



MTO 27.4 Examples: Schubert, Sometimes the Music Wins: Text and Music in a Willaert Madrigal

(Note: audio, video, and other interactive examples are only available online)
<https://mtosmt.org/issues/mto.21.27.4/mto.21.27.4.schubert.html>

Example 1. The opening of "Amor mi fa morire" mm. 1-5

The image shows a musical score for the opening of the madrigal "Amor mi fa morire" by Willaert, as arranged by Schubert. The score is in common time (C) and B-flat major. It features four vocal parts: Soprano (C), Alto (A), Tenor (T), and Bass (B). The lyrics are: "A - - mor mi fa mo - ri - - re E pur il" for Soprano; "A - - mor mi fa mo - ri - - re E pur" for Alto; "A - - mor mi fa mo - ri - - re" for Tenor; and "A - - mor, A - mor mi fa mo - ri - - re" for Bass. The score includes various musical markings such as slurs, accents (*b*, *a*, *d*, *a1*, *c*), and dynamic markings. The Soprano part has a slur over the first four notes and an accent *b* over the fifth. The Alto part has a slur over the first four notes and an accent *d* over the fifth, followed by a slur over the last two notes with an accent *a1*. The Tenor part has a slur over the first four notes and an accent *a* over the fifth. The Bass part has a slur over the first four notes and an accent *c* over the fifth.

Example 2. "Amor," mm. 41–48 (soggetti *a* and *c* in m. 44; soggetti *a*, *b*, *c*, and *d* in m. 46)

41

j

a

— mio tor - men - to. Deh, voi ch'u - di -

pia - ce'l mio tor - men - to. Deh, voi ch'u - di - te'l

i'

mio tor - men - to. Deh, voi ch'u - di -

mio tor - men - to. Deh, voi ch'u - di - te'l

c

G

45

a *f* *d* *j*

- t'el mio gra - ve la - men - to, Di - - te, per Dio, -

a

mio gra - ve la - men - to, Di - - te, per Dio, se'l

b

- t'el mio gra - ve la - men - to, Di - - te, per Dio, se'l

c *m*

mio gra - ve la - men - to, Di - - te, per Dio, se'l

Example 3. The thirteen occurrences of soggetto *a* (the first note of the Tenor in mm. 57 and 65 is a semibreve)

soggetto <i>a</i>	version	where
<p>a.</p>  <p>1. A - mor...</p>	<i>mi-re</i>	T, mm. 1, 57
<p>b.</p>  <p>2. E pur...</p>	<i>fa-mi</i>	C, m. 4
<p>c.</p>  <p>2. E pur...</p>	<i>fa-mi</i>	T, mm. 7, 62
<p>d.</p>  <p>3. Non è...</p>	<i>mi-re</i>	T, m. 14
<p>e.</p>  <p>5. Sot - to...</p>	<i>mi-re</i>	T, m. 24
<p>f.</p>  <p>10. Non è...</p>	<i>fa-mi</i>	C, m. 52
<p>g.</p>  <p>11. Ch'a - mor...</p>	<i>mi-re</i>	A, m. 54
<p>h.</p>  <p>11. Ch'a - mor...</p>	<i>mi-re</i>	B, m. 55
<p>i.</p>  <p>12. E pur...</p>	<i>fa-mi</i>	C, m. 60
<p>j.</p>  <p>12. E pur...</p>	<i>sol-fa</i>	A, m. 68

Example 4. Variations of soggetto *a*

soggetto

where

a. *a* (*fa-mi* version)

T, m. 7; C, m. 52; T, m. 62

b. *a1*

A, m. 5

c. *a2*

B, m. 11; A, m. 51

d. *d*

A, m. 2, 15, 25

e. *a2*, *a*, and *d*

A+T, m. 14

Example 5. *Contrapunto fugato*: placements of *i'* against two transpositions of *j* (cf. Example 11)

The musical score consists of five staves. The top staff is a single melodic line with notes marked with *j* above them. The second staff contains two systems of notes with *i'* above them. The first system includes fingerings 3 3 3 4 and 6 8 10 11, and is labeled with **T m. 28** and **B m. 49**. The second system includes fingerings 4 3 3 3 and **T m. 37**, and is labeled with **C m. 35** and **B m. 37**. The third staff has fingerings 3 4 4 5 and is labeled with **T m. 39** and **T m. 40**. The fourth staff has fingerings 5 6 6 8 and is labeled with **B m. 36**. The fifth staff is empty.

Example 6. Two versions of the *ec'ac* module

a. mm. 8–10, the *fa-mi* version with perfect fourth and minor seventh on downbeat of m. 9

8

e

E pur il vo se - gui - - -

c'

E pur il vo se - gui - - -

a *f*

pur il vo se - gui - re. Non

c

- re, il vo se - gui - re. Non è gran

A

b. mm. 58–60, the *mi-re* version with *mi contra fa* dissonances (augmented fourth and major seventh) on downbeat of m. 59

58

e *a*

mi fa mo - ri - re re E pur il

c' *al*

- mor mi fa mo - ri - re E pur

a

- mor mi fa mo - ri - re

c

- mor mi fa mo - ri - re

Example 9. Mm. 21–28. New beginning or completion of arch in mm. 23–24? Tight elision into B section in mm. 26–27

21

vo die - tro al - la mia mor - te? Sot -

- te, al - - - - la mia mor - te? Sot -

die - tro al - la mio mor - te? Sot - - -

- la mia mor - - - - te?

D

25

- - to ch'a cer - ba sor - te - - - -

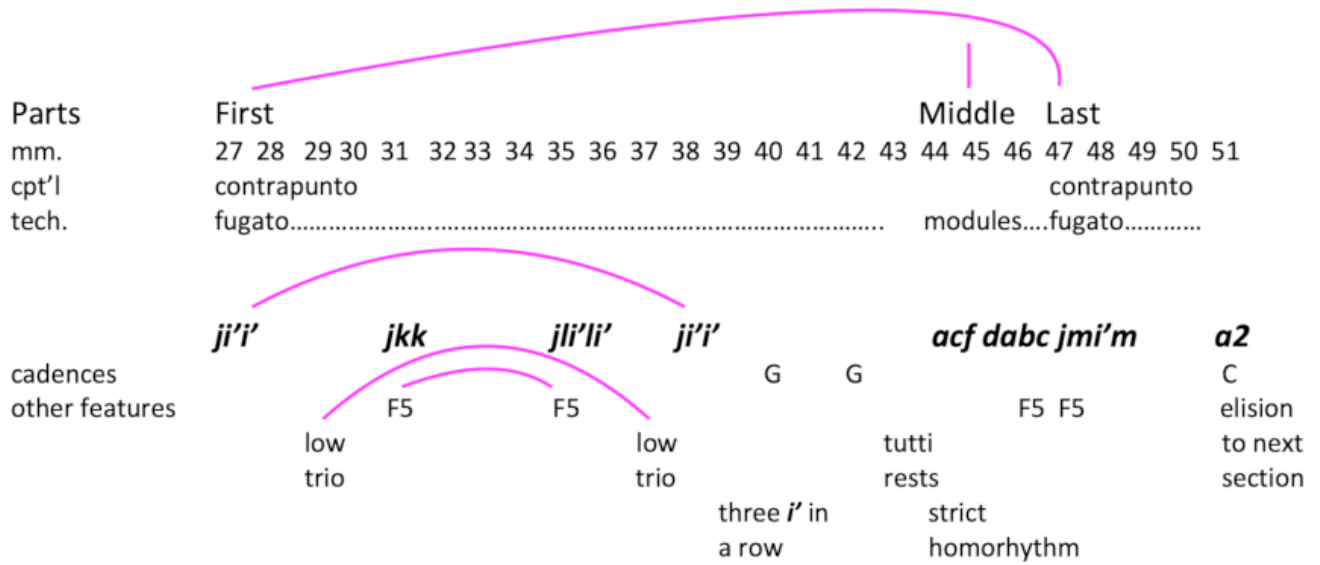
- to ch'a - cer - ba sor - te Nac - qui nel mon - do,

- to ch'a - cer - ba sor - te Nac - qui nel mon -

Sot - to ch'a - cer - ba sor - - - - te Nac - qui nel

D

Example 10. Detail of large B section



Example 11. Mm. 33–44. Imitation of *l* + *i'* in mm. 36–38; acceleration of *i'* in mm. 37–41; and more frequent cadences to G in mm. 40 & 42 (the *ji'* pair in m. 38 makes the same contrapuntal combination as that in m. 41)

33

che mo - rir mi sen - to, E d'ab - brac - ciar,
 -do, che mo - rir mi sen - to, E d'ab - brac - ciar
 mon - do, che mo - rir mi sen - to, E d'ab - brac - ciar,
 -do, che mo - rir mi sen - to, E d'ab - brac -

37

E d'ab - brac - ciar mi pia - ce'l
 mi pia - ce'l mio tor - men - to, E d'ab - brac - ciar mi
 E d'ab - brac - ciar mi pia - c'el mio tor - men - to, il
 -ciar mi pia - ce'l mio tor - men - to, mi pia - ce'l

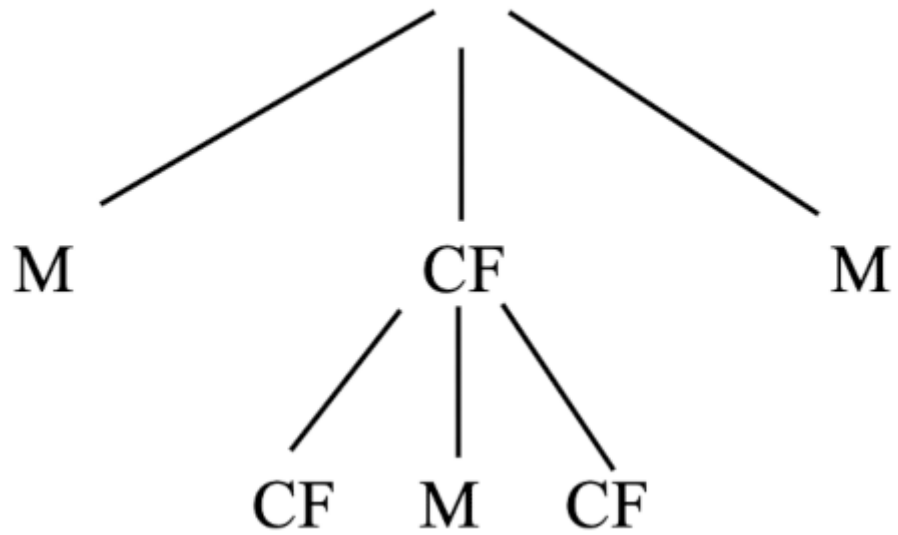
G

41

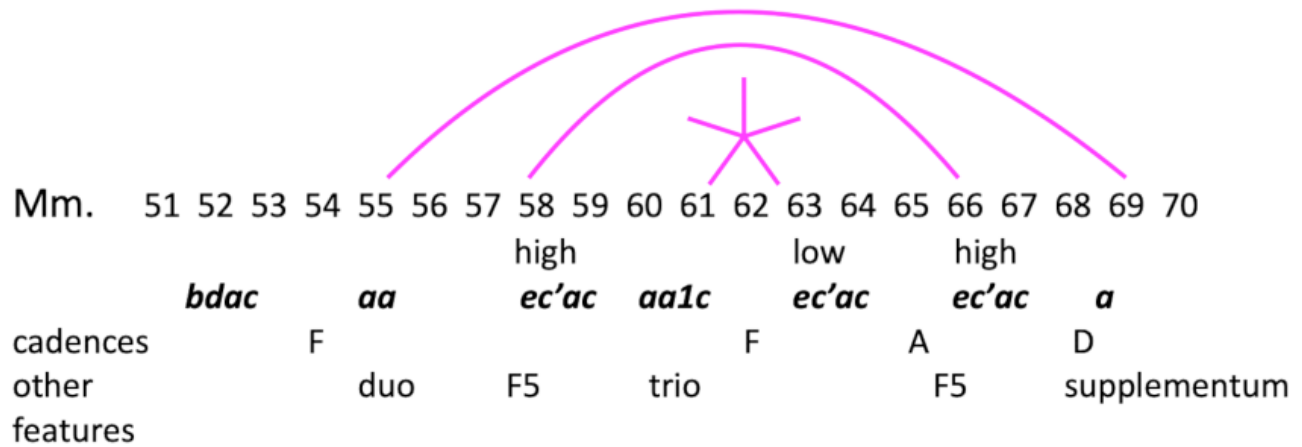
mio tor - men - to. Deh, voi ch'u - di -
 pia - ce'l mio tor - men - to. Deh, voi ch'u - di - te'l
 mio tor - men - to. Deh, voi ch'u - di -
 mio tor - men - to. Deh, voi ch'u - di - te'l

G

Example 12. Nested structures (M=modular, CF=contrapunto fugato)

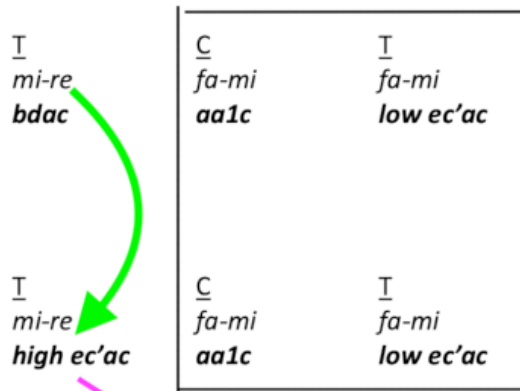


Example 14. Detail of A' section



Example 15. Statements of *soggetto a* in the beginning of the A section and the complete A' section. In each half, the top row shows in which voice *a* appears, the second line which version of *a* is sounded, and the third row the module of which it is a part. The black box shows which elements are repeated verbatim; the green arrow shows the substitution of the new module containing the *mi-re* version of *a*; and the magenta line shows the repetition of the new combination.

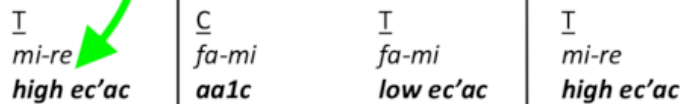
A section, mm. 1-10



A' section, mm. 51-68

C(+B)
fa-mi
"miracol"
parallel 10

B(+A)
mi-re
imit.
duo



A
sol-fa
supplementum

Example 16. Lower case letters in the third column (under “rhyme”) indicate seven-syllable verses; uppercase letters are eleven-syllable verses. The last two verses are the *ripresa* inside the *volta*.

verse	poem	rhyme	form	translation	breaks, enjambments
1	Amor mi fa morire	a	ripresa	Love makes me die	complete +and
2	E pur il vo seguire.	a		And yet I want to pursue it.	stop
3	Non è gran duol il mio tenac'e forte	B	mutazioni	Is it not a great pain, my stubborn and fierce	->
4	Conoscer ch'io vo dietro alla mia morte?	B		Knowledge that I chase after my death?	stop
5	Sotto ch'acerba sorte	b		Under what bitter fate	->
6	Nacqui nel mondo, che morir mi sento,	C		Was I born into the world, that I feel myself dying,	complete + and
7	E d'abbracciar mi piace'l mio tormento.	C		And that it pleases me to embrace my torment.	stop
8	Deh, voi ch'udite'l mio grave lamento,	C		Ah, you who hear my heavy lament,	->
9	Dite, per Dio, se'l dir non v'è molesto:	D		Tell me, by God, if saying it doesn't trouble you:	->
10	Non è miracol questo,	d	volta	Is this not a miracle,	->
11	Ch'Amor mi fa morire	a		That love makes me die	complete + and
12	E pur il vo seguire?	a		And yet I want to pursue it?	stop


Example 17. The poem and the music

v.	poem	poetic form	musical form	line breaks, enjambements	cadences	# times in music (voice)	main soggetto
1	Amor mi fa morire	<i>ripresa</i>	A section	complete + "and"	--	1 (T)	a
2	E pur il vo seguire.			stop	F, A	2 (C, T)	a
3	Non è gran duol il mio tenac'e forte	<i>mutazioni</i>		->	F	2 (T, C)	f/a
4	Conoscer ch'io vo dietro alla mia morte?			stop	D	2 (C, T)	g
5	Sotto ch'acerba sorte			->	D	1 (T)	a
6	Nacqui nel mondo, che morir mi sento,	<i>mutazioni</i>	B section	complete + "and"	--	2 (T, C)	j
7	E d'abbracciar mi piace'l mio tormento.			stop	G, G	2 (A, C)	j
8	Deh, voi ch'udite'l mio grave lamento,			->		1 (C)	a/f
9	Dite, per Dio, se'l dir non v'è molesto:			->	C	1 (C)	j
10	Non è miracol questo,	<i>volta</i>	A' section	->	F	1 (C)	a
11	Ch'Amor mi fa morire			complete + "and"	D*	2 (B, T)	a
12	E pur il vo seguire?			stop	F, A, D	4 (C, T, T, A)	a

Example 18. Rhyme, punctuation, and music

	A section				B section...				
Mm.	1-4	5-9	10-14	15-16	17-22	23-24	24-27	27-35	
Verse	1 + 2 / 3 ->				4 / 5 -> 6 +				
Rhyme	a	a	B		B		b	C	
bdac	x			x			x		
Other					long values				
					...(cont'd)				
Mm.					35-42	42	43-46	47-51	<u>A' section</u> 51-54 55-70
Verse					7 / 8 -> 9 ->				10 -> 11 + 12
Rhyme					C		C		
bdac							x*		x
Other					tutti rests				

Legend:

- / = punctuated line break (always a cadence)
- > = enjambment (sometimes a cadence)
- + = complete thought + "and" (never a cadence)
-  = rhyme bridging a punctuated line break
- * = **bdac** transposed and revoiced as **dabc**