

## Giovanni Antonio Rigatti: *O dolcezza incredibile*

This madrigal on the bass of the *Romanesca* comes from the composer's only extant book of madrigals, published in Venice in 1636. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO Continuo) of the original edition (of which the Biblioteka Uniwersytecka, Wroclaw, Poland owns the only surviving copy): MVSICHE / CONCERTATE / Cioe Madrigali A 2. 3. 4. / Con Basso Continuo. / DI P. GIO: ANTONIO RIGATTI / Maestro di Capella di Vdine / Libro Primo. Opera II. / Con Licenza de Superiori & Priuilegio. / STAMPA DEL GARDANO / IN VENETIA MDCXXXVI / Apresso Bartolomeo Magni. The text borrows two *ottave* from the eighth *canto* of Cavalier Gian Battista Marino's *Adone*, with slight variants. The continuo part-book gives the piece in score format.

Certain orthographic particularities of the original Italian texts have been retained, but obvious errors, insignificant variants and minor inconsistencies have been eliminated. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only, the barring of which is here taken over in all parts), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated and redundant accidentals at the octave of the key signature. Accidentals either in brackets or above the staff are editorial. The rare archaic ligatures are rendered by horizontal brackets. The "black notation" in triple time denotes a hemiola or simply a shift in the rhythmic pattern. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

Bar 6 Bc Minim (half) rest followed by a minim (half note)

Bar 104 Bc Fermata missing

O dolcezza incredibile d'amore\*  
soave piaga e diletta arsura,  
dove quasi Fenice incenerita,  
à culla insieme il core e sepultura.  
Onde da due begl'occhi alma ferita  
mor non morendo e'l suo morir non cura  
e, trafitta d'amor, sospira e langue  
senza duol, senza ferro e senza sangue.

Così dolce a morir l'anima impara,  
esca fatta all'ardor, segno a lo strale  
e sente in fiamma dolcemente amara  
per ferita mortal morte immortale.  
Morte, ch'al cor salubre, ai sensi cara,  
non è morte, anzi è vita, anzi è natale.  
Amor che la saetta e che l'accende,  
per più farla morir, vita le rende.

\* Original: O dolcezza ineffabile infinita

O unbelievable sweetness of love\*,  
gentle wound and delightful burning,  
where the heart, as a cindered Phoenix,  
finds both its cradle and its tomb.  
Thus the soul, wounded by two beautiful eyes,  
dies without dying and cares not,  
and, pierced by love, sighs and languishes,  
with no pain, no arms and no blood.

So, sweetly, the soul learns to die,  
made tinder to the fire, target to the dart,  
and feels, in a sweetly bitter flame,  
for a mortal wound, immortal death.  
Death, healthy to the heart, dear to the senses,  
that is not death, rather, is life, is birth.  
Love, that darts arrows against the soul and sets it afire,  
to make it die and die, restores it to life.

\* Original: O unspeakable and unending sweetness

*Edited and translated by Paolo V. Montanari*

## O DOLCEZZA INCREDIBILE

Romanesca

Giovanni Antonio Rigatti

Soprano\*

O dol-cez-za\_in-cre-di-bi-le d'a-mo-re,

Soprano\*

O dol-cez-za\_in-cre-di-bi-le d'a-mo-re,

Basso continuo

\* Soprani o tenori

5

so-a-ve\_pia-ga e di-le-to-sa, di-le-to-sa ar-su-

so-a-ve\_pia-ga e di-le-to-sa ar-su-

9

-ra, do-ve, qua-si Fe-ni-ce\_in-ce-ne-ri-ta,

-ra do-ve, qua-si Fe-ni-ce\_in-ce-ne-ri-ta,

b

15

a cul-la\_in-sie-me\_il co-re e se-pul-tu-ra,

a cul-la\_in-sie-me\_il co-re e se-pul-tu-ra,

b

## Giovanni Antonio Rigatti: *Ah Clori*

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### EDITORIAL COMMENTS

Bar 27 C1 Last note: sharp missing (handwritten addition in the source)

Bar 28 C2 2<sup>nd</sup> note: sharp missing (handwritten addition in the source)

Ah, Clori, ah, rabiosetta,  
 tu mi schernisci in questa guisa!  
 Ahi, ferma, che fai!  
 Dunque così co' labri ingordi  
 baciare fingi e poi mordi.  
 Mà che, saprò ben io farne vendetta!  
 S'avien que più ti baci,  
 saranno i baci miei morsi e non baci!

Ah, Clori, mad Clori,  
 You mock me in such a way!  
 Ah, cease, what are you doing!  
 Thus, with hungry lips  
 you feign to kiss and then you bite.  
 Certainly not! I will take my revenge!  
 If I happen to kiss you,  
 my kisses will be not kisses, but bites!

*Edited and translated by Flavio Ferri Benedetti*

## AH CLORI

Giovanni Antonio Rigatti

*Canto* **allegro**

Ah, Clo - ri, ah, ra - bio - set - ta, ah, ra - bio - set - ta, ah,

Ah, Clo - ri, ah, ra - bio - set - ta,

6 6 6 6 # 6 6

4

Clo - ri, ah, Clo - ri, ah, ra - bio - set - ta, ah, ra - bio - set - ta, tu mi - scher - ni - sci in

ah, Clo - ri, ah, ra - bio - set - ta, tu mi - scher - ni - sci in

5 6 6 # 6 # #

8

que - sta - gui - sa, ah, ah, Clo - ri, ah, ra - bio - set - ta,

que - sta - gui - sa, ah, ah, Clo - ri, ah, ra - bio -

5 6 5 6 6 #

12

ah, ra - bio - set - ta, tu mi - scher - ni - sci in que - sta - gui - sa! Ahi,

set - ta, tu mi - scher - ni - sci in que - sta - gui - sa! Ahi,

# 6 5 6 5 6

## Giovanni Antonio Rigatti: *Occhi miei*

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### EDITORIAL COMMENTS

Bar 40 C1 Sharp on 2<sup>nd</sup> note

Occhi miei, pur sapete  
che, mentre ch'io v'affisso  
ne l'adorato viso,  
sospinti à lagrimar per forza sete.  
E pur mirar volete.  
Ma forse aggrada à voi  
rimirar prima e lagrimar da poi.

Mine eyes, you know  
that when I affix you  
on the beloved face  
you can't help but cry.  
And yet you want to look.  
But perhaps you like  
to look first and then cry.

*Edited and translated by Flavio Ferri Benedetti*

## OCCHI MIEI

Giovanni Antonio Rigatti

Canto *adagio*

Oc-chi miei, pur sa-pe - te che, men-tre ch'io v'af -

4

fis-so ne l'a-do-ra-to vi-so, so - spin-ti à la - gri - mar, so-spin-ti à la - gri -

7

mar per for - za\_\_ se - te, -

Oc-chi miei, pur sa - pe - te che, men-tre ch'io v'af-fis-so ne l'a-do-ra-to vi-so, so -

11

oc - chi miei, pur sa-pe - te, oc - chi

spin-ti à la-gri-mar, so - spin-ti à la-gri-mar per for - za\_\_ se - te, oc - chi

## Giovanni Antonio Rigatti: *O tu ch'hai così care*

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### EDITORIAL COMMENTS

- Bar 3 Bc 2<sup>nd</sup> note figured 7 4; see bar 10  
 Bar 4 Bc 1<sup>st</sup> note figured 6  
 Bar 10 Bc 2<sup>nd</sup> note figured 6  
 Bar 12 Fermata in continuo part only  
 Bar 24 T2 1<sup>st</sup> note: flat missing  
 Bar 29 Bc Fermata  
 Bar 57 Fermata in continuo part only  
 Bar 74 Bc 1<sup>st</sup> and 3<sup>rd</sup> notes: crotchet (quarter note) tied to quaver (eighth note)

O tu ch'hai così care  
 le mie lagrime amare,  
 di' perch'il pianto mio  
 hai sol lontan di vagheggiar desio.

O you who hold so dear  
 my bitter tears,  
 say why you long for my weeping  
 only when I'm far from you.

Empia, se t'è sì grato  
 il mio piangente stato  
 lascia ch'un giorno almeno  
 stretto nel grembo tuo ti pianga in seno.

Cruel one, if you're so pleased  
 with my weeping state  
 let me one day, at least,  
 tight in your lap, weep on your bosom.

*Edited and translated by Paolo V. Montanari*

## O TU CH'HAI COSÌ CARE

Giovanni Antonio Rigatti

Tenore *adagio*

O tu ch'hai co - sì - ca - re le mie la - gri-me\_a - ma -

Basso continuo

3 4  $b6$  4

6

re, o tu ch'hai co - sì - ca - re le mie la - - -

O tu ch'hai co - sì - ca - re le mie

3 4  $b6$

11

- gri-me\_a - ma - re, di', di' per-ch'il pian - to mi - o, di',

la - gri-me\_a - ma - re, di', di' per-ch'il pian - to mi - o,

4

15

di' per-ch'il pian - to mi - o hai sol lon - tan di va-gheg-giar - - - de - si -

# 6



## Giovanni Antonio Rigatti: *Bacia Lidio*

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Certain orthographic particularities of the original Italian texts have been retained, but obvious errors, insignificant variants and minor inconsistencies have been eliminated. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only, the barring of which is here taken over in all parts), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated and redundant accidentals at the octave of the key signature. Accidentals either in brackets or above the staff are editorial. The rare archaic ligatures are rendered by horizontal brackets. The "black notation" in triple time denotes a hemiola or simply a shift in the rhythmic pattern. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

Bar 7	S2	Last note: e'
Bar 23	S2	2 <sup>nd</sup> note: sharp on following note
Bar 26	S2	9 <sup>th</sup> note: sharp on following note
Bar 29	Bc	2 <sup>nd</sup> note figured 4 3
Bar 32	S2	3 <sup>rd</sup> note: sharp on following note
Bar 32	S2	Last note: sharp missing
Bar 36	S1	First two notes are crotchets (quarter notes)
Bars 39-40	Bc	No sharps in figuring

Bacia, Lidio gentile,  
 ch'a te nulla si nega.  
 Baciarmi pur, ma non baciarmi in loco  
 dove senza risposta  
 inaridisce, insterilisce il bacio.  
 La bocca sol baciata  
 con bel cambio risponde.  
 La bocca sol de' baci vicendevoli  
 e dolci è vera sede.  
 Ogni altra parte asciutto il bacio prende,  
 il riceve e nol rende.

Kiss me, gentle Lidio,  
 for nothing is denied to you.  
 Kiss me, but don't kiss me where  
 without an answer  
 the kiss withers and grows barren.  
 Only the mouth, when it is kissed,  
 answers with a good return.  
 The mouth alone is the true place  
 of the sweet returned kisses.  
 Any other part will take the kiss dry,  
 it will receive it but will not give it back.

*Edited and translated by Paolo V. Montanari*

## BACIA LIDIO

Giovanni Antonio Rigatti

Soprano

Ba-cia, Li - dio gen - ti - le, ch'a te nul - la\_ si\_ ne - ga.

Soprano

Ba - cia, Li - dio gen - ti - le, ch'a

Basso continuo

4

Ba - cia-mi pur, ba - cia-mi pur,

te nul - la\_ si\_ ne - ga. Ba - cia-mi pur, ba - cia-mi pur, ma

6

non ba-ciar in lo - co do - ve sen - za ri - spo - sta in - a - ri - di - sca, in - ste - ri -

9

ba-cia-mi pur, ba-cia-mi pur, ma non ba-ciar in lo - co do - ve

li - sca il ba - ci - o, ba-cia-mi pur, ba-cia-mi pur, ma non ba-ciar in

## Giovanni Antonio Rigatti: *Le più belle zittelle*

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### EDITORIAL COMMENTS

Bar 35        Fermata in S<sub>1</sub> only  
 Bar 55    Bc    Fermata missing  
 Bar 63    Bc    Last note figured 4 3  
 Bar 80    Bc    1<sup>st</sup> note figured 4 3

Le più belle zittelle del contado  
 noi siam ch'i rozzi amori  
 fuggiamo di bifolchi e di pastori.  
 Qui né treccia s'impresa o crin si tinge,  
 né guancia si dipinge.  
 L'oro, i gigli e le rose  
 l'alma natura di sua man vi pose.  
 Matutina rugiada o puro fonte  
 o rio corrente o fiume  
 bagna il seno e la fronte.  
 E quand'il sonno ha scolorito il lume  
 de gl'altri volti, all' hora  
 per noi si vede impallidir l'aurora.  
 Né men candido è 'l cor che puro il viso.  
 Né finto sguardo o simulato riso,  
 né perigliosi canti  
 di sirena homicida  
 sia che prima v'alletti e poi v'ancida.  
 Non isdegnate amanti  
 in fida povertà dolce tesoro,  
 ché per pompa o per oro

We're the prettiest spinsters in the countryside,  
 and we shun the uncouth loves  
 of churls and shepherds.  
 Here no plait is borrowed, no hair is dyed,  
 no cheek is painted.  
 The gold, the lilies and the roses  
 were put there by mother Nature herself.  
 The morning dew or the pure spring  
 or the running stream or the river  
 bathes the breast and the face.  
 And when sleep has discoloured the light  
 Of the other faces, then  
 we make the dawn seem pale.  
 Nor is the heart less pure than the face.  
 No false glance or feigned smile,  
 no perilous songs  
 of a murderous siren  
 are in us that first entice you and then kill you.  
 Do not scorn, O lovers,  
 a sweet treasure in trusted poverty,  
 for here beauty is not sold nor bought

beltà qui non si compra e non si vende.  
Ma per premio d'amor amor si rende.

for gold or pomp.  
But, as a reward for love, love is rendered.

*Edited and translated by Paolo V. Montanari*

## LE PIÙ BELLE ZITTELLE

Giovanni Antonio Rigatti

Soprano

Le più bel - le zit - tel - - - - le del con - ta - do noi

Soprano

Le più bel - le zit - tel - - - - le del con - ta - do noi

Basso continuo

4

siam, ch'i roz-zi\_a-mo - ri, ch'i roz-zi\_a-mo - ri\_\_\_ fug-gia - mo di bi -

siam, ch'i roz-zi\_a-mo - ri,\_\_\_ ch'i roz-zi\_a-mo - ri,

7

fol - chi e di pa - sto - ri, ch'i roz-zi\_a-mo - ri\_\_\_

ch'i roz-zi\_a-mo - ri\_\_\_ fug - gia - mo di bi - fol - chi e di pa - sto -

10

— fug - gia - mo di bi - fol - chi e di pa - sto - ri. Qui né trec - cia s'im -

ri, fug - gia - mo di bi - fol - chi e di pa - sto - ri.

6