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**Bembo, Palestrina, and an English *contrafactum*:  
a cross-cultural translation of *Gioia m'abond'al cor*  
and its issues\***

The anthology *Musica transalpina*, printed in London in 1588, contains *contrafacta* of fifty-seven pieces – fifty-three Italian madrigals and four French *chansons* –, whose texts were translated into English. Focusing on the third piece of the collection, *Joy so delights my heart*, whose music was originally composed by Giovanni Pierluigi da Palestrina on Pietro Bembo's canzone *Gioia m'abond'al cor*, this paper aims both at investigating the textual and music changes required by the passage from one language to another and assessing the outcome in the light of the English culture of the time.

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## Italian music and culture in Renaissance England

As is well known, during the sixteenth century Italy was considered an essential reference point for arts and literature. Italian culture was held in such high regard that it inspired admiration and the desire for emulation in neighbouring countries. Literary works, both in their original language and in translation, were the main vehicle for disseminating Italian culture and ideas beyond the Alps.<sup>1</sup>

In England, the fascination with Italian culture and language spread especially during the second half of the century. The Italian language was particularly valued in literary circles and influenced English men of letters. During the reign of Queen Elizabeth I (1558–1603), Italian also attracted the attention of the court and of noble families, and it became part of their education:<sup>2</sup> Elizabeth herself was praised by her contemporaries for her talent in foreign languages and in particular Italian, which she learned under the tutelage of Giovanni Battista Castiglioni.<sup>3</sup> At the same time, a number of books aimed at helping students learn Italian, including manuals with parallel texts, grammars, and dictionaries, started to be published.<sup>4</sup> Translations of Italian texts into English also decisively contributed to the diffusion of Italian Renaissance culture, as the successful translation of Baldassarre Castiglione's *Il libro del*

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<sup>1</sup> See, for example, Jean BALSAMO, "Introduction," in *4. Les traductions de l'italien en français au 16. siècle*, eds. Jean Balsamo, Giovanni Dotoli, Vito Castiglione Minischetti, Biblioteca della ricerca, Bibliographica 2 (Fasano: Schena; Paris: Hermann, 2009), 15–64, and the bibliography provided therein.

<sup>2</sup> See Alfredo OBERTELLO, *Madrigali italiani in Inghilterra: storia, critica, testi* (Milan: Bompiani, 1949), 67; Lydia Rigmor HAMMESSLEY, "The Reception of the Italian Madrigal in England: A Repertorial Study of Manuscript Anthologies, ca 1580–1620" (PhD Thesis, University of Minnesota, 1989), 144–145.

<sup>3</sup> An excerpt from Elizabeth's translation of a section of Petrarch's *Trionfo dell'eternità*, probably done as a "language-learning exercise" which testifies to her learning process, is reproduced and commented in Jason LAWRENCE, "Who the Devil Taught Thee so Much Italian?" *Italian Language Learning and Literary Imitation in Modern England* (Manchester; New York: Manchester University press, 2005), 31–34. On Elizabeth's interest in Italian and, more broadly, her relationships with Italians, see Michael WYATT, *The Italian Encounter with Tudor England: A Cultural Politics of Translation* (Cambridge: Cambridge University Press, 2005), 125–134.

<sup>4</sup> See LAWRENCE, "Who the Devil," 4–10; 19–29. Of particular interest are John Florio's *Firste Fruites* and *Second Fruites*, published in London in 1578 and 1591 respectively; see WYATT, *The Italian Encounter*, 165–180.

*Cortegiano* by Thomas Hoby attests.<sup>5</sup> Italian works became more and more prized, to the point that sometimes English writers, in order to ensure success to their own works, even pretended that they were translations of Italian ones.<sup>6</sup>

The appreciation of Italian secular music by English composers must therefore be read against this background.<sup>7</sup> Madrigals reached England through collections printed in Venice or Antwerp, and started to be copied in English manuscripts at least from the 1560s onwards.<sup>8</sup> King Henry VIII probably even possessed one of the earliest madrigal manuscripts, copied in Florence in the 1520s and presented to him as a gift.<sup>9</sup> In her turn, Queen Elizabeth I owned an important madrigal manuscript copied in Antwerp between 1564 and 1566, and probably donated to her by King Erik XIV of Sweden.<sup>10</sup> This genre of composition elicited so much interest that sight-reading a madrigal even became part of the gentleman's education.<sup>11</sup> However, English manuscripts

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<sup>5</sup> Castiglione's work was first printed in 1528; Hoby's *The courtier* was published in 1561 and then reissued in 1577, 1588, and 1603. Concerning Hoby's work, see Peter BURKE, *Le fortune del Cortegiano. Baldassarre Castiglione e i percorsi del Rinascimento europeo* (Rome: Donzelli, 1998), 63–71, and Massimiliano MORINI, *Tudor Translation in Theory and Practice* (Aldershot Burlington: Ashgate, 2006), 77–83. For a brief survey of Elizabethan translations and the relative bibliography, see Carmela NOCERA AVILA, *Tradurre il "Cortegiano": The Courtyer di Sir Thomas Hoby*, Biblioteca di studi inglesi 56 (Bari: Adriatica editrice, 1992), 11–16.

<sup>6</sup> See *The Pitiful History of two loving Italians ... translated out of Italian into English meter* by John Drout (1570), mentioned by OBERTELLO, *Madrigali italiani in Inghilterra*, 69, n. 17.

<sup>7</sup> For a brief overview of the links between English music and poetry, see Alessandra PETRINA, "The Court of James VI of Scotland (1566–1625) and Its Reception of Italian Music Modes," in *Contrafacta: Modes of Music Re-Textualization in the Late Sixteenth and Seventeenth Century*, eds. Marina Toffetti and Gabriele Taschetti (Kraków: Musica Iagellonica, 2020), 43–60: 43–45, and the bibliography provided therein. On the presence of Italian musicians at the English court, see WYATT, *The Italian Encounter*, 134–136, and Joseph KNOWLES and Andrew J. CHEETHAM, "Introduction," in Andrew J. Cheetham, Joseph Knowles, and Jonathan P. Wainwright, *Reappraising the Seicento: Composition, Dissemination, Assimilation* (Cambridge Scholars Publishing: Newcastle Upon Tyne, 2014), 1–13: 4–7.

<sup>8</sup> See Joseph KERMAN, "Elizabethan Anthologies of Italian Madrigals," *Journal of the American Musicological Society* 4, no. 2 (1951), 122–138: 125–126.

<sup>9</sup> Chicago, Newberry Library, Case MS VM 1578.M91 (Cantus, Tenor, Bassus, Quintus) and Sutton Coldfield, Oscott College, Old Library MS Case B no. 4 (Altus). For a description of the source, see Iain FENLON and James HAAR, *The Italian Madrigal in the Early Sixteenth Century: Sources and Interpretation* (Cambridge: Cambridge University Press, 2013), 153–156.

<sup>10</sup> Kristine K. Forney, "A Gift of Madrigals and Chansons: The Winchester Part Books and the Courtship of Elizabeth I by Erik XIV of Sweden," *The Journal of Musicology* 17, fasc. 1 (1999), 50–75.

<sup>11</sup> Music education for gentlemen also included playing the viol in a consort. See Edmund Horace FELLOWES, *The English Madrigal Composers* (Oxford: Clarendon Press, 1921), 23–24.

compiled in those decades often contain Italian madrigals whose texts are lacking or replaced by English translations. On the one hand these changes might point to English consumers who did not know the Italian language, but on the other might also reveal the ambivalence that characterized the import of Italian culture, which was both appreciated and feared.<sup>12</sup> In fact, part of the English intellectuals considered Italy a place of moral decay to the point that, according to the Elizabethan writer and teacher Roger Ascham, the increasing number of texts translated from Italian into English posed a real threat, in that they could “corrupt honest maners” and “subvert trewe Religion.”<sup>13</sup>

Although Italian madrigals were already known in England well before the publishing of *Musica transalpina*<sup>14</sup> this collection, edited by Nicolas Yonge, was the first devoted to this genre to be printed in England. Besides representing a crucial point in the dissemination of Italian madrigals, *Musica transalpina* also paved the way for several similar anthologies published in London in the last decade of the sixteenth century. In 1590 the poet Thomas Watson edited *The first set of Italian madrigals Englished*,<sup>15</sup> and provided them with texts that he himself had composed.<sup>16</sup> A few years later, Yonge assembled a second collection titled *Musica transalpina: the second book* (1597)<sup>17</sup>, and Thomas Morley published two volumes *Canzonets, or little short songs to four*

<sup>12</sup> For a detailed analysis of those mixed feelings towards Italian culture and the reasons behind them, see Lydia Rigmor HAMMESSLEY, “The Reception of the Italian Madrigal,” 146–159. Concerning “altered madrigals,” see *ibid.*, 159–170.

<sup>13</sup> See Roger Ascham, *The scholemaster* (John Daye: London, 1570), fol. 26v.

<sup>14</sup> Hereafter I will cite the titles of English collections in short and modernized form in the text and provide the original spelling (but with the distinction of *u* and *v*) in the footnotes. In this case, the original title reads *Musica transalpina. Madrigales translated of foure, five, and sixe partes, chosen out of divers excellent Authors, with the first and second part of La Verginella, made by Maister Byrd, upon two Stanza's of Ariosto, and brought to speake English with the rest. Published by N. Yonge, in favour of such as take pleasure in Musicke of voices* (RISM B/I 1588/29). Images of this and the other music collections mentioned in the text are available on *Early English Books Online* (EEBO), <https://www.proquest.com/eebo> (access: 03.10.2022).

<sup>15</sup> *The first sett, Of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. By Thomas Watson Gentleman* (RISM B/I 1590/29).

<sup>16</sup> As explicitly claimed in the title (see the previous footnote), Watson, who was a renowned poet, often provides translations which depart from the original wording but preserve its general meaning. On this habit, typical of English translators of the time, see MORINI, *Tudor Translation*, 4–5.

<sup>17</sup> *Musica transalpina. The second booke of Madrigalles, to 5. et 6. voices: translated out of sundrie Italian Authors and newly published by Nicolas Yonge* (RISM B/I 1597/24).

voices<sup>18</sup> (1597) and *Madrigals to five voices*<sup>19</sup> (1598), both containing pieces by Italian composers, as explicitly stated in their titles.<sup>20</sup> With only one exception,<sup>21</sup> all these editions were printed by Thomas East, who was the most prolific English music printer of his time and soon understood the potential of the “Englished madrigals.”<sup>22</sup> *Musica transalpina* was likely even reprinted around 1593–1594, a “hidden edition”<sup>23</sup> discovered thanks to typographical evidence.

### *Musica transalpina* and its sources

*Musica transalpina* contains pieces by some of the most renowned composers of the time, including Giovanni Pierluigi da Palestrina, Luca Marenzio, and Orlando di Lasso. It is dedicated to Lord Gilbert Talbot (1553–1616), Earl of Shrewsbury, who, besides loving music, likely also knew Italian.<sup>24</sup> In the

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<sup>18</sup> *Canzonets. Or little short songs to foure voyces: celected out of the best and approved Italian Authors. By Thomas Morley, Gent. of her Maiesties Chappell.* (RISM B/I 1597/23).

<sup>19</sup> *Madrigals to five voyces. Celected out of the best approved Italian Authors. By Thomas Morley Gentleman of his Maiesties Royall Chappell* (RISM B/I 1598/15).

<sup>20</sup> For more information on these collection and bibliographical references, see KERMAN, “Elizabethan Anthologies of Italian Madrigals,” and Richard CHARTERIS, “Newly Identified Italian Madrigals Englished,” *Music & Letters* 63, no. 3/4 (1982), 276–280: 276. Charteris also adds a few compositions of the same kind not included in the above-mentioned collections and mainly preserved in manuscript sources; the complete list is *ibid.*, 279–280.

<sup>21</sup> Morley’s *Canzonets* were issued by Peter Short.

<sup>22</sup> See Jeremy L. SMITH, “The Hidden Editions of Thomas East,” *Notes* 53, no. 4 (1997), 1059–1091: 1090. For a complete list of his editions, see *ibid.*, 1061. OBERTELLO, *Madrigali italiani in Inghilterra*, 71, n. 27, surmises that East was Italian or, at least, of Italian descent. However, documentary evidence proves that East was born in Swavesey, Cambridgeshire and his ancestors lived in England. See Miriam MILLER, revised by Jeremy L. SMITH, “East [Easte, Este], Thomas,” *Grove Music Online* 2001, <https://www.oxfordmusiconline.com/grovemusic> (access: 26.07.2022), and Jeremy L. SMITH, “East, Thomas,” *Oxford Dictionary of National Biography*, version: 3 January 2008, <https://www.oxforddnb.com/> (access: 29.09.2022).

<sup>23</sup> SMITH, “The Hidden Editions,” 1060, uses this term to define “East’s practice of deliberate misdating,” that is publishing new editions of earlier works trying to reproduce all the aspects of the original prints, so that it is impossible to notice the difference; Smith detected twelve such “hidden editions”; see *ibid.*, 1063. On this phenomenon, see also Peter CLULOW, “Publication Dates for Byrd’s Latin Masses,” *Music & Letters* 47, no. 1 (1966), 1–9: 7, and Teresa Ann MURRAY, “Thomas Morley and the Business of Music in Elizabethan England” (PhD, University of Birmingham, 2010), 155–156.

<sup>24</sup> According to “Talbot, Gilbert,” in *Dictionary of National Biography*, vol. LV: *Stow-Taylor*, ed. Sidney Lee (London: Smith, Elder & co, 1898), 317–318: 317, Talbot “was sent to the University of Padua” in 1570. However, this information is not found in Michael HICKS, “Talbot, Gilbert, seventh earl of Shrewsbury,” in *Oxford Dictionary of National Biography*, version 24 May 2008, <https://www.oxforddnb.com/> (access: 29.07.2022).

dedicatory epistle, the musician Nicolas Yonge (d. 1619),<sup>25</sup> editor of the collection, states that Italian music was particularly praised by the acquaintances who gathered in his house to make music and whom he furnished with music books, but not all people appreciated this repertoire due to their lack of familiarity with the language. Therefore, Yonge tried to obtain as much English music as possible and found by chance some Italian madrigals whose texts had been translated into English by an anonymous gentleman for his own pleasure.<sup>26</sup> According to Yonge, the gentleman did not give him permission to print his translations, since he considered them exercises “written onely for private recreation.” Yonge, however, seeing that other people, who had never met the gentleman, intended to publish them and probably had flawed copies at their disposal, finally decided to print the *Musica transalpina* madrigals, which he claimed were praised by gentlemen and musicians for the respect for the words’ accents and the counterpoint, though a few notes had been modified.<sup>27</sup>

Although the gentleman cited might be a fictional character, introduced by Yonge to justify the quality of the translations included in *Musica transalpina*, the context depicted in the epistle is realistic. In fact, at that time manuscripts were the main means of circulation of a large amount of English poetry. Courtiers often wrote their texts having in mind a dissemination limited to small circles, strongly disagreeing with their publication in print.<sup>28</sup> Yonge’s preface is also of particular interest, in that, besides explaining the context in which the publication was conceived, it attests to the use of madrigals in private settings, as entertainment for cultivated people. In fact, in Italy madrigals were performed not only in domestic environments, but also at the local courts and in the academies; in England, however, there were no comparable institutions,

<sup>25</sup> For Yonge’s biography, see David MATEER, “Yonge, Nicholas,” *Oxford Dictionary of National Biography*, version 3 January 2008, <https://www.oxforddnb.com/> (access: 29.07.2022).

<sup>26</sup> The gentleman’s identity is still unknown. He might also be Yonge himself, but there is no evidence in this regard.

<sup>27</sup> See the dedication at the beginning of *Musica transalpina*: “And finding the same to bee singularly well liked, not onely of those for whose cause I gathered them, but of many skilfull Gentlemen and other great Musiciens, who affirmed the accent of the words to be well maintained, the descant not hindred, (though some fewe notes altered) and in everie place the due decorum kept ...”

<sup>28</sup> Steven W. MAY, *Henry Stanford’s Anthology: An Edition of Cambridge University Library Manuscript Dd. 5.75*, Routledge Revivals (London: Routledge, 2019), v–vi. On manuscript circulation and its benefits, see Brian RICHARDSON, *Manuscript Culture in Renaissance Italy* (Cambridge: Cambridge University Press, 2014), 1–14.



and therefore this repertory was usually sung in private contexts and with small groups of people.<sup>29</sup>

As for the dating of the English texts, Yonge in the dedication states that most of them had been translated about five years earlier, that is, in 1583. This year matches the date of publication of Pierre Phalèse's anthologies *Musica divina* and *Harmonia celeste*, printed in Antwerp, and indeed one third of the pieces of *Musica transalpina* were likely copied from these editions.<sup>30</sup> Moreover, *Musica transalpina* is clearly modeled on Flemish anthologies, which included a large number of compositions for four, five, and six voices. In fact, at that time, Italian anthologies did not contain so many pieces, nor "varied the number of voices in this way";<sup>31</sup> also, the four-voice repertoire was by then outmoded. Other madrigals in *Musica transalpina*, including Palestrina's *Gioia m'abond'al cor*, reached print shortly before 1588; their translations must have been prepared closer to the time of publication.<sup>32</sup>

### *Gioia m'abond'al cor and Joy so delights my heart*

*Gioia m'abond'al cor* was included in Palestrina's *Il secondo libro de' madrigali a quattro voci*, printed in Venice by the heir of Girolamo Scotto in 1586.<sup>33</sup> Two years earlier Palestrina, in the dedication to Pope Gregorius XIII of his fourth book of motets, had expressed regret for having composed music on secular texts and stated that, from then on, he would devote himself exclusively to sa-

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<sup>29</sup> See KERMAN, "Elizabethan Anthologies of Italian Madrigals," 126. Moreover, according to Jean. E. HENNING, "*Musica Transalpina*, 1588, and Its Relation to Italian and English Secular Vocal Music of the Sixteenth Century" (MA, Michigan State University, 1960), 4, "there is no evidence of professional madrigal singers employed by the nobility."

<sup>30</sup> See David SCOTT, "Nicholas Yonge and His Transalpine Music," *The Musical Times* 116, no. 1592 (1975), 875–876: 875.

<sup>31</sup> See KERMAN, "Elizabethan Anthologies of Italian Madrigals," 123–124.

<sup>32</sup> The most recent source for *Musica transalpina* is Alfonso Ferrabosco's *Il primo libro de madrigali a cinque*, printed in Venice by Angelo Gardano in 1587 (RISM A/I F 254); see the table of *Musica transalpina*'s sources compiled by Joseph Kerman, *The Elizabethan Madrigal: A Comparative Study*, American Musicological Society; Studies and Documents 4 (New York: American Musicological Society, 1962), 53–55.

<sup>33</sup> RISM A/I P 763. Modern edition in Giovanni Pierluigi da Palestrina, *Il secondo libro de' madrigali a quattro voci (Venezia, Errede di Girolamo Scotto, 1586)*, ed. Francesco Luisi, Edizione nazionale delle opere di Giovanni Pierluigi da Palestrina (1525–1594) (Rome: Comitato per l'Edizione nazionale delle Istituto poligrafico e Zecca dello Stato; Libreria dello Stato, 2005), 21–24. This collection also contains another madrigal on a text by Bembo, *Se non fusse il pensier* (no. 22).

cred music.<sup>34</sup> However, after Gregorius XIII's death (which occurred in 1585), Palestrina published this new collection of madrigals: the date of composition of the music is matter of debate. In fact, in the dedication to Giulio Cesare Colonna, the composer states that his "fruits" (i.e. his madrigals) are already "ripe".<sup>35</sup> This statement lends itself to two different interpretations. On the one hand it has been surmised that "ripe" might indicate that these works were composed many years before, a view supported by the stylistic similarities to the madrigals contained in the first book. On the other hand, however, it cannot be ruled out that Palestrina composed at least some of them at a ripe age.<sup>36</sup> Whatever the case, these madrigals were surely successful, as attested by the inclusion of a few of them in later anthologies.<sup>37</sup> There is no trace of a second edition of the entire collection, which, according to Giuseppe Baini, was printed by Angelo Gardano in 1593.<sup>38</sup>

*Musica transalpina* contains English *contrafacta* of six madrigals by Palestrina: four (numbers 3, 4, 8, and 9) were taken from the *Secondo libro*; two were drawn from two different anthologies.

<sup>34</sup> Palestrina's first book of four-voice madrigals, published in 1555, had great success. Madrigals by Palestrina were also published in anthologies starting from 1554.

<sup>35</sup> "E tanto più le deve piacere stringer veramente questi miei frutti, quanto che le vengon portati maturi già..."

<sup>36</sup> For the two hypotheses see, among others, Giuseppe BAINI, *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*, vol. 2 (Rome: Società Tipografica, 1828), 177–178; Harold S. POWERS, "Modal Representation in Polyphonic Offertories," *Early Music History* 2 (1982), 43–86: 45, n. 3; Lino BIANCHI, *Palestrina: nella vita, nelle opere, nel suo tempo* (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 1995), 210; Lewis LOCKWOOD, Noel O'REGAN, and Jessie Ann OWENS, "Palestrina [Prenestino, etc.], Giovanni Pierluigi da ["Gianetto"]," *Grove Music Online* 2001, <https://www.oxfordmusiconline.com/grovemusic> (access: 26.07.2022). See also Francesco Luisi's introduction to Palestrina, *Il secondo libro de' madrigali*, xxvi.

<sup>37</sup> Besides the four madrigals included in *Musica transalpina* (see further in the text), two pieces (*Veramente in amore* and *Morì quasi il mio core*) were printed in *Melodia olympica di diversi eccellentissimi musici* (Phalèse, Leuven; Bellère, Antwerp, 1591; RISM B/I 1591/10); *Morì quasi il mio core* was also later included in *Nuova spoglia amorosa* (Giacomo Vincenti, Venice, 1593; RISM B/I 1593/5). See *Repim: Repertorio della Poesia Italiana in Musica, 1500–1700*, ed. Angelo Pompilio, <http://repim.muspe.unibo.it/> (access: 27.07.2022).

<sup>38</sup> BAINI, *Memorie storico-critiche*, 178, states that the second edition contains the same madrigals as the first one, but in a different order.



Table 1. Palestrina's madrigals included in *Musica transalpina* (1588)

Musica transalpina	Poet	Palestrina's madrigal
3. Joy so delights my heart	Pietro Bembo	Gioia m'abond'al cor (1586)
4. False Love now shoot and spare not	Anonymous	Amor ben puoi tu homai (1586)
8. What meaneth Love to nest him	[Giovanni Pierluigi da Palestrina?]*	Perché s'annida Amore (1586)
9. Sweet love when hope was flowering	Francesco Petrarca	Amor, quando fioriva (1586)
15. In every place I find my grief	Anonymous	Ogni loco mi porge doglia (1559)**
30. Sound out my voice	Anonymous	Vestiva i colli (1566)***

\* This hypothesis is based on the mention in the text of Isabella Bonelli, who was close to Palestrina's patron and dedicatee of the Secondo libro, Giulio Cesare Colonna; see Palestrina, *Il secondo libro de' madrigali*, lvii.

\*\* From *Il secondo libro de le muse a cinque voci composto da diversi eccellentissimi musici* (Venice, Antonio Gardano, 1559; RISM B/I 1559/16).

\*\*\* From *Il Desiderio, secondo libro de madrigali a cinque voci, De diversi Auttori* (Venice: Girolamo Scotto, 1566; RISM B/I 1566/3).

In all six *contrafacta*, the pre-existing music is subject to small adjustments that mostly concern the rhythm, as will be described below. Moreover, in five of the six compositions,<sup>39</sup> *tempus imperfectum diminutum* signs replace the original *tempus imperfectum*, but the mensural figuration is retained.

The text set to music by Palestrina, *Gioia m'abond'al cor*, is the first stanza of a canzone<sup>40</sup> that Pietro Bembo probably composed in 1500–1501, in the years of his correspondence with his beloved Maria Savorgnan. This is suggested by the presence of her *senhals*<sup>41</sup> (“radice”, “mille”, “mio amar”) in the third stanza and in the *congedo*.<sup>42</sup> The first known music setting of this text is that by

<sup>39</sup> *Ogni loco mi porge doglia* was already written in *tempus imperfectum diminutum*.

<sup>40</sup> The entire canzone consists of three stanzas (AB BA ACcDD) and the final *congedo* (CcDD), the last and shorter stanza of a canzone in which the poet usually addresses directly to his own poem. For the critical edition of the text, see BEMBO, *Le rime*, 180–182.

<sup>41</sup> A *senhal* is a fictitious name or a particular word or expression used for referring to a beloved woman concealing her identity.

<sup>42</sup> For the dating of *Gioia m'abond'al cor*, see Pietro BEMBO, *Le rime*, ed. Andrea Donnini (Rome: Salerno Editrice, 2008), 180, no. 79. On Maria's *senhals*, see Guglielmo GORNI, “Veronica e le altre: emblemi e cifre onomastiche nelle rime del Bembo,” in *Veronica Gambara*

Bartolomeo Tromboncino, included in Ottaviano Petrucci's *Frottole libro undecimo* (1514) and copied in the manuscripts Mss. Marc. It. Cl. IV, 1795–1798 in the 1520's.<sup>43</sup> Five other settings (by Gabriele Martinengo, Jacopo Corfini, Josquino Persoons, Marc'Antonio Ingegneri, and Claudio Merulo) were published between those of Tromboncino and Palestrina, and much later, in 1632, Giovanni Domenico di Nola's *Gioia m'abond'al cor* was included in a reprint of Arcadelt's first book of madrigals.<sup>44</sup>

Table 2. *Gioia m'abond'al cor* and *Joy so delights my heart* texts

	Pietro Bembo*	English translation in <i>Musica transalpina</i> **
1	Gioia m'abond'al cor tanta e sì pura,	Joy so delights my heart and so relieves me,
2	tosto che la mia donna scorgo et miro,	when I behold the face of my beloved,
3	ch'in un momento ad ogni aspro martiro,	that any hard mischance or pang that
4	in ch'ei giacesse, lo ritoglie e fura.	grieves me,
		is quite exiled and presently removed.
5	Et s'io potessi un dì, per mia ventura,	And if I might to perfect up my pleasure
6	queste due luci desiose in lei	without controlment bestow my eyes
7	fermar quant'io vorrei,	where I repose my treasure,
8	su nel ciel non è spirto sì beato,	for a crown and a kingdom sure possessed,
9	con ch'io cangiassi il mio felice stato.	I would not change my state so sweet and blessed.

\* Modern edition taken from Bembo, *Le rime*, no. 79, 180–181.

\*\* The text has been modernized, since in the Elizabethan era the spelling was not standardized and the four partbooks contain many spelling variants. For details, see Appendix 1.

In the stanza set to music by Palestrina the sight of the beloved woman arouses in the poet such joy that any pain he is going through disappears. The English

*e la poesia del suo tempo nell'Italia settentrionale. Atti del convegno, Brescia-Correggio, 17–19 ottobre 1985*, ed. Cesare Bozzetti, Pietro Gibellini, and Ennio Sandal (Florence: Olschki, 1989), 37–57: 47–51.

<sup>43</sup> *Apografo miscellaneo marciano: frottole canzoni e madrigali con alcuni alla paviana in villanesco: edizione critica integrale dei Mss. Marc. It. Cl. IV, 1795–1798*, ed. Francesco Luisi (Venice: Fondazione Levi, 1979), vol. 1, cvii, no. 44 (description), vol. 2, clxiv–clxv (critical apparatus), and vol. 3, 101–102 (modern edition). According to Walter H. RUBSAMEN, *Literary Sources of Secular Music in Italy (ca. 1500)* (Berkeley; Los Angeles: University of California Press, 1943), 29, *Gioia m'abond'al cor* was among the texts sent by Bembo to Isabella d'Este that “were in all probability harmonized by Isabella's composers.”

<sup>44</sup> See *Repim: Repertorio della Poesia Italiana in Musica, 1500–1700*, ed. Angelo Pompilio, <http://repim.muspe.unibo.it/> (access: 27.07.2022).

*contrafactum* retains almost every aspect of the music; the only exceptions are a few rhythmic changes (like the conflation of two notes of the same pitch into one and vice versa) required by the use of words of different length. These small adjustments do not affect the contrapuntal complex. However, the fact that the English text was superimposed on a pre-existing music remains clearly visible. At a general level, the substitution of the text sometimes implies major changes in the general structure of the piece. Even if the translator tries to follow the metre of the Italian poem (*endecasillabi* with a *settenario* at line 7), the solution intended at lines 6 and 7 is not clear-cut and cannot be deduced from the music setting. However, regardless of the number of syllables forming each line (9+7, as proposed in Table 2, 10+6, or 5+11),<sup>45</sup> this uncertainty results in the awkward text underlay of that section (see Fig. 2a and 2b). Problems also arise in lines with the same number of syllables as the Italian text, since caesurae do not consistently fall in the same position. As a result, the original cadences occasionally do not match the end of a line anymore, and therefore their role of punctuation within the composition fails.

At bb. 19–20, Palestrina makes all the voices sing “ch’ei giacesse” (line 4) in homorhythm, and, underlining the stillness of “giacere” (“to lie”), slows down the harmonic rhythm, placing triads on A, D, and C, which is underlaid with the last syllable of the first hemistich. The second part of the line starts in the Cantus and Bassus with a rising octave leap that stresses the caesura. In the English version, the four voices do not sing the same syllable on the triad on C: the Cantus, Altus and Bassus sing “and”, while the Tenor prolongs the last syllable of the previous word. Also, the expressive power of the octave leap is softened by its position, since it no longer corresponds with the caesura. In this example, therefore, the superposition of the English text to the pre-existing music hampers the understanding of both the musical structure of the madrigal and its link with the specific meaning of “giacesse”.

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<sup>45</sup> The first solution has the advantage of maintaining seven syllables for line number 7. The second one is that adopted by Luisi in Palestrina, *Il secondo libro de’ madrigali*, xlix. I thank one of the anonymous reviewers of this article for the third solution.

16

- - - s-pro mar-ti-ro, mar-ti-ro, in ch'ei gia-ces-se, lo\_\_\_

ad o - gni a - s-pro mar-ti-ro, in ch'ei gia-ces-se,\_\_\_

ro, ad o - gni a - s-pro mar-ti-ro, in ch'ei gia-ces-se,\_\_\_

ro, in ch'ei gia-ces-se, lo\_\_\_

Fig. 1a. Giovanni Pierluigi da Palestrina, *Gioia m'abond'al cor*, bb. 16–20

16

\_\_\_ or pang that grieves me, that grieves me is quite ex - il'd\_\_\_ and pres -

or pang that grieves me, that grieves me is quite ex - il'd,\_\_\_ and\_\_\_

me, mis - chance or pang that grieves me is quite ex - il - - ed,

me is quite ex - il'd\_\_\_ and pres -

Fig. 1b. Giovanni Pierluigi da Palestrina, *Joy so delights my heart*, bb. 16–20

The text underlay of this passage of the English version is also interesting for its free treatment: the word “exiled” is divided into two syllables in all voices but the Tenor, where it counts three syllables so that the text matches the number of notes at his disposal in each voice. The swing between the two forms of the past tense, syllabic “-ed” and non-syllabic “-’d”, is certainly handy for matching the new text with the music and is also found elsewhere in *Musica transalpina*.<sup>46</sup>

Similarly to line 4, also lines 6 and 7 are treated differently in the two settings. Palestrina associates the verb “fermar” (“to stop”) with a minim and a semibreve in the three lower voices, to underline the idea of stopping, both visually and aurally. The halt is also confirmed by the rests that follow in all

<sup>46</sup> See “bestowed” and “bestow’d” in *False Love now shoot* (*Musica transalpina*, no. 4).

voices (Fig. 2a). In this way, the composer also emphasizes the *enjambement*, linking “fermar” to the previous line.

31

- ra, que - ste due lu - ci de - si - o - se in le - i fer - mar quan -

- ste due lu - ci de - si - o - se in le - i fer - mar quan - t'io -

- ci de - si - o - se in le - i fer - mar quan -

- ste due lu - ci de - si - o - se in le - i fer - mar

Fig. 2a. Giovanni Pierluigi da Palestrina, *Gioia m'abond'al cor*, bb. 31–37

31

- ure with - out con - trol - ment be - stow my eyes where I re - pose, re -

- out con - trol - ment be - stow my eyes where I re - pose my treas - ure, where I

- ment be - stow my eyes where I re - pose, where I re -

- out con - trol - ment be - stow my eyes where I re - pose my treas - ure,

Fig. 2b. Giovanni Pierluigi da Palestrina, *Joy so delights my heart*, bb. 31–37

In *Musica transalpina* (Fig. 2b), the duration of the notes is modified in the Bassus and, in correspondence with the Italian “fermar”, each voice sings a different portion of text (“treasure” in the Altus, “where I” in the Tenor, and “my treasure” in the Bassus). Even the rests lose their meaning of underlining a caesura in the text, to the point that in the Tenor the rest falls between the subject (“I”) and the verb (“repose”).

As seen, besides the length of the musical phrases, also the translator’s choices do not always match the solutions adopted by Palestrina to amplify the textual meaning of single words. The translator is concerned with remaining as faithful as possible to the pre-existing music, even when this entails differences in the text underlay of a single voice, as can be seen in bb. 8–9 (Fig. 3b). After

rendering in a free way the second line of Bembo's text by adding a reference to the beloved's face, switching from "tosto che la mia donna scorgo et miro" to "when I behold the face of my beloved", the translator realizes that, in the Altus part, the motif corresponding to the first hemistich is framed by rests and the number of notes at his disposal does not match the syllables of the corresponding portion of the English text ("when I behold the face"). From a practical point of view, it would be easy to modify the duration of the notes of b. 8, by merging two notes of the same pitch into one. However, since this intervention would alter the homorhythm of the duo Cantus-Altus (which takes up to the letter the duo Tenor-Bassus found in the previous bar), the translator decides rather to intervene on the text of the single Altus voice, inserting the additional word "fayre" (in italics in the part-book) on the minim  $c_4$  (b. 9).

7  
- ra, to - sto che la mia don - na scor - go et mi - ro, et mi - ro,  
- ra, to - sto che la mia don - na scor - go et mi - ro,  
to - sto che la mia don - na scor - go et mi - ro, et mi - ro, ch'in un mo -  
8 to - sto che la mia don - na scor - go et mi - ro, ch'in un mo -

Fig. 3a. Giovanni Pierluigi da Palestrina, *Gioia m'abond'al cor*, bb. 7–12

7  
me, when I be-hold the face of my be - lov - ed, be - lov - ed,  
me, when I be-hold the fayre face of my be - lov - ed,  
8 when I be-hold the face of my be - lov - ed, be - lov - ed, that an - y  
when I be-hold the face of my be - lov - ed, that an - y

Fig. 3b. Giovanni Pierluigi da Palestrina, *Joy so delights my heart*, bb. 7–12



This passage is also of particular interest in that the position of the English lines follows that of the Italian ones, but in *Musica transalpina* there is a variant in the Tenor, at bb. 11–12. In fact, the minim  $e_3$  of the Italian madrigal is here divided into two crotchets of the same pitch, followed by a crotchet rest. This causes a text shift, in that the doubling of  $e_3$  implies that the second one is underlaid by a syllable. The insertion of the rest, that brings together the Tenor and Bassus, makes the beginning of the third line of the text even more evident than in the original madrigal, but it is unclear if the variant was included for this very purpose. What is certain is that this change was not made necessary by the replacement of the Italian text with the English one, since the latter also fitted perfectly with the original musical phrase.

A final remark concerns the most striking example of word painting missed in the translation, which can be found towards the end of the madrigal: Palestrina inserts an octave leap on the words “Su nel ciel” (“up in the heavens”, Fig. 4a), to indicate the ascending movement towards the sky. This musical gesture completely loses meaning when combined with the English translation (“for a crown and a kingdom”, Fig. 4b).

In this case, the greatest happiness, which according to Bembo was the abstract joy of a blissful spirit that dwells in the Heavens, is rendered as the possession of a crown and a kingdom, and thus adapted to the imaginary of the English audience, who probably, due to their non-Catholic education, envisioned earthly happiness in a more concrete form and did not dare to compare it to the heavenly one.

40

- i, su nel ciel non è spir - to si\_\_\_ be - a to, con

- i, su nel ciel non è spir - to si\_\_\_ be - a - - - to, con

su nel ciel non è spir - to si be - a - to, si be - a - - - to, con

su nel ciel non è spir - to si\_\_\_ be - a - to, si be - a - - - to,

Fig. 4a. Giovanni Pierluigi da Palestrina, *Gioia m'abond'al cor*, bb. 40–46

40

- ure, for a crown and a king - dom sure\_\_\_ pos - sess - ed, I

- ure, for a crown and a king - dom sure\_\_\_ pos - sess - - - ed, I

for a crown and a king - dom sure pos - sess - ed, sure pos - sess - - ed, I

for a crown and a king - dom sure\_\_\_ pos - sess - ed, sure pos - sess - - ed,

Fig. 4b. Giovanni Pierluigi da Palestrina, *Joy so delights my heart*, bb. 40–46

## Final remarks

In conclusion, I would like to offer some reflections on *contrafacta* which derive from translations, such as *Joy so delights my heart*.

In literature, translations are meant to render the original text comprehensible to people who do not speak the language in which it was conceived and, if necessary, to adapt the contents to the culture of the new environment. In fact, given that word-for-word translation, in an attempt to preserve the original meaning of a text, can often alienate the new audience,<sup>47</sup> translators often turn to a freer interpretation of the original text, giving birth to what in the last few decades has been referred to as “transcreation”.<sup>48</sup> Poetic translations into verse bring an added complication, given the different formal structure of the target language. Therefore, the sense of inadequacy felt by Renaissance translators, who confess their own struggles in accomplishing their tasks, is not only a commonplace,<sup>49</sup> but is also based on actual difficulties.

Once translations are superimposed on pre-existent music, other problems may arise, mainly concerning the meaning and length of words and lines and the position of the caesurae, which no longer match the musical choices conceived by the composer. This is exactly the case of *Joy so delights my heart*, in which, as we saw, both the word painting and the musical structure of the lines are often ignored. The author of the English text uses Bembo’s poem as a starting point to create something completely new and independent: the new text, in fact, is a paraphrase of the original one that, without the initial correspondence “Joy”/ “Gioia”, would be hardly recognizable. In fact, although the general sense of the text is maintained, already the second word, the verb

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<sup>47</sup> See Gianfranco FOLENA, *Volgarizzare e tradurre*, Saggi brevi (Turin: G. Einaudi, 1991), xi. An example of almost *verbatim* translation from Italian to English is the above-mentioned translation by Thomas Hoby of Baldassarre Castiglione’s *Cortegiano*. In his preface Hoby states that he has followed “the very meaning and wordes of the Author” and criticizes previous translations in other languages for not having always been faithful to the Italian text. See MORINI, *Tudor Translation*, 78–82, who also gives a few examples in which Hoby’s text is so close to the Italian one (in both lexicon and syntax) as to become difficult to understand.

<sup>48</sup> For a history of the term, see Cinzia SPINZI, “Introduction: The Where, Whats and Whys of Transcreation,” in *Translation or Transcreation? Discourses, Texts and Visuals*, eds. Cinzia Spinzi, Alessandra Rizzo, and Marianna Lya Zummo (Newcastle upon Tyne: Cambridge Scholars Publishing, 2018), 1–14: 4–6.

<sup>49</sup> See Belén BISTUÉ, “The Task(s) of the Translator(s): Multiplicity as Problem in Renaissance European Thought,” *Comparative Literature Studies* 48, no. 2 (2011), 139–164: 139.

“abundare”, means “abound”/ “be plentiful”, and not “delight” as in *Musica transalpina*. Nor does the translator make any effort to imitate the sounds of the Italian text.<sup>50</sup> In reality, *Musica transalpina*’s translations are meant for people who do not understand that language, and therefore no one is expected to remember the Italian text while reading or listening to the English one. *Joy so delights my heart*, therefore, clearly embodies the above-mentioned process of imitation of Italian culture while at the same time reaffirming the English identity of the translator, performers, and listeners.

The translation is decidedly far from the formal elegance of Bembo’s poem, and, when compared to the original, rather resembles an exercise. The English audience, however, did not have this element of comparison: while it is true that *Musica transalpina*’s index also contains the incipits of the original Italian madrigals – and therefore the link between Italian and English texts is clear –, these English translations also circulated in non-musical sources, as attested by a manuscript preserved in Cambridge, written between 1582 and 1616.<sup>51</sup> The compiler, Henry Stanford, was a tutor at the service of various English noble families, including that of Henry Carey,<sup>52</sup> who granted him access to the courtly circles. A significant number of texts (both poetry and prose) contained in Stanford’s anthology come, in fact, from these environments. The manuscript, however, also contains thirty-two lyrics from *Musica transalpina*, including *Joy so delights my heart*, that were copied from the printed edition.<sup>53</sup>

<sup>50</sup> On the phonetic changes implied by translations and on translators’ attempts to reduce them, see Marina TOFFETTI, “*Contrafacere*. Retextualizing Polyphonic Music from the Late Sixteenth to the Seventeenth Century,” in *Contrafacta: Modes of Music Re-Textualization in the Late Sixteenth and Seventeenth Century*, eds. Marina Toffetti and Gabriele Taschetti (Kraków: Musica Iagellonica, 2020), 9–39: 23–30.

<sup>51</sup> Cambridge University Library, Dd. 5.75. This manuscript consists of sixty-three folios and contains 339 items. For a detailed introduction to the source and the modern edition of its contents, see MAY, *Henry Stanford’s Anthology*.

<sup>52</sup> Henry Carey was interested in the arts and was the patron of two of the most important musicians of the time: John Dowland and Thomas Morley. See MAY, *Henry Stanford’s Anthology*, xix.

<sup>53</sup> MAY, *Henry Stanford’s Anthology*, 297. The texts from *Musica transalpina* were copied on ff. 30r–31v in this order: 25, 1–14, 21, 23–24, 28, 30–32 (items 116–137 in May’s edition). For the collation of the texts with those in the Cantus partbook of *Musica transalpina* see *ibid.*, 298–299. However, concerning *Joy so delights my heart*, there is a major variant, not recorded: in Stanford’s version “without controlment” is missing. As a result, lines 6 and 7 are conflated into one, and the total number of lines is eight instead of nine.

Stanford's anthology provides evidence that also the texts of *Musica transalpina's contrafacta* aroused interest in themselves, even when deprived of their links with the original piece of poetry. A few texts from Yonge's collection<sup>54</sup> were also printed in the poetry anthology *England's Helicon*, published in London in 1600. Moreover, nine others<sup>55</sup> were even reset to music, resulting in new madrigals published between 1597 and 1610.

Although Yonge's declared purpose in compiling *Musica transalpina* was to ensure that even those who did not understand Italian might appreciate Italian madrigals, the translation of *Gioia m'abond'al cor* shows that the final result is something completely different, ignoring precisely the distinctive feature of madrigals, that is the close interconnection between text and music.<sup>56</sup>

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<sup>54</sup> Nos. 16–18 and 42.

<sup>55</sup> Nos. 19, 25–27, 30, 32, 40, 50–51; for details, see KERMAN, *The Elizabethan Madrigal*, 24–25.

<sup>56</sup> As pointed out by TOFFETTI, “*Contrafacere*. Retextualizing Polyphonic Music,” 17: “... starting from the same music, other unions – countless unions – can be created, each of them just as unique and inimitable.” However, the translator of *Gioia m'abond'al cor* clearly did not try to create a connection with the pre-existing music, and Palestrina's music and the English text remain two distinct entities.

## Appendix. Giovanni Pierluigi da Palestrina, *Gioia m'abond'al cor* (1586) and *Joy so delights my heart* (1588)

### Critical notes

#### Abbreviations

C	Cantus	Mi	minim
A	Altus	Cr	crotchet
T	Tenor	Qu	quaver
B	Bassus		

#### Text (*Joy so delights my heart*)

The text has been modernized, as well as the punctuation. The critical apparatus lists all variants in each single voice, except for *y/i* and *u/v*, which have been normalized. Superscript numbers following the voice abbreviation (e.g. "T<sup>3</sup>") help to recognize the occurrence of the variant, when the word is repeated with different spellings.

Joy<sup>1</sup> so delights my heart<sup>2</sup> and so relieves<sup>3</sup> me<sup>4</sup>,  
when I behold<sup>5</sup> the<sup>6</sup> face of my beloved<sup>7</sup>,  
that any hard mischance<sup>8</sup> or pang that grieves<sup>9</sup> me<sup>10</sup>  
is quite exiled<sup>11</sup> and presently removed.  
And if I might to perfect<sup>12</sup> up my pleasure  
without controlment<sup>13</sup> bestow<sup>14</sup> my<sup>15</sup> eyes where  
I repose my treasure,  
for a crown<sup>16</sup> and a kingdom<sup>17</sup> sure possessed<sup>18</sup>,  
I would not change<sup>19</sup> my state so sweet<sup>20</sup> and blessed.

<sup>1</sup>, C: *Joye*; 2, C, A, T, B: *hart*; 3, A, B: *relives*; 4, T, B: *mee*; 5, B: *beehold*; 6, A: *fayre* added in italics between *the* and *face*; 7, B: *beeloved*; 8, C, A, B: *mischaunce*; 9, A, B: *grives*; 10, T: *mee*; 11, C: *exil'd*; A, B: *exild*; 12, C, T: *perfite*; 13, C, A, T, B: *controulment*; 14, A: *bestowe*; 15, C, A, T, B: *mine*; 16, C, A, T, B: *crowne*; 17, C, A, T, B: *kingdome*; 18, T<sup>3</sup>: *possest*; T<sup>4</sup>: *to bee possessed* instead of *sure possessed*; 19, C<sup>3</sup>, A, B: *chaunge*; 20, C: *sweete*.

#### Music

The modern edition displays the original madrigal and the *contrafactum* variants on a single score. The original mensuration sign of *Gioia m'abond'al cor* (*tempus imperfectum*) is retained, as well as the note values. Bar lines are added in all voices; each bar has the duration of a semi-breve. Accidentals are valid for the single note to which they refer; editorial accidentals are added in a smaller font above the stave.



The critical notes list the musical variants of *Joy so delights my heart* when compared to *Gioia m'abond'al cor*. The Arabic number indicates the bar, while the Roman number refers to the crotchet beat(s) involved by the variant within that bar.

- 1, C, A, T, B: mensuration sign: cut C (*tempus imperfectum diminutum*)
- 4, I-III, B:  $g_2$  Mi and Cr
- 5, I-III, T:  $g_3$  Mi and Cr
- 11, II-III, A: two  $a_3$  Cr
- 11, III-IV, T: two  $e_3$  Cr
- 12, I, T: rest of Cr
- 13, I-III, B:  $c_3$  dotted Mi
- 14, I-IV, T: two  $f_3$  Mi
- 14, I-IV, B:  $a_2$  dotted Mi and Cr
- 14, III – 15, I, C:  $c_4$  dotted Mi
- 15, I-II, A: two  $g_3$  Cr
- 15, III – 16, II, C:  $a_3$  dotted Mi and Cr
- 16, II-III, A: two  $c_4$  Cr
- 21, III – 22, I, T:  $e_3$  Mi and Cr
- 25, I-III, A:  $g_3$  Mi and Cr
- 26, III-IV, C:  $a_3$  dotted Cr and  $g_3$  Qu
- 27, III-IV, C: two  $c_4$  Cr
- 31, IV – 32, I, T: two  $f_3$  Cr
- 32, IV – 33, I, A: two  $a_3$  Cr
- 32, IV – 33, I, B: two  $f_2$  Cr
- 33, IV – 34, I, C: two  $f_4$  Cr
- 34, I-IV, T: two  $a_2$  Mi
- 34, I-II, B: Mi  $c_2$  without sharp
- 34, III-IV, B: two  $d_2$  Cr
- 36, I-II, C:  $a_3$  Mi
- 36, I-IV, B: two  $d_2$  Mi
- 37, IV – 38, I, A: two  $b_3$  Cr
- 47, I, T:  $f_3$  without sharp, as in *Gioia m'abond'al cor* (but see b. 62)
- 47, IV – 48, I, T:  $a_2$  Mi
- 52, I-III, C:  $e_4$  Mi and Cr
- 53, I-II, A:  $c_4$  dotted Cr and Qu
- 62, IV – 63, I, T:  $a_2$  Mi
- 67, I-IV, B: two  $c_2$  Mi

## Gioia m'abond'al cor / Joy so delights my heart

Giovanni Pierluigi da Palestrina

Canto

Gio - ia m'a - bon - d'al cor tan - ta e si pu - ra, tan - ta e si pu - ra,  
 Joy so de - lights my heart and so re - lieves me, and so re - lieves me,

Alto

Gio - ia m'a - bon - d'al cor tan - ta e si pu - ra,  
 Joy so de - lights my heart and so re - lieves me,

Tenore

Gio - ia m'a - bon - d'al cor, gio - ia m'a - bon - d'al cor tan - ta e si pu - ra, to - sto che la mia  
 Joy so de - lights my heart, joy so de - lights my heart and so re - lieves me, when I be - hold the

Basso

Gio - ia m'a - bon - d'al cor tan - ta e si pu - ra, to - sto che la mia  
 Joy so de - lights my heart and so re - lieves me, when I be - hold the

8

to - sto che la mia don - na scor - go et mi - ro, et mi - ro, ch'in un mo - men - to ad o - gni a -  
 when I be - hold the face of my be - lov - ed, be - lov - ed, that an - y hard mis - chance

to - sto che la mia don - na scor - go et mi - ro, ch'in un mo - men - to  
 when I be - hold the face of my be - lov - ed, that an - y hard mis - chance

don - na scor - go et mi - ro, et mi - ro, ch'in un mo - men - to ad o - gni a - spro mar - ti -  
 face of my be - lov - ed, be - lov - ed, that an - y hard mis - chance or pang that grieves

don - na scor - go et mi - ro, ch'in un mo - men - to ad o - gni a - spro mar - ti -  
 face of my be - lov - ed, that an - y hard mis - chance or pang that grieves

16

- spro mar - ti - ro, mar - ti - ro, in ch'eigia - ces - se, lo ri - to - glie e fu - ra;  
 or pang that grieves me, that grieves me is quite ex - il'd and pres - ent - ly re - mov - ed;

ad o - gni a - spro mar - ti - ro, in ch'eigia - ces - se, lo ri - to - glie e fu -  
 or pang that grieves me, that grieves me is quite ex - il'd and pres - ent - ly re - mov -

-ro, ad o - gni a spro mar - ti - ro, in ch'eigia - ces - se, lo ri - to - glie e fu -  
 me, mis - chance or pang that grieves me is quite ex - il - ed, and pres - ent - ly re - mov -

-ro, in ch'eigia - ces - se, lo ri - to - glie e fu - ra;  
 me is quite ex - il'd and pres - ent - ly re - mov - ed;

*Bembo, Palestrina, and an English contrafactum*

24

et s'io po - tes-si un di per mia ven - tu - ra, un di per mia ven -  
and if I might to per - fect up my pleas - ure, to per - fect up my

-ra; et s'io po - tes-si un di, et s'io po - tes-si un di per mia ven - tu -  
-ed; and if I might to per - fect, and if I might to per - fect up my pleas -

8 -ra; et s'io, et s'io po - tes-si un di per mia ven - tu - ra que -  
-ed; and if, and if I might to per - fect up my pleas - ure with -

et s'io po - tes-si un di per mia ven - tu - ra, un di per mia ven -  
and if I might to per - fect up my pleas - ure, to per - fect up my

30

- tu - ra que - ste due lu - ci de - si - o - se in le - i fer - mar  
pleas - ure with - out con - trol - ment, be - stow my eyes where I re - pose,

- ra que - ste due lu - ci de - si - o - se in le - i fer - mar  
- ure with - out con - trol - ment be - stow my eyes where I re - pose my treas - ure,

- ste due lu - ci de - si - o - se in le - i fer - mar  
- out con - trol - ment be - stow my eyes where I re - pose, where I

8 - tu - ra que - ste due lu - ci de - si - o - se in le - i fer - mar  
pleas - ure with - out con - trol - ment be - stow my eyes where I re - pose my treas - ure,

37

quan - t'io vor - re - i, su nel ciel non è spir - to si  
re - pose my treas - ure, for a crown and a king - dom sure

quan - t'io vor - re - i, su nel ciel non è spir - to si be - a -  
where I re - pose my treas - ure, for a crown and a king - dom sure pos - sess -

quan - t'io vor - re - i, su nel ciel non è spir - to si be - a - to, si be -  
re - pose my treas - ure, for a crown and a king - dom sure pos - sess - ed, sure poss

su nel ciel non è spir - to si be - a - to, si be -  
for a crown and a king - dom sure pos - sess - ed, sure pos -

45

— be - a to con ch'io can - gias - si il mio fe - li - ce sta - to, con ch'io can - gias - si il  
— pos - sess - ed, I would not change my state so sweet and bless - ed, I would not change my state

- to, con ch'io can - gias - si il mio fe - li - ce sta - to, con ch'io can  
- ed, I would not change my state so sweet and bless - ed, I would not

- a to con ch'io can - gias - si il mio fe - li - ce, con ch'io can - gias - si il mio fe - li  
- sess - ed, I would not change my state so sweet, I would not change my state so sweet

- a to con ch'io can - gias - si il mio fe - li - ce sta -  
- sess - ed, I would not change my state so sweet and bless -

53

mio fe - li - ce sta - to, su nel ciel non è spir - to si -  
so sweet and bless - ed, for a crown and a king - dom sure

- gias - si il mio fe - li - ce sta - to, su nel ciel non è spir - to si - be - a -  
change my state so sweet and bless - ed, for a crown and a king - dom sure pos - sess -

- ce sta - to, su nel ciel non è spir - to si be - a - to, si be -  
— and bless - ed, for a crown and a king - dom sure pos - sess - ed, sure pos -

- to su nel ciel non è spir - to si - be - a - to, si be -  
- ed, for a crown and a king - dom sure pos - sess - ed, sure pos -

60

— be - a to con ch'io can - gias - s'il mio fe - li - ce sta - to,  
— pos - sess - ed, I would not change my state so sweet and bless - ed.

- to con ch'io can - gias - s'il mio fe - li - ce sta - to, il mio fe - li - ce sta - to.  
- ed I would not change my state so sweet and bless - ed, my state so sweet and bless - ed.

- a to con ch'io can - gias - s'il mio fe - li - ce, con ch'io can - gias - s'il mio fe - li - ce sta - to.  
- sess - ed I would not change my state so sweet, I would not change my state so sweet and bless - ed.

- a to con ch'io can - gias - s'il mio fe - li - ce sta - to.  
- sess - ed, I would not change my state so sweet, sweet and bless - ed.

### Summary

The publication of the madrigal collection *Musica transalpina* (London, 1588) provided a significant impulse to the spread of Italian music in England. In fact, this anthology contains *contrafacta* of fifty-seven pieces whose texts were translated into English and adapted to the new audience. Focusing on the third piece, *Joy so delights my heart*, whose music was originally composed by Giovanni Pierluigi da Palestrina on Pietro Bembo's canzone *Gioia m'abond'al cor*, this paper aims both at investigating the textual and music changes required by the passage from one language to another and assessing the outcome in the light of the English culture of the time. The translation of Bembo's poem results in a new piece deprived of close connections with both the original text and music.

**Keywords:** Pietro Bembo, Giovanni Pierluigi da Palestrina, *Musica transalpina*, *Gioia m'abond'al cor*, *contrafactum*.

