hi, an - ne prop -
 pul - cher es, di - lec - te mi, et de - co - rus, ec - ce quam

T

re - ste voi mo - ren - d'an - ch'i - o, et uc - ci -
 Tro - i - lus is dead for love, and af - ter
 bus ve - stris, de cor - di - bus ve - stris, hym - num can -
 pa - ti - ar? Qui di - xit mi - hi, an - ne prop -
 pul - cher es, di - lec - te mi, et de - co - rus, ec - ce quam

B

mo - ren - d'an - ch'i - o,
 is dead for love,
 de cor - di - bus ve - stris
 Qui di - xit mi - hi,
 di - lec - te mi, et de - co - rus,

Morir non può 'l mio core' by Nanino and its transformations

20

C

den - do - l'io co - me de - si - o so che mor - re - ste voi,
 death doe this in my be - hove, tell Cres - sid Tro - i - lus,
 ta - te no - vum sem - per Do - mi - no de - cor - di - bus ve - stris,
 te - re - a a - ni - mo ca - dam? Et men - te pa - ti - ar?
 pul - chra es a - mi - ca me a, ec - ce tu pul - cher es,

Q

l'io co - me de - si - o so che mor -
 this in my be - hove, tell Cres - sid
 no - vum sem - per Do - mi - no de - cor - di - bus
 a a - ni - mo ca - dam? Et men - te
 es a - mi - ca me a, ec - ce tu

A

den - do - l'io co - me de - si - o so che mor - re - ste voi, so che mor -
 death doe this in my be - hove, tell Cres - sid Tro - i - lus, tell Cres - sid
 ta - te no - vum sem - per Do - mi - no de - cor - di - bus ve - stris, de - cor - di -
 te - re - a a - ni - mo ca - dam? Et men - te pa - ti - ar? Et men - te
 pul - chra es a - mi - ca me a, ec - ce tu pul - cher es, ec - ce tu

T

den - do - l'io co - me de - si - o so che mor - re - ste voi, so che mor -
 death doe this in my be - hove, tell Cres - sid Tro - i - lus, tell Cres - sid
 ta - te no - vum sem - per Do - mi - no de - cor - di - bus ve - stris, de - cor - di -
 te - re - a a - ni - mo ca - dam? Et men - te pa - ti - ar? Et men - te
 pul - chra es a - mi - ca me a, ec - ce tu pul - cher es, ec - ce tu

B

so che mor - re - ste, so che mor -
 tell Cres - sid Tro - i - lus, tell Cres - sid
 de - cor - di - bus ve - stris, de - cor - di -
 et men - te pa - ti - ar? Et men - te
 ec - ce tu pul - cher es, ec - ce tu

23

C

so che mor - re - ste voi mo - ren - d'an - ch'i - o.
 tell Cres - sid Tro - i - lus is dead for love.
 de - cor - di - bus ve - stris, de - cor - di - bus ve - stris.
 Et men - te pa - ti - ar? Qui di - xit mi - hi.
 ec - ce tu pul - cher es, di - lec - te mi, et de - co - rus.

Q

re - ste voi, so che mor - re - ste voi mo - ren - d'an - ch'i - o.
 Tro - i - lus, tell Cres - sid Tro - i - lus is dead for love.
 ve - stris, de - cor - di - bus ve - stris, de - cor - di - bus ve - stris.
 pa - ti - ar? Et men - te pa - ti - ar? Qui di - xit mi - hi.
 pul - cher es, ec - ce tu pul - cher es, di - lec - te mi, et de - co - rus.

A

re - ste voi, so che mor - re - ste voi mo - ren - d'an - ch'i - o.
 Tro - i - lus, tell Cres - sid Tro - i - lus is dead for love.
 bus ve - stris, de - cor - di - bus ve - stris, de - cor - di - bus ve - stris.
 pa - ti - ar? Et men - te pa - ti - ar? Qui di - xit mi - hi.
 pul - cher es, ec - ce tu pul - cher es, di - lec - te mi, et de - co - rus.

T

re - ste voi
 Tro - i - lus
 bus ve - stris
 pa - ti - ar?
 pul - cher es

B

re - ste voi
 Tro - i - lus
 stris
 pa - ti - ar?
 pul - cher es

mo - ren - d'an - ch'i - o.
 is dead for love.
 cor - di - bus ve - stris.
 Qui di - xit mi - hi.
 di - lec - te mi, et de - co - rus.

de
 is dead for love.
 cor - di - bus ve - stris.
 Qui di - xit mi - hi.
 di - lec - te mi, et de - co - rus.

mo - ren - d'an - ch'i - o.
 is dead for love.
 cor - di - bus ve - stris.
 Qui di - xit mi - hi.
 di - lec - te mi, et de - co - rus.

de
 is dead for love.
 cor - di - bus ve - stris.
 Qui di - xit mi - hi.
 di - lec - te mi, et de - co - rus.

mo - ren - d'an - ch'i - o.
 is dead for love.
 cor - di - bus ve - stris.
 Qui di - xit mi - hi.
 di - lec - te mi, et de - co - rus.

de
 is dead for love.
 cor - di - bus ve - stris.
 Qui di - xit mi - hi.
 di - lec - te mi, et de - co - rus.

Appendix 2. The canzonetta *Morir non può 'l mio core* by Felice Anerio and the *contrafactum* *Pearl, crystal, gold and ruby* by Thomas Morley

This appendix presents a transcription of the canzonetta *Morir non può 'l mio core* by Felice Anerio to which the original text is appended, followed by the substitute text of the English *contrafactum* *Pearl, crystal, gold and ruby*. Where necessary, the musical text has been subjected to any topical adjustments made necessary by the different number of syllables or the different metrical structure of the new text.

The canzonetta *Morir non può 'l mio core* by Felice Anerio appears in his collection of *Canzonette a quattro voci... libro primo* (Venice, Giacomo Vincenti and Ricciardo Amadino; RISM A/I A 1085), the part-books of which are called Canto I, Canto II, Alto, Basso. The following copies of the collection are preserved: D-Rp, I-VEcap, NL-Uim; for the present transcription the complete copy kept at the Bischöfliche Zentralbibliothek, Proschesche Musikabteilung in Regensburg (shelfmark: A.R.427) was consulted.

The *contrafactum* *Pearl, crystal, gold and ruby* appears in the collection *Canzonets or little short songs to foure voices celected out of the best and approved Italian authors. By Thomas Morley* (London, Peter Short, 1597; RISM B/I 1597²³), the part-books of which are called Cantus, Altus, Tenor and Bassus. The following copies of the collection are preserved: GB-Cu, GB-Lbl, GB-Lcm, GB-Ob, GB-Och, US-SM, US-Ws; for the present transcription the copy kept at the British Library in London (shelfmark: K.3.i.10), freely accessible online, was consulted.

Morir non può 'l mio core

Il primo libro di canzonette (1586)

Felice Anerio

Canto I

Mo - rir non può'l mio co - re e/uc - ci - der - lo vor - rei, e/uc - ci - der -
Pearl, cry - stal, gold and ru - by are sa - cred gifts too base, are sa - cred

Canto II

Mo - rir non può'l mio co - re e/uc - ci - der lo vor - rei,
Pearl, cry - stal, gold and ru - by are sa - cred gifts too base,

Alto

Mo rir non può'l mio co - re e/uc - ci - der - lo vor - rei, e/uc - ci - der -
Pearl, cry - stal, gold and ru - by are sa - cred gifts too base, are sa - cred

Basso

Mo - rir non può'l mio co - re e/uc - ci - der - lo vor - rei,
Pearl, cry - stal, gold and ru - by are sa - cred gifts too base,

7

C I

lo vor - rei in - gra - to/a - mo - re, in - gra - to/a - mo - re,
gifts too base, for such as - you be, for such as you be,

C II

e/uc - ci - der lo vor - rei in - gra - to/a - mo - re, in - gra - to/a - mo - re, mo - rir non
are sa - cred gifts too base, for such as you be, for such as you be, pearl, cry - stal

A

lo vor - rei in - gra - to/a - mo - re, in - gra - to/a - mo - re, mo - rir non
gifts too base for such as you be, for such as you be, pearl, cry - stal

B

e/uc - ci - der lo vor - rei in - gra - to/a - mo - re,
are sa - cred gifts too base for such as you be,

14

C I

mo - rir non può'l mio co - re e/uc - ci - der - lo vor - rei, e/uc - ci - der -
pearl, cry - stal, gold and ru - by are sa - cred gifts too base, are sa - cred

C II

può'l mio co - re e/uc - ci - der - lo vor - rei, e/uc - ci - der - lo vor - rei
gold and ru - by are sa - cred gifts too base, are sa - cred gifts too base,

A

può'l mio co - re e/uc - ci - der - lo vor - rei, e/uc - ci - der - lo vor - rei
gold and ru - by are sa - cred gifts too base, are sa - cred gifts too base,

B

mo - rir non può'l mio co - re e/uc - ci - der - lo vor - rei, e/uc - ci - der -
pearl, cry - stal, gold and ru - by are sa - cred gifts too base, are sa - cred

2

20

C I

lo vor - rei in - gra - to/a - mo - re, in - gra - to/a - mo - re, ma trar non si può fuo - re, ma
 gifts too base, for such as you be, for such as you be, be, Na - ture in thee her gra - ces, na -

C II

in - gra - to/a - mo - re, in - gra - to/a - mo - re, ma trar non si può fuo - re, ma
 for such as you be, for such as you be, be, Na - ture in thee her gra - ces, na -

A

in - gra - to/a - mo - re, in - gra - to/a - mo - re, ma trar non si può fuo - re, ma
 for such as you be, for such as you be, be, Na - ture in thee her gra - ces, na -

B

lo vor - rei in - gra - to/a - mo - re, ma
 gifts too base, for such as you be, be, Na -

27

C I

trar non si può fuo - re dal vo - stro pet - to ch'ò - gn'hor lo tien sog - get - to et
 ture in thee her gra - ces, so fir - mly plan - ted, whose love thou hast not wan - ted, o

C II

trar non si può fuo - re dal vo - stro pet - to ch'ogn' hor lo tien sog - get - to et uc - ci -
 ture in thee her gra - ces, so fir - mly plan - ted, whose love thou hast not wan - ted, o fair Eu -

A

trar non si può fuo - re dal vo - stro pet - to ch'ogn' hor lo tien sog - get - to et
 ture in thee her gra - ces, so fir - mly plan - ted, whose love thou hast not wan - ted, o

B

trar non si può fuo - re, dal no - stro pet - to ch'ogn' hor lo tien sog - get - to et
 ture in thee her gra - ces, so fir - mly plan - ted, whose love thou hast not wan - ted, o

34

C I

uc - ci - den - dol' io co - me de - si - o so - che mor -
 fair Eu - do - ra, star of hea - ven's light - ness firm fi - xed

C II

den - dol' io co - me de - si - o so che mor - re - ste voi,
 do - ra, star of hea - ven's light - ness firm fi - xed there thou shin'st,

A

uc - ci - den - dol' io co - me de - si - o so - che mor - re - ste voi, so che mor -
 fair Eu - do - ra, star of hea - ven's light - ness firm fi - xed there thou shin'st, firm fi - xed

B

uc - ci - den - dol' io co - me de - si - o so che mor - re -
 fair Eu - do - ra, star of hea - ven's light - ness firm fi - xed there

41

C I

re - ste voi, mo - rend' anch' i - o, mo - rend' anch' i - o, et uc - ci -
there thou shin'st, firm fixed there thou shin'st most o - rient bright - ness, o fair Eu -

C II

so - che mor - re - ste voi mo - rend' anch' i - o, et
firm fi - xed there thou shin'st most o - rient bright - ness, o

A

- re - ste voi mo - rend' anch' i - o, anch' i - o, et
there thou shin'st most o - rient bright ness, most o - rient bright - ness, o

B

- ste voi mo - rend' anch' i - o, et
thou shin'st most o - rient bright - ness, o

49

C I

den - dol io co - me de - si - o so che mor - re - ste voi,
do - ra, star of hea - ven's light ness firm fi - xed there thou shin'st,

C II

uc - ci - den - dol io co - me de - si - o so che mor -
fair Eu - do - ra, star of hea - ven's light ness firm fi - xed

A

uc - ci - den - dol io co - me de - si - o so che mor - re - ste voi, so che mor -
fair Eu - do - ra, star of hea - ven's light ness firm fi - xed there thou shin'st, firm fi - xed

B

uc - ci - den - dol io co - me de - si - o so che mor -
fair Eu - do - ra, star of hea - ven's light ness firm fi - xed there

56

C I

so - che mor - re - ste voi mo - rend' anch' i - o,
firm fi - xed there thou shin'st most o - rient bright - ness.

C II

re - ste voi mo - rend' anch' i - o, mo - rend' anch' i - o,
there thou shin'st most o - rient bright - ness, most o - rient bright - ness.

A

- re - ste voi mo - rend' anch' i - o, mo - rend' anch' i - o,
there thou shin'st most o - rient bright - ness, most o - rient bright - ness.

B

- ste voi mo - rend' anch' i - o,
thou shin'st most o - rient bright - ness.

Summary

Among Giovanni Maria Nanino's compositions, the madrigal *Morir non può 'l mio core*, published in his first book of madrigals (reprinted in Venice in 1579), has been an exceptional catalyst for intertextual phenomena of various kinds.

Reprinted at least twice together with all the other madrigals of the first book, it not only reappeared in a number of collective printed collections of the time, but also underwent various subsequent reworkings, including a reply by the author himself (the second part of the madrigal, published in his third book) and a canzonetta by his pupil Felice Anerio, which almost exactly reproduces its text, tracing the outline of most of its motifs. Several ritestualised versions of the first and second parts of the original madrigal and a *contrafactum* of the canzonetta derived from it are also known.

The investigation of this composition, music in voyage par excellence, and its European dissemination, reception and assimilation, has revealed a kaleidoscope of different reworking processes.

Keywords: Giovanni Maria Nanino, madrigal circulation, *contrafactum*, music assimilation, cultural exchange.