

Monody & Opera



Florence
*Grand Duchy
of Florence*

Italian
Peninsula

Monody & Opera

FLORENCE



Monody & Opera

The CAMERATA



Monody & Opera

The CAMERATA

Giovanni de' BARDI, patron
Jacopo CORSI, patron

Girolamo MEI, historian
Vincenzo GALILEI, musician

Monody & Opera

Polyphony = “Many Voices”

Monody = “One Voice”

Monody & Opera

Reaction Against the Madrigal...

The Madrigal

The most important secular genre of the
sixteenth century

The Madrigal

Composers enriched the meaning and impact of the text through musical setting.

The genre became an experimental vehicle for *dramatic* characterization, inspiring new compositional devices.

The Madrigal

First Practice

“Music is the mistress of the Text”

Second Practice

“The Text is the mistress of the Music”

The Madrigal

Claudio Monteverdi

Cruda Amarilli

(pub. 1605)

The Madrigal

Cru - da A-ma - ril - li, Cru - da A-ma - ril - li

The musical score is presented in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The upper staff features a vocal line with lyrics and a lute accompaniment. The lower staff provides a bass line accompaniment. The piece consists of eight measures. The first measure has a whole note chord in the treble and a half note in the bass. The second measure has a whole note chord in the treble and a half note in the bass. The third measure has a whole note chord in the treble and a half note in the bass. The fourth measure has a whole note chord in the treble and a half note in the bass. The fifth measure has a whole note chord in the treble and a half note in the bass. The sixth measure has a whole note chord in the treble and a half note in the bass. The seventh measure has a whole note chord in the treble and a half note in the bass. The eighth measure has a whole note chord in the treble and a half note in the bass.

The Madrigal

Artusi / Monteverdi

Controversy

Giovanni Maria Artusi

L'Artusi (pub. 1600)

Monody & Opera

The CAMERATA Musicians

Jacopo PERI

Giulio CACCINI

Emilio de' CAVALIERI

Monody & Opera

Speech song of Greek and Roman
Theatrical Tragedies & Epic



“GREEKS and ROMANS”



Monody & Opera

“[The Camerata] having repeatedly discoursed on the manner in which the ancients used to represent their tragedies, and whether they employed song, and of what kind, **Signor Rinuccini** took to writing the play *Dafne*, and **Signor Corsi** composed some airs to parts of it... and shared his thoughts with **Signor Peri**. The latter, having listened to their purpose and approving of the airs already composed, took to composing the rest...

“The pleasure and amazement produced in the audience cannot be described...

“This experiment taught **Signor Rinuccini** how well singing was suited to the expression of every sort of affection, and **Signor Peri** discovered the artful manner of reciting in song which all Italy admires...”

Monody & Opera

MONODY = Solo song
with basso continuo



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Theatrical Monody =
RECITATIVE



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CACCINI, *Le Nuove Musiche* (1602)



Monody & Opera

CACCINI, *Le Nuove Musiche* (1602)

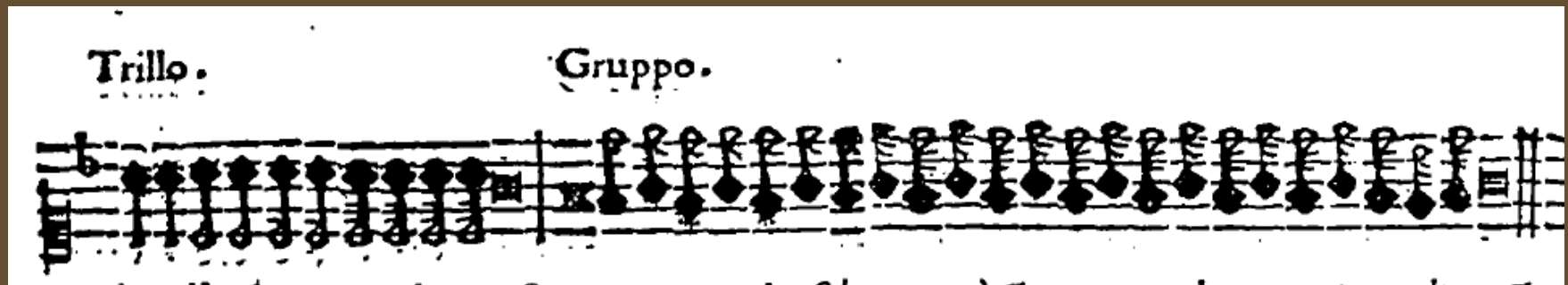
Esclamaziõe lãguida. esclamazione piũ vius. per esempio.

cor mio deh non langui re, gui re,

“Ah heart, do no languish”

Monody & Opera

CACCINI, *Le Nuove Musiche* (1602)



Monody & Opera

CACCINI, “Vedrò ’l mio sol”



Monody & Opera

The image displays a page of handwritten musical notation, likely from an 18th-century manuscript. It features two systems of staves. The first system begins with a large, ornate initial 'V' in a decorative frame. The lyrics are in Italian: "Edrò'l mio Sol vedrò'l mio Sol vedrò prima ch'io". The second system continues the lyrics: "muo ia Quel f spi ra to giorno, che faccia'l vostro". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'c', 'f', and 'p'. There are also some markings that appear to be '11 X 10' and '11 X 14'.

Monody & Opera



The image displays a musical score for a monody or opera, consisting of two systems of music. Each system includes a vocal line and a lute accompaniment line. The lyrics are written below the vocal line.

System 1:

Vocal line: *raggio à me ri tor no O' mia luce o' mia gicia O' mia luce o' mia gio*

Lute line: *11X1011 b 6 11X11 6 + X11*

System 2:

Vocal line: *ja; Ben più m'è dolce il tormentar per voi. Che'l gioir per al trui Ma senza morte io nò po*

Lute line: *X 11X11 6 11X1011 X*

Monody & Opera

trò soffrire Vn si lungomar tire Es'jo morrò morrà mia spe mean

co ra Di veder mai d'vn si bel di Di veder mai d'vn si bel di l'auro ra d'vn si bel

The image displays a musical score for a monody, consisting of two systems of music. Each system features a vocal line on a five-line staff and a lute tablature line below it. The tablature uses numbers 1-6 and 'x' to indicate fret positions. The lyrics are in Italian. The first system includes the lyrics: 'trò soffrire Vn si lungomar tire Es'jo morrò morrà mia spe mean'. The second system includes: 'co ra Di veder mai d'vn si bel di Di veder mai d'vn si bel di l'auro ra d'vn si bel'. The score is presented in a historical, black-and-white style.

Monody & Opera

The image displays a musical score for a monody or opera, consisting of two systems of music. Each system includes a vocal line and a basso continuo line. The lyrics are in Italian and are written below the vocal lines. The first system of music includes the lyrics: "di l'auro ra O mia luce o mia gio ia O mia luce o mia gio". The second system includes the lyrics: "ia Ben più m è dolc' il tormentar per vui Ch' il gioir per altru i Ma senza mort' io nò po". The musical notation includes notes, rests, and various ornaments such as mordents and asterisks. The basso continuo line is written in a simplified notation with numbers and symbols. The score is presented in a high-contrast, black and white format.

di l'auro ra O mia luce o mia gio ia O mia luce o mia gio

ia Ben più m è dolc' il tormentar per vui Ch' il gioir per altru i Ma senza mort' io nò po

Monody & Opera

trò foffri re Vn filù go mar ti re fi s'io morrò morrà mia spe m'an

cora Di veder mai d'vn si bel di Di veder mai d'vn si bel di l'Auro ra d'vn si bel

The image displays two systems of musical notation. Each system consists of a vocal line (top staff) and a basso continuo line (bottom staff). The lyrics are written in Italian. The first system includes the lyrics: 'trò foffri re Vn filù go mar ti re fi s'io morrò morrà mia spe m'an'. The second system includes the lyrics: 'cora Di veder mai d'vn si bel di Di veder mai d'vn si bel di l'Auro ra d'vn si bel'. The notation includes various musical symbols such as notes, rests, and clefs.

Monody & Opera

di l'auro

11 X 10 14

12.

The image displays a musical score for a monody, consisting of a vocal line and a lute accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics "di l'auro" are positioned below the first staff. The lute accompaniment is written on a six-line staff with a C-clef on the first line. The score includes various musical notations such as notes, rests, and bar lines. A specific fingering instruction "11 X 10 14" is visible on the lute staff, and a measure number "12." is also present.

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Libretto
("small book")

Librettist
Ottavio RINUCCINI

Monody & Opera

Librettist: RINUCCINI

Composers: CORSI, PERI

First Opera:
DAFNE (1598)

Monody & Opera

RINUCCINI,
CORSI, PERI

DAFNE (1598)



Bernini, *Apollo and Daphne*

Monody & Opera

“It pleased Signors **Jacopo Corsi** and **Ottavio Rinuccini** that I should...make a simple trial of what the music of our age could do. Seeing that dramatic poetry was concerned, and that it was therefore necessary to imitate speech in song—and surely no one ever spoke in song—I judged that the Ancient Greeks and Romans (who, in the opinion of many, sang their tragedies throughout in representing them upon the stage) had used a harmony surpassing that of ordinary speech, but below the ordinary melody of song as to take an intermediate form.”

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CAMERATA in the 1590s (Florence, Italy)

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CAMERATA in the 1590s (Florence, Italy)

Giovanni de' Bardi, Jacopo Corsi

Patrons

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CAMERATA in the 1590s (Florence, Italy)

Giovanni de' Bardi, Jacopo Corsi

Vincezo Galilei, Girolamo Mei

Theorist, Historian

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CAMERATA in the 1590s (Florence, Italy)

Giovanni de' Bardi, Jacopo Corsi

Vincezo Galilei, Girolamo Mei

Ottavio Rinuccini

Poet

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CAMERATA in the 1590s (Florence, Italy)

Giovanni de' Bardi, Jacopo Corsi

Vincezo Galilei, Girolamo Mei

Ottavio Rinuccini

Jacopo Peri, Giulio Caccini, Emilio de' Cavalieri

Singer/Composers

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CAMERATA in the 1590s (Florence, Italy)

Reaction against Polyphony

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CAMERATA in the 1590s (Florence, Italy)

Reaction against Polyphony

Recreation of Greek and Roman Theater/Poetry
in “Modern” style

Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

Reaction against Polyphony

Recreation of Greek and Roman Theater/Poetry
in “Modern” style

Invention of MONODY

[Single vocal line with Basso Continuo
accompaniment]

Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

First experiment: *DAFNE* (1598)

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CAMERATA in the 1590s (Florence, Italy)

First experiment: *DAFNE* (1598)

Libretto by Rinuccini (Prologue and Six Scenes)

Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

First experiment: *DAFNE* (1598)

Libretto by Rinuccini (Prologue and Six Scenes)

Music by Corsi and Peri

Monody & Opera

CAMERATA in the 1590s (Florence, Italy)

First experiment: *DAFNE* (1598)

Libretto by Rinuccini (Prologue and Six Scenes)

Music by Corsi and Peri

Legend of Apollo and Daphne

Prologue sung by the poet Ovid

Monody & Opera

Based on “Idea” of
GREEK TRAGEDY

but with a
LIETO FINE
“Happy Ending”

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PASTORAL DRAMA (Arcadia)



Nicholas Poussin, *Et in Arcadia Ego* (1640)

Monody & Opera

MONODY

Recitativo

Aria

Monody & Opera

MONODY

Recitativo

Aria

INSTRUMENTAL MUSIC

Sinfonia

(“sounding together”)

Ritornello

(“little return”)

Monody & Opera

ORPHEUS



Monody & Opera

Librettist: RINUCCINI

Music: PERI / CACCINI

L'EURIDICE (October 6, 1600)

*Wedding of Maria de' Medici to
Henri IV of France*

BB 118



LEMVSICHE
DI IACOPO PERI
NOBIL FIORENTINO

Sopra L'Euridice

DEL SIG. OTTAVIO RINVCCINI

Rappresentate Nello Sponsalizio
della Cristianissima

MARIA MEDICI
REGINA DI FRANCIA
E DI NAVARRA.



IN FIORENZA
APPRESSO GIORGIO MARESCOTTI
MDC.

Questo Drama fu rappresentato in Bologna nel Anno 1615. e fu composto da Ottavio Rinuccini. Il quale fu stampato in Roma nel Anno 1612. e fu ristampato in Bologna nel Anno 1617. e fu ristampato in Roma nel Anno 1618. e fu ristampato in Bologna nel Anno 1619. e fu ristampato in Roma nel Anno 1620.



Monody & Opera

L'EURIDICE

Prologue and Six Scenes

Tirsi: “Nel puro ardor”
[Aria]

Dafne, Arcetro, Orfeo: “Per quel vago boschetto”
[Recitative]

Prologue: Tragedy

1. Eurydice and Chorus (Nymphs, Shepherds)
2. + Orpheus, Acetro, Dafne (Death of Eurydice)
3. Acetro, Dafne, Chorus (Departure)

4. Venus, Orpheus, Pluto, Persephone, Charon

5. Acetro, Aminta, Chorus
6. + Orpheus and Eurydice (Return)

Introductory
prologue sung
by “Tragedy”

PROLOGO LA TRAGEDIA.




 O che d'alti sospir vaga, e di pian ti spars'or di doglia


 hor di minaccie il volto Fei negl'ampi to atri al popol folto Scolòrir di pietà volti, e sembian-

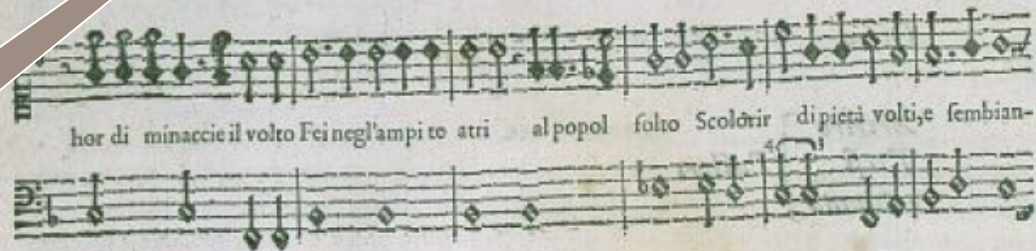

 ti. Ritornello.

| | |
|--|---|
| <p style="text-align: center;">2</p> <p>Non fangue sparlo d'innocenti vete Non ciglia spente di Tiranno infano Spettacolo infelice al guardo humano Canto su meste, e lacrimose scene,</p> <p style="text-align: center;">3</p> <p>Lungi via lungi pur da regij tetti Simulacri funesti, ombre d'affanni Ecco i mesti coturni, e i foschi panni Cangio, e desto ne i cor piu dolci affetti</p> <p style="text-align: center;">4</p> <p>Hor s'auuerrà, che le cangiate forme Non senza alto stupor la terra ammiri Tal ch'ogni alma gentil ch'Apollo inspiri Del mio nouo cammin calpesti l'orme</p> | <p style="text-align: center;">5</p> <p>Vostre Regina sia cotanto alloro Qual forse anco nò colse A tene, ò Roma Fregio non vil su lonorata chioma Fronda Febea fra due coronate d'oro</p> <p style="text-align: center;">6</p> <p>Tal per voi torno, e con sereno aspetto Ne Reali Imenei m'adorno anch'io E su corde più liete il canto mio Tempro al nobile cor dolce diletto</p> <p style="text-align: center;">7</p> <p>Mentre Senna Real prepara intanto Alto diadema, onde il bel crin si fregi E i manti, e feggi de'gl'antichi Regi Del Tracio Orfeo date l'orecchie al cato.</p> |
|--|---|

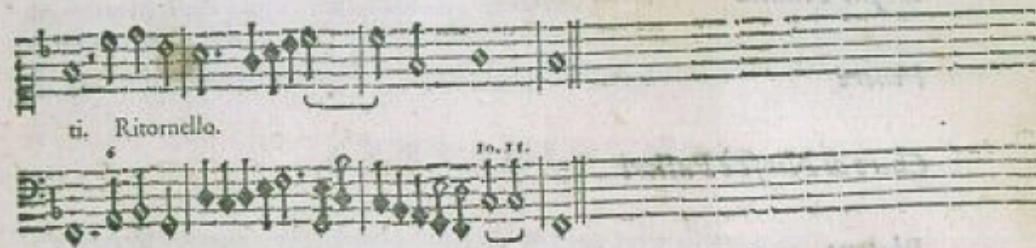
PROLOGO LA TRAGEDIA.



O che d'alti sospir vaga, e di pian ti spars'or di doglia



hor di minaccie il volto Fei negl'ampi to atri al popol folto Scolôrir di pietà volti, e sembian-



ti. Ritornello.

2
Non fangue sparlo d'innocenti vete
Non ciglia spenta di Tiranno infano
Spettacolo infelice al guardo humano
Canto su meste, e lacrimose scene,

3
Lungi via lungi pur da regij tetti
Simulacri funesti, ombre d'affanni
Ecco i mesti coturni, e i foschi panni
Cangio, e desto ne i cor piu dolci affetti

4
Hor s'auuerrà, che le cangiate forme
Non senza alto stupor la terra ammiri
Tal ch'ogni alma gentil ch'Apollo inspiri
Del mio nouo cammin calpesti l'orme

5
Vostre Regina sia cotanto alloro
Qual forse anco nò colse A tene, ò Roma
Fregio non vil su lonorata chioma
Fronda Febea fra due coronate d'oro

6
Tal per voi torno, e con sereno aspetto
Ne Reali Imenei m'adorno anch'io
E su corde più liete il canto mio
Tempro al nobile cor dolce diletto

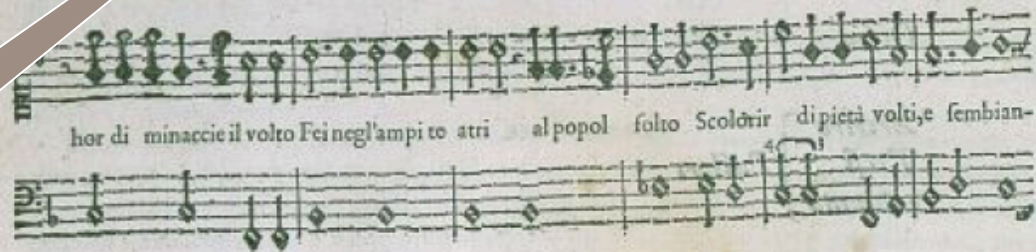
7
Mentre Senna Real prepara intanto
Alto diadema, onde il bel crin si fregi
E i manti, e feggi de'gl'antichi Regi
Del Tracio Orfeo date l'orecchie al cato.

Voice and B.C.

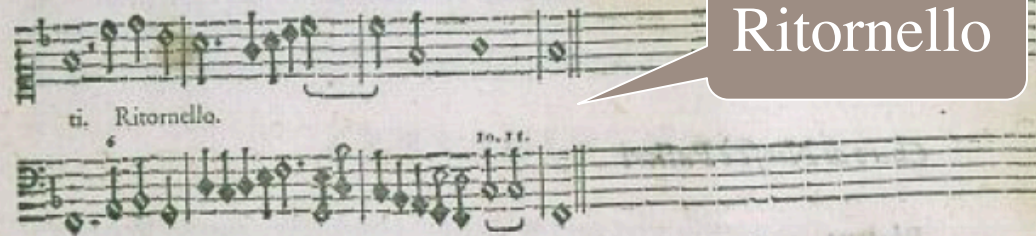
PROLOGO LA TRAGEDIA.



Oh che d'alti sospir vaga, e di pian ti spars'or di doglia



hor di minaccie il volto Fei negl'ampi to atri al popol folto Scolôrir di pietà volti, e sembian-



ti. Ritornello.

Ritornello

Voice and B.C.

2
Non fangue sparlo d'innocenti vete
Non ciglia spente di Tiranno infano
Spettacolo infelice al guardo humano
Canto su meste, e lacrimose scene,

3
Lungi via lungi pur da regij tetti
Simulacri funesti, ombre d'affanni
Ecco i mesti coturni, e i foschi panni
Cangio, e desto ne i cor piu dolci affetti

4
Hor s'auuerrà, che le cangiate forme
Non senza alto stupor la terra ammiri
Tal ch'ogni alma gentil ch'Apollo inspiri
Del mio nouo cammin calpesti l'orme

5
Vostre Regina sia cotanto alloro
Qual forse anco nò colse A tene, ò Roma
Fregio non vil su lonorata chioma
Fronda Febea fra due coronate d'oro

6
Tal per voi torno, e con sereno aspetto
Ne Reali Imenei m'adorno anch'io
E su corde più liete il canto mio
Tempro al nobile cor dolce diletto

7
Mentre Senna Real prepara intanto
Alto diadema, onde il bel crin si fregi
E i manti, e feggi de'gl'antichi Regi
Del Tracio Orfeo date l'orecchie al cato.

PROLOGO LA TRAGEDIA.



Oh che d'alti sospir vaga, e di pian ti spars'or di doglia

hor di minaccie il volto Fei negl'ampi to atri al popol folto Scolòrir di pietà volti, e sembian-

ti. Ritornello.

Ritornello

Voice and B.C.

Strophes (7)

2
Non fangue sparlo d'innocenti vete
Non ciglia spente di Tiranno infano
Spettacolo infelice al guardo humano
Canto su meste, e lacrimose scene.

3
Lungi via lungi pur da regij tetti
Simulacri funesti, ombre d'affanni
Ecco i mesti coturni, e i foschi panni
Cangio, e desto ne i cor piu dolci affetti

4
Hor s'auuerrà, che le cangiate forme
Non senza alto stupor la terra ammiri
Tal ch'ogni alma gentil ch'Apollo inspiri
Del mio nouo cammin calpesti l'orme

5
Vostre Regina sia cotanto alloro
Qual forse anco nò colse A tene, ò Roma
Fregio non vil su lonorata chioma
Fronda Febea fra due coronate d'oro

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Tal per voi torno, e con sereno aspetto
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7
Mentre Senna Real prepara intanto
Alto diadema, onde il bel crin si fregi
E i manti, e feggi de'gl'antichi Regi
Del Tracio Orfeo date l'orecchie al cato.

Tirsi: “Nel puro ardor”

[Aria]

STROPHIC ARIA

Ritornello [instr.]

Strophe 1

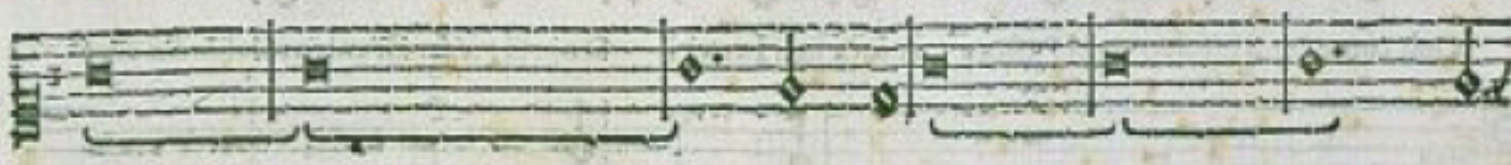
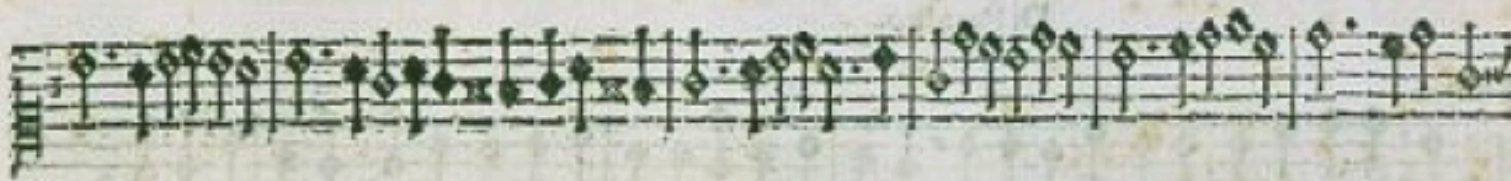
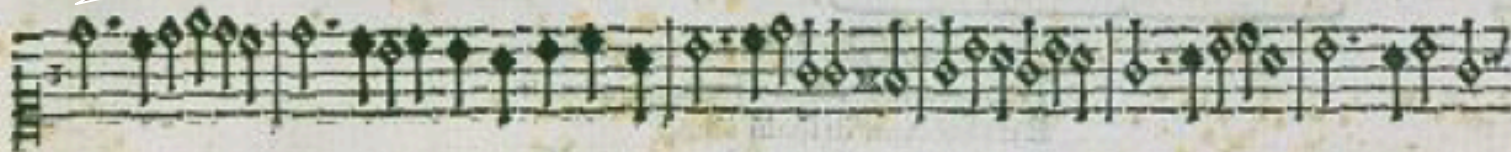
Ritornello

Strophe 2

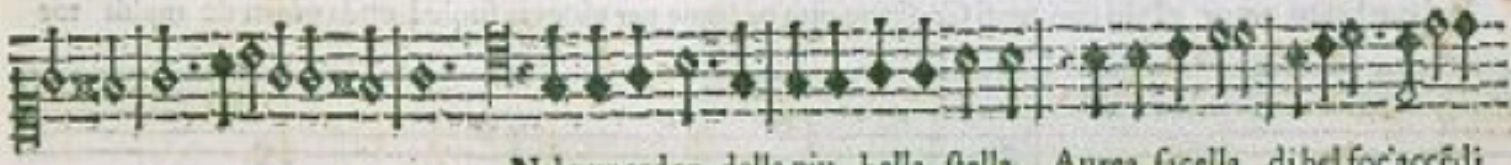
Ritornello

*Tirsi Viene in scena sonando la presente Zinfonia con un Trisflauto, e canta la seguente stanza;
di poi s'accompagna con gli altri del Coro, e con tale strumento su sonata.*

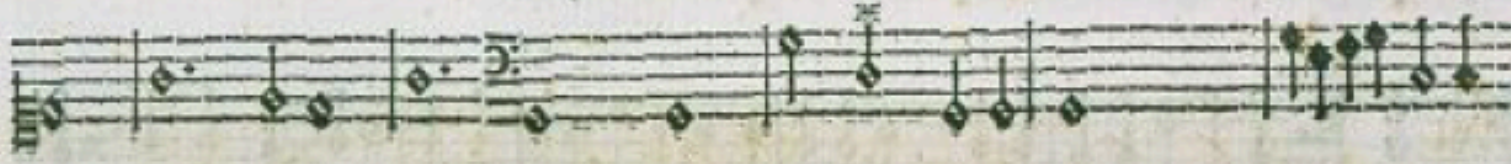
Ritornello

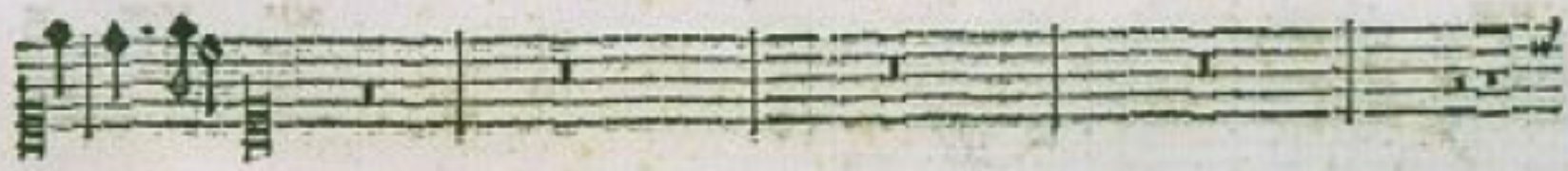


First Strophe



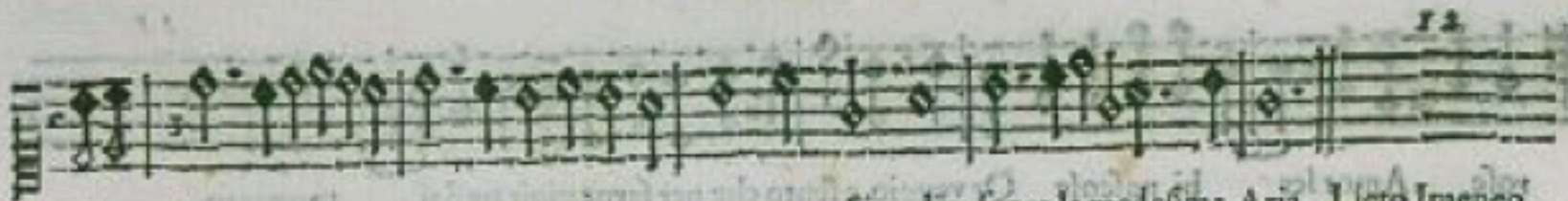
Nel pur ardor della piu bella stella Aurea scella di bel foc'accēdi





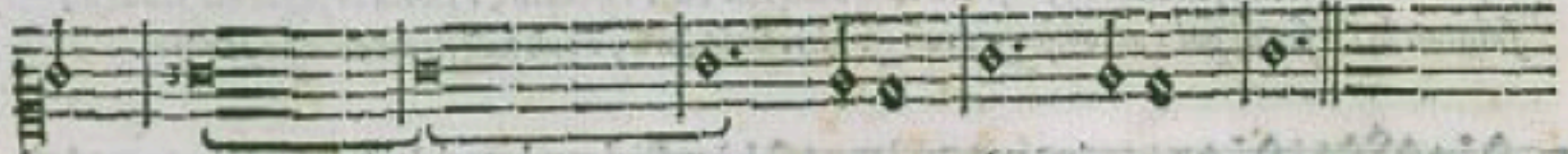
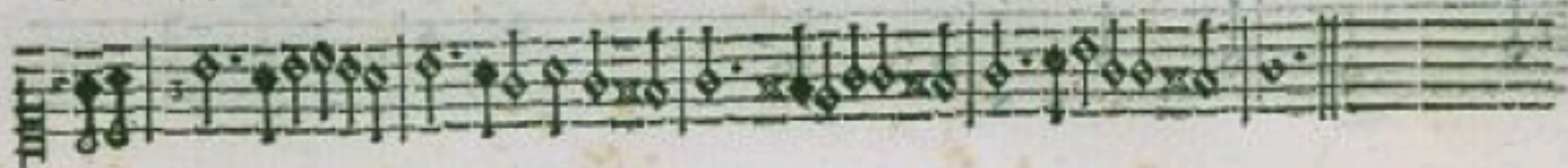
E qui discendi Su l'aurate piume giocòdo nume, e di celeste fiamma l'a nime in fiamma





Ritornello.

Si replica sopra la medesima Aria. Lieto Imeneo,



Lieto Imeneo d'alta dolcezza vn nembro
Trabocca in grembo a fortunati amanti
E tra bei canti di soavi amori
Sueglia nei cori vna dolce aura vn riso
Di Paradiso.

“Per quel vago boschetto”

[Recitative]

fi graue il danno Ah non sospender più Palma turbata Per quel vago boschetto Oue rigando i

fiori Lento tralcorre il fonte degl'allo ri Prêdea dolce di letto con le compagne sue la

In the beautiful thicket, where, watering the flowers, slowly courses the spring of the laurel, she took sweet delight with her companions,

The image shows a handwritten musical score on aged paper. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The first system of lyrics is: "bella sposa chi vio letta, o rosa per far ghirland'al crine toglicia dal prato, o dall'acu te spi". The second system of lyrics is: "ne e qual posand'il fianco su la fio ri ta sponda dol ce cantava, al mormorar dell'onda". The musical notation includes various note values, rests, and dynamic markings like 'p' and 'f'. There are also some performance instructions like '10 11 10' and '6' written above the notes.

your beautiful bride, as some picked violets, others roses, to make garlands for their hair, in the meadow or among the sharp thorns, and on the flowered bank, sang sweetly to the murmur of waves,

Ma la bella Euri dice mouca danzando il piè sul verde pra to Quād'ahiria forte a cerba

Angue crudo, e spic ta to Che cela to giacca tra fiori, e l'erba Punse le il piè con si ma

The image shows a handwritten musical score on aged paper. It consists of two systems of music. Each system has a vocal line with lyrics and a lute line below it. The first system's lyrics are 'Ma la bella Euri dice mouca danzando il piè sul verde pra to Quād'ahiria forte a cerba'. The second system's lyrics are 'Angue crudo, e spic ta to Che cela to giacca tra fiori, e l'erba Punse le il piè con si ma'. The notation includes various note values, rests, and accidentals, characteristic of early modern manuscript notation.

But the lovely Eurydice, dancingly moved her feet on the green grass, when—O bitter, angry fate!— a snake, cruel and merciless, that lay hidden among the flowers and grass, bit her foot with an evil tooth,

ligno dente Ch'impalidi repen te come raggio di Sol che nube a dom bri

E dal profondo core con vn sospir mortale Si spa uen toso ohimè sospinse fuore

The image shows a handwritten musical score on aged paper. It consists of two systems of music. Each system has a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written below the vocal line. The first system of music is followed by the lyrics: "ligno dente Ch'impalidi repen te come raggio di Sol che nube a dom bri". The second system of music is followed by the lyrics: "E dal profondo core con vn sospir mortale Si spa uen toso ohimè sospinse fuore". The notation includes various note values, rests, and bar lines. There are some markings like 'x' and numbers (4, 3, 2, 8, 7) above the notes, possibly indicating fingerings or performance instructions.

That she suddenly became pale, like a ray of sunshine that a cloud darkens, And from the depths of her heart, a mortal sigh, so frightful, alas, flew forth,

16

che quasi haueſe ſe Pale giuſe ogni Ninfa al do loro ſo fuono Et el la in abbandono

Tutta laſcioſſi all'or nell'altrui braccia Spargea il bel vol to, e le dora te chiome

That, almost as if they had wings, every nymph rushed to the painful Sound. And she, fainting, let herself fall into another's arms. Then Spread over her beautiful face, and golden tresses...

Vn sudor viè più fredd'affai chegiaccio Indi sudio'l tuo nome Tra le labbra sonar fredd'è tremâti

E volti g'occhi al cielo Scolo rito il bel volto, e bei sembianti Restò tanta bellezza im

The image shows a handwritten musical score on aged paper. It consists of two systems of music. Each system has a vocal line on a treble clef staff and a bass line on a bass clef staff. The lyrics are written below the vocal line. The first system's lyrics are: "Vn sudor viè più fredd'affai chegiaccio Indi sudio'l tuo nome Tra le labbra sonar fredd'è tremâti". The second system's lyrics are: "E volti g'occhi al cielo Scolo rito il bel volto, e bei sembianti Restò tanta bellezza im". The notation includes various note values, rests, and accidentals. There are some markings like 'x' and '6' above the bass line, possibly indicating fingerings or specific notes.

A sweat colder by far than ice. And then was heard your name, sounding between her lips, cold and trembling, and her eyes turned towards heaven, her beautiful face and appearance discolored, this great beauty was transformed into...

Arcetiro

mo bil gielo Chenarri ohi mè che fen to Mi se ra Nin fa, e

piu misero a mante Spetta col di mi feria e di tor mento

motionless ice. What do you relate, alas, what do I hear? Miserable Nymph, and more unhappy lover, spectacle of sorrow and torment!

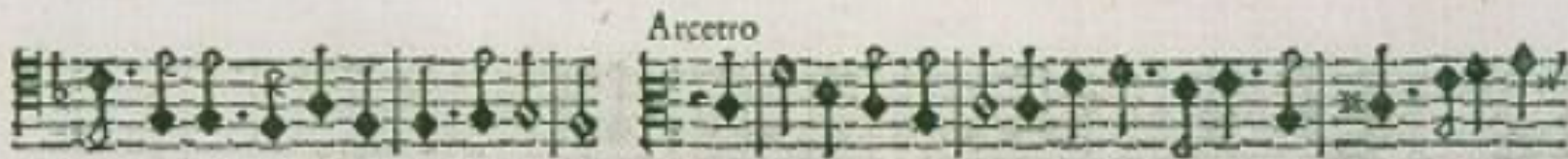
Orfeo 17

Non piango e non sospiro O mia cara Eurydice che sospirar che lacrimar non
 posso Cada tuero in felice O mio core o mio speme, o pace o vita O

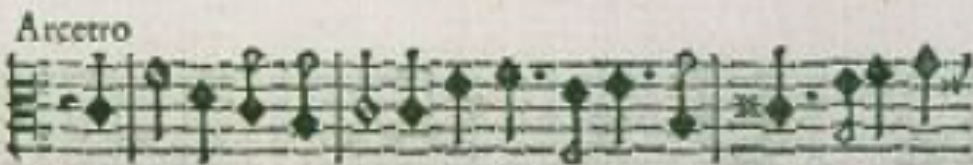
I do not weep, nor do I sigh. O beloved Eurydice...I am unable to sigh, to weep. Unhappy corpse... O my heart, O my hope, O my peace, O my life!

The image shows a musical score for a vocal piece, likely a madrigal or a similar genre. It consists of two systems of music. Each system has a vocal line (treble clef) and a lute line (bass clef). The lyrics are in Italian. The first system of lyrics is: "ime chi mi t'ha tolto ch'imit'ha tolto o hime do uefei gi ta". The second system of lyrics is: "Tosto vedrai ch'in vano non chiamasti morendo il tuo conforte non son nò son lontano io". The music is written in a style typical of the 16th or 17th century, with a key signature of one flat (B-flat) and a common time signature (C). The lute line includes various fretting symbols (X) and accidentals (b) to indicate fingerings and pitch bends.

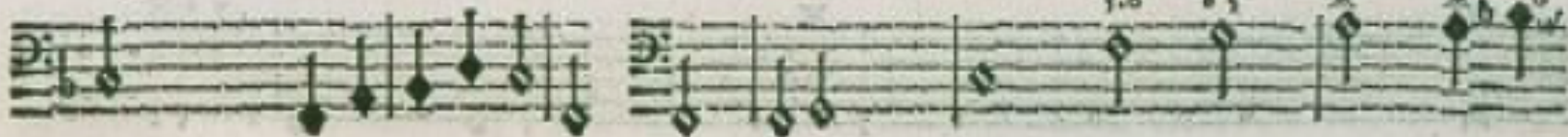
Alas, who has taken you from me? Who has taken you away, alas?
Where have you gone to? Soon you will see, not in vain did you,
dying, call your spouse. I am not far away...



vengo, o cara vita, o cara morte

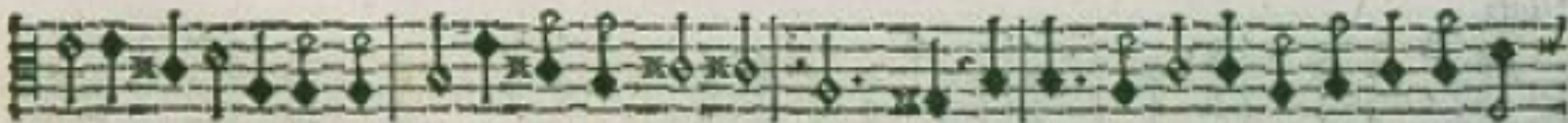


Ah! mort' inuis'è ria, Così reci di il fior dell'altrui



speme così turbi d'amor gl'almi di letti

Laf so ma indarno aj venti Oue morte n'as



E

I come, O my beloved life, O my beloved dead one!

Monody & Opera

CACCINI, *L' Euridice* (pub. Dec. 1600)
PERI, *L' Euridice* (pub. Feb. 1601)

CACCINI, *Le Nuove Musiche*
(pub. 1602)

Monody & Opera

CAVALIERI,
Rappresentazione di Anima e di Corpo
(February, 1600)

Monody & Opera

Who invented monody?

Caccini > Caccini

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Cavalieri > Cavalieri

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CAVALIERI