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First attempts at the dramatic recitative: Jacopo Peri – Giulio Caccini[1]

Introduction

Dramma per musica, which came into being at the turn of the 17th century gave rise to its own musical language. This language which almost entirely governed the flow of the first compositions of the type in question was called dramatic recitative.

Musicological literature on the subject of this innovative style has been scarce, with few analyses and detailed descriptions of the stylistic features of the dramatic recitative in the early Italian *drammi per musica*. It has not been defined as to how differently it was perceived and applied by specific composers and how diverse were the deliveries of the recitative by Jacopo Peri and Giulio Caccini. The work of both these composers offers us the ideal conditions for specifying those dissimilarities.

The special circumstances that at that time came into existence in Florence let us observe how the diverse conclusions reached through the discussions in the circles of Bardi and Corsi were put into practice. Both Jacopo Peri and Giulio Caccini:

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[1] This paper was written as a 'by-product' of the book by Anna and Zygmunt M. Szweykowski *Dramma per musica part 1*, published in: *Historia muzyki XVII wieku. Muzyka we Włoszech* [*History of music in the 17th century. Italy*], vol. 5. Kraków 2008.

–   worked in the same city,
–   participated in the ongoing debate on the shape of new music,
–   in the same period composed music for the same text by Ottavio Rinuccini *L'Euridice,*
–   had their scores published nearly simultaneously in 1600.

Apparently, in the subject literature it was surmised that Peri's recitative displayed a more dramatic touch, whereas Caccini's had more lyrical features, but it was not specified as to how the dramatic or lyrical nature were expressed.

In this article I have undertaken to point to and illustrate with selected examples both the most corresponding and the most diverging means of realising the recitative used by the two composers.

Part 1: Analysis

Example 1. *L'Euridice* from the episode IV

Orfeo
O de gl' orridi, e neri
Campi d'Inferno, o dell' altera Dite
Eccelso Re, ch'alle nud'ombre imperi …

1a) Jacopo Peri

1b) Giulio Caccini

Melodic and rhythmic similarity, especially at the beginning of both sections is distinctive. It comes about by the way in which the text is articulated: the note values reflect the stressed and unstressed syllables. There are also some differences between the two versions that arise from the manner of interpretation of the text.

Jacopo PERI

The focus in his interpretation is to expose the might of Plutone. The words "eccelso Re" are uttered not only at the highest pitches, but also with the longest note values, as the word "Re" is coupled with the value of *brevis*[i]. The importance of the word is re-emphasised with a special form of notation of the basso continuo (dividing *brevis d* into shorter-value notes, all slurred) and with figures in the bass that specify the use of a transitory fourth and second. In addition, Peri highlights (that is, interprets) both exclamations "O" not only through applying the dotted semibreve values, but also by placing in bar 3 a downward-turning interval of the fourth.

Giulio CACCINI

The word "Re" matched with a quaver passes unnoticed among the surrounding short values; only the singer might perform it with emphasis. The load of both exclamations is also levelled, as they merge with the whole passage. Caccini does not insert any dissonances, the whole phrase develops over the underlying note *G*.

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[i] Apart from the final syllable in a character's line, such durations rarely appear in recitative.

The above presented differences show the lyrical tendency in the interpretation by Caccini and a more dramatic one in the version by Peri.

Example 2. *L'Euridice* from the episode IV

Sovra l'eccelse stelle
Giove a talento suo comanda e regge …

2a) Jacopo Peri

2b) Giulio Caccini

Both composers accentuate the word "Giove" with an interval leap up, which reflects his position among gods. This emphasis, however, is more definite in Caccini's work.

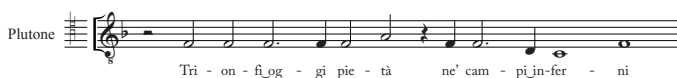| **Jacopo PERI**	**Giulio CACCINI**
It is the interval of the third, and on the next syllable the melody descends anew to its point of departure.	It is the octave leap to bb flat, with the note sustained over two syllables, next the melody slowly moves downward.

Example 3. *L'Euridice* from the episode IV

Plutone
Trionfi oggi pietà ne'campi inferni …

3a) Jacopo Peri:

3b) Giulio Caccini:

The composers highlight two separate word units in one sentence.

Jacopo PERI	Giulio CACCINI
Peri concentrated on "campi inferni", thus led the melody down to the lowest point of Plutone's recitative, and used a madrigalism illustrating *Inferno*.	With the introductory leap of fourth, Caccini represented the word "trionfi", and emphasised the triumph of mercy over the harshness of the law by maintaining the melodic flow in high positions.

The following examples show some solutions for longer passages of the text (monologues and dialogues), which helps to demonstrate the scope of assorted devices of musical interpretation. Some of them display the decisive role of modality and succeeding sets of notes.

Example 4. *L'Euridice* from the episode II

Orfeo does not enter the plot of *L'Euridice* until episode 2; his part starts with a 22-line monologue:

Orfeo
[1]   *Antri ch'a miei lamenti*
[2]   *Rimbombaste dolenti, amiche piagge,*
[3]   *E voi piante selvagge*
[4]   *Ch'alle dogliose rime*
[5]   *Piegaste per pietà l'altere cime,*
[6]   *Non fia più, no, che la mia nobil cetra*
[7]   *Con flebil canto a lagrimar v'alletti;*
[8]   *Ineffabil mercede, almi diletti*
[9]   *Amor cortese oggi al mio pianto impetra.*
[10] *Ma deh, perché sì lente*
[11] *Del bel carro immortal le rote accese*
[12] *Per l'eterno cammin tardano il corso?*
[13] *Sferza, Padre cortese,*
[14] *A volanti destrier le groppe, e 'l dorso.*
[15] *Spegni nell'onde omai,*
[16] *Spegni o nascondi i fiammeggianti rai.*
[17] *Bella Madre d'Amor, dall'onde fuora*
[18] *Sorgi, e la nott'ombrosa*
[19] *Di vaga luce scintillando indora:*
[20] *Venga, deh venga omai la bella Sposa*
[21] *Tra 'l notturno silenzio, e i lieti orrori*
[22] *A temprar tante fiamme, e tanti ardori.*

4a) Jacopo Peri:

4b) Giulio Caccini:

ce - de, al mi di - let - ti, A-mor cor - te - se og-gi, al mio pian - to, im - pe - tra.

Ma deh, per-ché si len - te Del bel car - ro, im-mor-tal le ro - te, ac - ce - se Per l'e - ter - no cam-min

tar - da - no, il cor - so? Sfer - za, Pa - dre cor - te - se, A vo-lan - ti de-strier, a vo-lan - ti de-strier, le grop-pe, e 'l

dor - so. Spe - gni on - de, o - ma - i, Spe - gni o nas - scon-di, j fiam-meg-gian - ti

ra - i. Bel - la Ma - dre d' A-mor, *bel - la Ma - dre d'A-mor,* on - de fuo - ra

Sor - gi, e la not - te, om - bro - sa Di va - ga lu - ce scin - til - lan - do, in - do - ra;

Ven - ga, ven - ga, deh ven - ga, o - mai la bel - la spo - sa Tra 'l not-tur - no si - len-tio, e, i lie - ti, or-ro - ri

A tem - prar tan - te fiam - me, *a tem - prar tan - te fiam - me, e* tan - ti, ar - do - ri.

All the compositional devices are aimed at representing Orfeo as an outstanding Singer, showing his influence on nature, as well as the joy of the coming nuptials. The monologue is bipartite: the first part consists of lines 1-9, and the second – of the remaining 13 lines. The division is evident in the text, however, in the musical score it becomes less conspicuous.

Jacopo PERI	Giulio CACCINI
In the score the parts are separated with a long-value rest (it equals three crotchets) and a double bar. As the parts turn, change the triads: from *a-c♯-e* into *d-f♯-a*. This two-part form is marked by distinguishing the succeeding lines in part one, and joining them into broader musical phrases in part two. In the first section seven out of nine lines start with a rest. Five rests also feature within lines, which allows for a clear, unhurried distinction of selected meaningful phrases which underscore the emotional relation with the Singer, e.g. in "amiche piagge" or "la mia nobil cetra". In the second section, by contrast, nine out of the thirteen lines are not preceded with a rest. In hurriedly uttered apostrophes addressed to Apollo (seven opening lines of this section span over the length of 16 semibreves, and the remaining six over 21 semibreves) the Singer conveys his anxiety to "quench the flame of his passionate love in the merry terror of the nocturnal silence." Only once in the whole monologue	The bipartition of the monologue was stressed even more clearly with two rests (equalling one semibreve and a half) in the vocal part. The sonority does not alter here. As the first part draws to an end with a triad based on the final of the mode G-Mixolydian (bar 12-13), the same chord is resounding. In the entire Orfeo's monologue the only rests that appear in the vocal part (apart from the one after the exclamation "Antri") are those that separate both sections. It does not mean, however, that Caccini did not specify lines. He did so by finishing lines with longer-value notes, i.e. one or two semibreves (bars 9, 11/12, 16, 19, 22, 27, 33)[i]. Still, the way of articulating the text in the whole monologue is uniform. Next to the repetition of the same phrase "Bella Madre d'Amor" with the figure *gradatio*, also a fourth up, Caccini stressed the emotional load of the word twice more: in line 20 it is the word "venga" and in line 22, the phrase "A temprar tante fiamme", always accompanied with

does the composer disturb the metre, namely, in line 17 he repeats the entire phrase making his pleading with Venus more intense: the line "Bella Madre d'Amor" is decorated with the illustrative device *gradatio* a fourth higher.

The monologue deploys *cantus durus* and nearly exclusively the accidental *f*♯[ii]. The predominant mode is G-Mixolydian: in basso continuo of both parts the note *G* reappears very frequently, occasionally sustained over two semibreves. At some points of the first section basso continuo becomes more active than in a stricter form of recitative. At the end of this section the composer applies a *clausula* founded on note *A*, which might be seen as an excursion to the mode a-Aeolian. Apart from infrequent transitory dissonances this section is determined by the diatonic arrangement.

At this point, the composer shapes the melody in an unorthodox way. If compared with other recitatives that belong to the part of Orfeo, this one sounds more tuneful, which stems from using a smaller number of repetitions (they account for merely a third of all melodic intervals) and unusual exposition of progressions

the figure of *gradatio*, even though the melodic line is not identical.

The monologue deploys *cantus durus* and nearly exclusively the accidental *f*♯[iii]. Its governing mode is G-Mixolydian, but its predominance is much more evident than in Peri's work: the note *G* occurs in basso continuo as frequently as in Peri's opera, even in the form of several semibreves in close succession; at two points there are detours to the mode a-Aeolian. With the exception of transitory dissonances the composer deploys a seventh chord four times (marked with figures).

On the one hand Caccini formed the melody with fewer repetitions in favour of seconds and larger intervals[iv]. On the other hand, repetitions are of lesser importance in the structuring of all of Orfeo's recitatives, and his first appearance does not stand out as different from others (even by other

in seconds and thirds. What distinguishes part one is the obvious prevalence of movement in seconds (above 55 %), whereas in part two there are relatively more progressions in thirds.

characters). The change of mood in the second part of the monologue is reflected with an even smoother melody: its tunefulness is magnified thanks to the application of a melodic figure (used ten times) typical of Caccini's music[v] (comprised of a third or fourth down and a return to the initial note). The smoothness of flow becomes even more enhanced as the lines are not split with rests.

[i] Peri, in turn, only used two semibreves as a form of closing the last line of Orfeo's recitative and only five times did he employ one semibreve within the recitative.

[ii] Occasionally there occur *c*♯ and *g*♯.

[iii] Occasionally there occur *c*♯, *b*♭ and *e*♭.

[iv] Over 26% containing repetitions, 48% — seconds, and about 25% — intervals bigger than thirds.

[v] Nearly 20%, with the average use of movement in thirds totalling 10-14%.

Example 5. *L'Euridice* from the episode II

On stage comes the Messenger who announces Euridice's death.

Orfeo:
[1] *E per te, Tirsi mio, liete e ridenti*
[2] *Sempre le notti e i dì rimeni il sole.*
Dafne Nunzia (Messaggera):
[3] *Lassa! Che di spavento, e di pietate*
[4] *Gelami il cor nel seno!*
[5] *Miserabil beltate,*
[6] *Com'in un punto, ohime! venisti meno.*

5a) Jacopo Peri:

Dafne ritorna in Scena sola [Dafne sama powraca na scenę]

Dafne: Las - sa! Che di spa - ven - to, e di pie - ta - te Ge - la mi_il cor nel se - no! Mi - se - ra - bil bel - ta - te, Com' in un pun - to, ohi - me! ve - ni - sti me - no.

5b) Giulio Caccini:

Orfeo: E per te, Tir - si mio, lie - te_e_ri - den - ti Sem - pre le not - ti_e_i dì ri - me - ni_il so - le.

Dafne Nunzia: Las - sa! Che di spa - ven - to e_di pie - ta - te Ge - la - mi_il cor nel se - no!

Jacopo PERI

The first words spoken by the Messenger bring a sharp contrast to the previous lines delivered by Orfeo.

For greater emphasis of the contrasting moods, the composer modified the text by Rinuccini and rearranged the order of the words so that Dafne's cry of despair "Lassa" clashes directly with the cheerful word "ridenti"[i] as proclaimed by Orfeo.

With the arrival of the Messenger on stage and her first words comes the ominous transformation in music.

Giulio CACCINI

The contrast between the parts of Orfeo and the Messenger is not that sharp.

At this point the composer arranged the text exactly according to Rinuccini's version.

Two words meet there: "sole" and "Lassa"; the former being Orfeo's most neutral in expression, and the latter representing the opposed cry of the Messenger. However, the semantic contrast is not very pronounced. The composer tries to juxtapose contrasting lines mainly in the sphere of melody.

The last line uttered by Orfeo forms a melodic phrase with some ornamentation at the end. The introductory line by the Messenger is separated by expressive rests into three sections. The lowest pitch *d'* is reached only in the second line, whereas the number of repetitions increases and due to the application of a greater quantity of long-value notes the progress slows down. Basso continuo both in the part of Orfeo and the Messenger paces in long-value notes.

For Orfeo's last line Caccini uses a melody that sounds better-developed, and uninterrupted, although without ornamental devices. The basso continuo of Orfeo's part moves along in shorter-value notes (crotchets and quavers), it also enters into a form of concertato exchange with the vocal line. All of that contributes to an effect which makes Orfeo's lines an intermediate form between recitative and singing. The basso continuo in the Messenger's part follows in semi-breves, thanks to which the scope for textual interpretation in the vocal part is much wider. The Messenger's exclamation "Lassa" is separated from other lines with a rest, whereas a fourth[ii] down[iii] shifts the initial line to the low register.[iv]

A direct succession of triads that belong to the systems of *durus* and *mollis* reinforces the contrast: Orfeo's line ends with a triad *A* with a major third (the mode a-Aeolian), whereas the line of the Messenger starts with a triad *g* of a minor third (the mode g-Dorian).

The composer does not alter the chord: the Messenger's line opens with the harmony that concluded the line of Orfeo.

The line in Orfeo's role is arranged diatonically, whereas the line in the Messenger's part contains alternating triads *g* belonging to the systems of *durus* and *mollis* (with a major or minor third).

The predominant mode for both lines is g-Dorian.

There are no accidental markings at the clef in the part of Orfeo, while the Messenger's lines are encoded in *cantus mollis*.

The composer modifies neither the *cantus* nor the mode.

[i] It seems implausible that Peri rearranged the order to alter the sequence of rhymes – the succession of ABAAB into the pattern ABABA in reference to the preceding line by Tirsi (as suggested by Barbara Russo-Hanning, in *Of Poetry and Music's Power: Humanism and the Creation of Opera*. Ann Arbor 1940). The similarity in rhyming of the last line spoken by Tirsi ("torrenti") and the first line by Orfeo ("ridenti") should be seen as a reinforcement of the proximity of mood of the dialogue participants. The rhyming arrangement of the whole episode (according to the principle of *sciolto*) is very loose; it is hard to imagine that Peri wanted to 'improve' it at that point. Having shifted the words he achieved a more lucid syntax for the pair of lines delivered by Orfeo This clarity of the verse metre let him produce the aforementioned contrast.

[ii] In Peri's version it is the interval of third.

[iii] To the pitch *d'*, the lowest note of this section.

[iv] The one that in the Messenger's story of Euridice's death always refers to *res tristes*, and it descends as low as *c'*.

In the two compositional versions, the following lines ascribed to the Messenger feature both dissonances and immediate successions of triads with minor and major thirds. These formations highlight other points of the narration to be illustrated below.

Jacopo PERI	**Giulio CACCINI**
In the part of the Messenger the composer used a minim rest to separate the first and the second line.	At this point Caccini applied the melodic dissonance of a diminished fourth (bar 7); in the first line of the Messenger the words "spavento e pieta[te]" are sung on the notes of the arpeggiated triad *g–b♭–d*.
The words "Miserabil beltate" spread over the ambitus of minor sixth, whereas on the syllable "ra" belonging to the word "miserabil" comes the highest pitch of this part (bar 9/10).	The line "Miserabil beltate" is locked within the ambitus of minor third, however, the syllable "ra" is coupled with a very distinctive musical-rhetorical figure *patopoia* aimed at imitating sobbing (bar 8/9).

The melodic constitution of the Messenger's exclamation "ohime" includes the *intervallo falso* of a diminished third, a rarity at that time. Additionally, this word is accompanied by a succession of a triad with a minor third and a triad with a major third, based on a note that is a minor third lower (bar 11). The formed sonorities are harshly dissonant: a triad belonging to the system of *mollis* (*g-bb-d*) links directly with a triad that is part of the *durus* system (*E-g#-b*), with an anticipated, still, marked dissonance of the semitone (*bb-b*).

In the melodic make-up, the Messenger's exclamation "ohime" is represented by a minor third (bars 10/11). Admittedly, after a triad with a minor third (*a-c-e*) comes a triad with a major third (*d-f#-a*, bars 10/11), but it is higher by a fourth, which establishes a natural sequence headed for a triad founded on the final of the mode g-Dorian.

This example becomes a perfect illustration of Caccini's style: the use of fairly diverse melodic types as opposed to dissonance harmonies, as well as a rather low degree of alteration in mode and *cantus*.

Arcetro the Shepherd is the first to react to Dafne's account.

Example 6. *L'Euridice* from the episode II

Arcetro:
[1] *Che narri? Ohime! Che sento!*
[2] *Misera Ninfa e più misero amante!*
[3] *Spettacol di miseria e di tormento!*

6a) Jacopo Peri:

6b) Giulio Caccini:

Jacopo PERI

The first of Arcetro's lines (*settenario*) is split with expressive rests within a descending fifth (which maps out the ambitus of the whole part), and imitates the Shepherd's manner of speaking and stupefaction at the grievous news. His cry "Ohime" descends to the lowest register, giving expression not only to his terror but also to his surrender (*res tristes*). A two-word phrase "misero amante" is highlighted in the same register.

The intervallic structure is rather unidiomatic of the first attempts at the recitative, since in most cases it comprises seconds and thirds, which overtly prevail (over 55% of all melodic progressions).

Giulio CACCINI

Arcetro utters his line in nearly one breath, with no rests, even between lines, its ambitus limited to an octave (*g–g'*). The low pitches (*c♯', c', b, b♭, g*) take exactly half of the whole part; in this way the sphere of *res tristes* becomes well accentuated. The exclamation "Ohime" was distinguished as an expression of pain in the line that surges by a minor sixth to the highest pitch of this statement, followed by a downward movement in melody based on an arpeggiated triad, not common to the recitative structure.

In this case too, the intervallic structure for the first recitative compositions is by no means typical, in 46% of cases it is made up of progressions in thirds (!). At the same time, repetitions are much less common than the average ratio in the recitative of *L'Euridice*.[i] The entire melody of the first line and the beginning of the next moves mainly by interval leaps.

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[i] In the part of Arcetro over 32%, and in the succeeding part of Orfeo beginning with "Non piango e non sospiro" over 33%.

Example 7. *L'Euridice* from the episode II

It is not until Arcetro has finished that Orfeo
realises that his wife is dead.

Orfeo:
[1] *Non piango e non sospiro,*
[2] *O mia cara Euridice,*
[3] *Che sospirar, che lagrimar non posso,*
[4] *Cadavero infelice.*

[5] *O mio core, o mia speme, o pace, o vita!*
[6] *Ohime! Chi mi t'ha tolto,*
[7] *Chi mi t'ha tolto, ohime, dove sei gita?*

[8] *Tosto vedrai ch'in vano*
[9] *Non chiamasti norendo il tuo consorte.*
[10] *Non son, non son lontano.*
[11] *Io vengo, o cara vita, o cara morte.*

7a) Jacopo Peri:

18

To - sto ve-drai ch'in va - no Non chia-ma-sti mo - ren-do_il tuo con-sor - te. Non

22

son, non son lon - ta - no. Io ven-go_o ca - ra vi-ta_o ca - ra mor - te.

7b) Giulio Caccini:

Orfeo

Non pian - go, e non so-spi - ro, O mia ca - ra_Eu-ri-di-ce, Che so-spi-rar, che la-gri-

Bc

5

-mar non pos - so, Ca-da-ve-ro_in-fe-li - ce. O mio co - re, o mia spe - me, o pa-ce,_o

9

vi - ta! Ohi - mè! Chi mi t'ha tol - to, Chi mi t'ha tol - to,_ohi-mè, do - ve sei

12

gi - ta? To - sto ve-drai ch'in va - no Non chia-ma - sti mo - ren-do_il tuo con-sor - te. Non

15

son, non son lon - ta - no. Io ven-go,_o ca - ra vi-ta,_o ca - ra mor - te.

The singer perceives the death more as a tormenting separation than a loss, thus he does not share his grief with the surrounding shepherds, but in a lengthy apostrophe he directly addresses Euridice who has unexpectedly been taken from him. It is to her that he wants to disclose his agony.

– In the first moments he feels as if he were dead himself, deprived of any sense (lines 1-4);

– The pain, however, surfaces and calls for expression (lines 5-7); its rhetorical language takes the form of a sequence of exclamations (six) and interrogations (three).

– The last lines (8–11) contain a challenge issued by Orfeo against the divine decree. The word "no" recurs three times: the death does not mean separation, he is going to be reunited with Euridice.

Jacopo PERI	Giulio CACCINI
The solutions chosen by Peri resemble those that accompanied the entrance of the Messenger: Orfeo's recitative starts with a triad with a minor third, based on the note *A*, immediately after Arcetro's line which has finished with a triad containing a major third, also based on *A*.	Caccini did not include such varied devices in the mournful monologue of Orfeo. The grieving husband begins his line with the same repercussion note (*d'*) Arcetro concluded with, repeating also the triad with a major third built on *G*.
If compared with the part of Arcetro, the melodic ambitus widens to an octave (*e*-*e'*). Another key point is that the melodic phrases of the whole statement made by Orfeo (regardless of a few ascending passages, in particular at the end of his line), descend, and therefore outline *res tristes*.	If compared with the part of Arcetro, the melodic ambitus slightly spreads up to a ninth. Individual phrases do not have the downward tendency present in Peri's work; this inclination becomes evident only in some phrases of the third section.
Next to short rests opening each line in the vocal part (apart from line 11),	Caccini only introduced a rest before the sixth line. He also applied expressive

the composer used three expressive rests. In this fashion each line and each exclamation is distinguished with a rest, with the longest one separating the third section. Such frequent rests reflect the terrible shock Orfeo was in. For the words "Che sospirar, che lagrimar non posso" arranged within the ambitus of a diminished fourth, the composer dispensed with the madrigalism: a *suspirium* rest. Instead of that he applied a rhetorical figure of *gradatio*, and reinforced the feeling of pain experienced by the protagonist employing a melody slanting at the end of the phrase by a diminished fourth.

There are no noteworthy dissonances among the harmonies exercised by Peri. Part of them having been anticipated, i.e. seconds, fourths or sevenths, result from bass figures. Basso continuo brings a chromatic progression in the shape of a sequence of triads *g♯–b–d* and *g–b♭–d* (bar 13), as well as (in the transition from section two to section three of the great apostrophe) a juxtaposition of triads from the systems of *cantus durus* and *mollis*: *e–g♯–b* and *g–b♭–d* (bars 17/18), which in the performance form a transitory sonority in basso continuo.

rests to highlight the words opening the monologue "Non piango" and the exclamation of the sixth line "Ohime". For a means of division, he more often resorted to long-value notes: semibreves. He used as many as nine (while Peri only used two). Specific sections of the monologue are separated with two semibreves. In the line "Che sospirar, che lagrimar non posso", after the word "sospirar" he used a madrigalism: a *suspirium* rest, and repeated the whole phrase a semitone down (with the words "Che lagrimar") in this way strengthening the impact of the illustrative device.

Nearly the whole of Orfeo's part is consonant, except for a few (two fourths and one seventh) dissonances pinpointed in the numbering figures of basso continuo and the few transitory dissonances. This was solely to emphasise the apostrophe to Euridice in line two "O mia cara Euridice" that its introduction was based on an interval of diminished fourth up.

As a whole, Orfeo's monologue is marked with tonal instability, which is a clear reflection of his emotional condition. This musical statement starts with the mode a-Aeolian, but it develops towards G-Mixolydian, a mode of the second section. In this passage the composer juxtaposes the most contrasting triads within the systems of *cantus durus* and *mollis.* After G-Mixolydian (bar 9) ensues the repercussion of a-Aeolian, so that after a rest in the vocal part there follows the opposing g-Dorian. The second section closes with a triad *E* on the repercussion note belonging to the mode a-Aeolian, and again after a rest (having altered *cantus durus* into *cantus mollis* in the last section) comes a contrasting triad based on note *G* with a minor third (g-Dorian, bar 18), and there settles the mode F-Lydian.

At the beginning of section two a succession of exclamations ("O mio core, o mia speme, o pace, o vita"), which are usually distinguished with a figure of *gradatio* fashioned upwards, move downwards within the ambitus of a minor seventh, to reflect the growing pain of loss. The exclamations "ohime" were set apart with small *grazias*, with the most outstanding arrangement in line six, transcending the sphere of the

The entire monologue was noted in *cantus durus* and maintained in the mode G-Mixolydian with passages belonging more to the mode g-Dorian. The diatonic pitch material is enriched with the occasional accidental $b\flat$ and $f\sharp$, which becomes most evident in the first two lines of the third section. First of all, Caccini interprets text features by means of melody, which is here unidiomatic of the early type of recitative. While note repetitions are relatively small in number (about 33%), uncommonly frequent become progressions in thirds (more than 23%!) and in fourths (nearly 15%). A melodic phrase central to Caccini's style (described in example 4), containing two thirds or fourths, occurs in this short recitative as often as eleven times (bar 5: 2 times; 7; 8: 2 times; bars 10, 10/11, 11, 13, 15 and 16). By and large, some melodic passages comprise just interval leaps (in lines 1, 3/4, 5, 7, 10, 11). In line 5 it is the most evident sign of the protagonist's growing pain. For instance, the first two exclamations in this line "O mio core, o mia speme" were encapsulated in the rhetorical-musical figure *gradatio* within an upper fourth (incidentally, in a manner opposite to Peri's).

At the beginning of episode four Orfeo, led by Venere, stands on the

relations of *cantus durus* and shifting to the mode g-Dorian.

In the third section, where Orfeo takes action, Peri changed not only the *cantus*, but also the type of melody, as it now becomes diatonic, nearly deprived of repetitions, more fluctuant, despite the downward inclination of phrases.

threshold of the infernal wasteland. That is when he commences to sing his central monologue.

Example 8. *L'Euridice* from the episode IV

Orfeo:
[1]   *Funeste piagge, ombrosi orridi campi,*
[2]   *Che di stelle o di sole*
[3]   *Non vedeste già mai scintill'o lampi,*
[4]   *Rimbombate dolenti*
[5]   *Al suon dell'angosciose mie parole,*
[6]   *Mentre con mesti accenti*
[7]   *Il perduto mio Ben con voi sospiro;*
[8]   *E voi, deh, per pietà del mio martiro,*
[9]   *Che nel misero cor dimora eterno,*
[10] *Lagrimate al mio pianto, Ombre d'Inferno.*

[11] *Ohimè! che su l'aurora*
[12] *Giunse all'occaso il sol de gl' occhi miei.*
[13] *Misero! e su quell'ora*
[14] *Che scaldarmi a' bei raggi mi credei,*
[15] *Morte spense il bel lume; e freddo, e solo*
[16] *Restai fra il pianto e 'l duolo,*
[17] *Com'angue suole in fredda piaggia il verno.*
[18] *Lagrimate al mio pianto, Ombre d'Inferno.*

[19] *E tu, mentre al Ciel piacque,*
[20] *Luce di questi lumi*
[21] *Fatti al tuo dispartir fontan'e fiumi,*
[22] *Che fai per entro i tenebrosi orrori?*
[23] *Forse t'affliggi e piagni*
[24] *L'acerbo fato e gl'infelici amori?*
[25] *Deh, se scintilla ancora*
[26] *Ti scalda il sen di quei sì cari ardori,*
[27] *Senti, mia Vita, senti*
[28] *Quai pianti, e quai lamenti*
[29] *Versa il tuo caro Orfeo dal cor interno.*
[30] *Lagrimate il mio pianto, Ombre d'Inferno.*

8a) Jacopo Peri:

8b) Giulio Caccini:

Mor - te spen-s'il bel lu-me,_e fred-do_e so - lo Re - stai fra_il pian - to_e'l duo - lo, Com' an - gue

suo-le_in fred-da piag-gia_il ver - no. La-gri-ma - te_al mio pian - to, Om - bre d'In-fer - no.

E tu men-tre_al Ciel piac-que, Lu-ce di que-sti lu - mi Fat - ti_al tuo di-par-tir fon-tan' e

fiu - mi, Che fai per en-tro i te-ne-bro-si_or-ro - ri? For - se t'af-flig-gi_e pia - gni L'a-cer-bo

fa-to_e gl'in-fe-li - ci_a - mo - ri? Deh, se scin-til-la_an-co-ra Ti scal-da_il sen di quei sì ca - ri_ar-do -

-ri, Sen-tim mia vi-ta, sen - ti Quai pian-ti_e quai la - men - ti Ver-sa_il tuo ca-ro_Or-feo dal cor in-ter -

-no. La-gri-ma - te_al mio pian - to, Om - bre d'In-fer - no.

Bewailing the loss of his wife, Orfeo tries to move the surrounding wilderness. The line "Lagrimate al mio pianto, Ombre d'Inferno" returns three times, which is characteristic of laments or dirges, and it plays an essential structuring role, helping to maintain a uniform tone of the text comprising three segments, and musically emphasising and establishing the tonalities of the triads based on *G*-final of the mode g-Dorian or the final of G-Mixolydian.

– In the lines 1–9 the Singer invokes the Kingdom of Shadows, which he has just reached. The descriptive arrangement of the text is mostly lyrical in character, which is the effect of accumulating adjectives of distinctively negative connotation "funeste", "dolenti", "angosciose", "mesti", "misero", and "perduto".

– Lines 11–17: using the language of metaphor, Orfeo exposes the paradox of the calamity that has just befallen him: the wintery chill of loneliness in place of the rays of love.

– In lines 19–29 comes a grief-imbued apostrophe to the shadow of Euridice – a lengthy lament interwoven with selected expressions, such as "infelici amori", "pianti e lamenti", "fontane e fiumi [di lagrime]", "t'affligi e piagni", and "tenebrosi orrori".

– Line 30 – a refrain-exclamation closes the monologue with a recapitulatory call: "Lagrimate al mio pianto".

Jacopo PERI

The exclamatory line of the refrain was highlighted with the highest and longest pitch (semibreve) *d'* on the first syllable of the word "Ombre" and the interval of minor sixth down (*intervallo falso*) to the departure note. This distinctive element is all the more striking in that the ambitus of the whole phrase (apart from the interval leap) is limited to a minor third.

Giulio CACCINI

The shape of the melody in the line of refrain carries special weight. There are two distinguishing interval leaps: a descending perfect fifth on the word "lagrimate" and an ascending diminished fifth on the first syllable of the word "ombre". Both high pitches were additionally stressed with a dotted minim. In both cases the composer used his favourite emphatic figure *esclamazione*.[i] The whole phrase (including both interval leaps) is encompassed in the ambitus of a minor sixth.

The following parts of the monologue differ in their musical shape substantially when it comes to the technical devices, as well as the intervallic structure of the melody. Repetitions outnumber other forms of melodic progression (57%), it is one of the most repetitive sections in the whole of *L'Euridice*. They are less frequent in part two and three – in those parts other intervals (up to a fourth) dominate.

Caccini focused more on the emphasis of the whole statement and additionally underscored other distinctive moments. He shaped the melody in a separate way. The predominant movement of the first part progresses in seconds (54%!), whereas repetitions constitute a fourth of all intervals.[ii] Thirds, fourths and fifths represent about 22% of the whole monologue:[iii] The difference between these proportions is growing[iv] in the following sections in favour of progressions in seconds, thus melodiousness is improving by degrees. Admittedly, melodic passages consisting only of interval leaps (as in Example 7) do not occur frequently, but at several points the composer leads the melody of the vocal part through the notes of an arpeggiated chord.[v]

Mode *G* is the dominant one for the whole monologue. Apart from the first four lines, where note *G* is recurring in the basso continuo part, the feature that characterises the arrangement is permanent alternation of triads founded on the note *G* with major and minor thirds.

In the first part governed by *cantus mollis* the dominant mode is g-Dorian, modifying into G-Mixolydian and returning to g-Dorian. The changeability of mode seems to mirror the spirits of Orfeo who is crossing the

The entire monologue is composed in *cantus mollis*, and the predominant mode is g-Dorian. Like Peri, Caccini almost always applied the notes of the final and repercussion – *G* and *D,* especially in the basso continuo of the first part. Due to greater tonal stability the arrangement of the whole section sounds more homogenous. There are no dissonances apart from transitory ones and the few that were indicated in figured numbering. Caccini used neither chromatic passages nor many *intervalli falsi* (fewer than Peri). Next

'ominous banks' of the river Styx. In bar 11 on the last syllable of the word "sospiro" the composer used a cadence to the final in g-Dorian. It was not the conventional *suspirium* rest that was employed to illustrate the sigh, but a semirest during which he simultaneously altered the triad *g–b–d* into *g–b♭–d*, and until the end of the part he structured triads based on the repercussion, with the conclusion on the final of g-Dorian. In the first part Peri did not resort to any *intervalli falsi*, beyond a descending minor sixth in a line of the refrain.

In the second part of the monologue the composer deployed a wider range of technical devices. This part was notated in *cantus durus* and the pitches of *G* and *D* occur here as often as in the basso continuo of the previous part. Therefore, the predominant mode should be G-Mixolydian, still, as early as the first line (bar 22) *cantus durus* becomes disrupted with note *b♭* and then the triads *g–b♭–d*, which belong to the mode g-Dorian. Therefore, it is also the second part of the monologue that is defined by tonal instability. Most typically these are sections in mode g-Dorian succeeding sections in G-Mixolydian.

Repeating some words of a specific character was an innovative approach.[vi] There are two exclamations – the initial

to the diminished fifth in the refrain (which he also applied to accentuate the word "morte" in line 15), he implemented a downward orientated diminished fourth in line 21. At many points he directly juxtaposed triads with major and minor thirds (as in bars 8, 10 and others).

In the entire monologue of Orfeo, Rinuccini used the word "pianto" six times:[vii] it was used three times in the refrain, once in the second part and twice more in the third part. Surely, the word "pianto" was exposed intentionally. It magnified the effect of grieving notably as, with one exception (line 23), the weeping referred to the protagonist himself. Both composers distinguished this word using longer-value notes, more diversified in the work by Caccini. Peri used the minim (or the dotted minim) as well as the semiminim. In addition, he applied two minims at the point where Orfeo was talking about Euridice's cry, not his own (line 23). Caccini's solution was the opposite – he emphasised more the suffering of Orfeo

"Ohime" (line 11) and "Misero!" (line13) – which most directly represent the feelings Orfeo is experiencing while mourning the loss of his wife. Each time a musical-rhetorical figure *gradatio* is formed and stressed before each reappearance with the rest *suspirium*. It is repeated in a higher position (a semitone with "ohime", and a fourth with "misero!") and reinforced by a diminished fifth – a falling *intervallo falso* – used between the first and the second syllable, right when it reappears. All the *intervalli falsi* in Orfeo's monologue (there are eight of them) run downwards, thus their role is to portray *res tristes*. Peri resorted to *intervalli falsi* two more times in the second part, that is, he employed a diminished fifth for the words "Sol degli [occhi miei]" (bars 23/24) and "angue" (bar 35). What is more, both in the second and in the third part he devised a chromatic progression *g-f♯-f-e*, which he also used as a means of conveying *res tristes*. He did it for the line "Morte spense il bel lume" (bars 30/31) in part two, and for the words "...quai lamenti | Versa il tuo caro Orfeo" (bars 61/62) in part three, that is in emotionally complex situations.

himself. In the refrain the word "pianto" is accompanied with values that are twice as long as others. Even more clearly the weeping of Orfeo is depicted by the longest-value note comprising five semiminims. In line 23 (describing the sobbing Euridice), in turn, the composer used the shortest-value notes (semiminim and fusa).

It is also the application of rests for distinguishing specific sections of a text that sets the two composers apart. Peri used rests much more often – not only to start most lines, but also to underscore the expression of individual words in 15 lines where he employed expressive rests. Caccini did the opposite: most typically he linked lines into longer phrases, he also commenced lines (12) with rests, whereas only on five occasions did he employ expressive rests (within lines). Furthermore, Peri double-marked repeated words with rests to increase their expressive role. Caccini, by contrast, did not use any repetitions, and marked the exclamation on the word "ohime", starting the second part, by separating it from the first part with a semibreve-long general rest.[viii] Both composers used a rest to underscore the apostrophe "Funeste piagge" in line one. Both of them chose not to use the rest *suspirium*, but a semirest instead, after the word "sospiro" in line 7.

The third part of the monologue, in a form of an extensive apostrophe, was also noted in *cantus durus*. Its technical makeup resembles part two, apart from the air of sharpness that seems to have been partly reduced as the whole statement was addressed to Euridice. The alternation of triads based on *G* with major or minor thirds, a feature characteristic of the whole monologue, has been preserved here too.

Similarly, repetitions of words have not disappeared. Apparently, the emotional weight of these words is not that heavy, but *gradatio* remains their accompanying figure. With the exception of the line of refrain, the *intervallo falso* assumes the form of a descending diminished fourth on the words "t'affliggi e piagni" (bar 49). Peri double-emphasised the words with a chromatic passage in basso continuo, which radically distorted the *cantus* arrangement through incorporation of the note *E flat*, and with a juxtaposition of contrasting triads with a minor third founded on *G* and with a major third based on *E*.

What attracts attention in this part is the musical phrase in line 29: "Versa il tuo caro..." (Euridice is invoked for the last time), which consists of a gradual descent (an octave down) to the lowest note in the entire monologue by Orfeo.[ix]

Part two and three differ only slightly from part one. Even though Caccini did not repeat a word in the entire text, he did repeat some melodic structures. For instance, the third part starts with notes of the same arpeggiated chord (*d–g–b♭*) that featured at the beginning of part one (on the word "ombrosi"). Then, at two points the composer used a complex double-line falling phrase with the ambitus of a minor sixth spreading over the same notes *d"*-*f♯"*. That is how he captured lines two and three (part one) as well as lines thirteen and fourteen (part two). The shape of the melody in both phrases is very much alike. Similarly the text refers to light deprivation, which pertains to analogous emotions. Additionally, the melodic figures that were intrinsic to Caccini's style (discussed at Example 4) recur a few times (in bars 1, 12, 18, 21, 22, 37).

[i] He described it in the foreword to *Le nuove musiche* (Florence, 1602).

[ii] Exactly 23,7%.

[iii] Thirds: over 11%, fourths: over 6%, and fifths: more than 4%.

[iv] Progressions in seconds increase from 51% in part 1 to 57% in part 3; repetitions decrease from 27% in part 1 to 22% in part 3.

[v] For instance in bars 1/2, 5/6, 11/12, 22, 33, 40, 42.

[vi] A form of departure from the principles of recitative, repetition of words can be rarely found in Peri's composition. Compare the repetition of words "Ohime" (bar 20/21), "misero" (bar 25/26), "che fai" (bar 46/47), "deh" (bar 53/54), and "senti" (bar 57/58).

[vii] In lines 10, 18, 16, 23, 28, 30.

[viii] Exceptionally occurring in recitative.

[ix] This type of phrase characterised moments of pain in compositions by Claudio Monteverdi. It was employed both in *L'Orfeo* and in *Lamento d'Arianna*.

What the two scores have in common is not only the way in which the narration is captured but also the manner of their melodic-rhythmic development. That is best observed in the longest narration of Arcetro "Con frettoloso passo" (episode III). Some lines (in Arcetro's monologue, especially in its later sections) are arranged in a fashion that evokes another work, as if they were quotations from an identical score. Nonetheless, it is impossible to establish whose version could have been composed first. Several lines from the monologue of Arcetro have been compared below.

Example 9. Excerpts from *L'Euridice* by J. Peri and by G. Caccini

a) Line 17

E, come porse il caso, o volle il fato,

Peri

Caccini

b) Line 23

Immobilmente affisse

Peri

Im - mo - bil - men - te_af - fis - se

Caccini

Im - mo - bil - men - te_af - fis - se

c) Lines 26-28

O sangue, o caro sangue
Del mio ricco tesor misero avanzo,
Deh co' miei baci insieme

Peri

O san - gue, o ca - ro san - gue Del mio ric - co te - sor mi - se - ro_a - van - zo o Deh co' miei ba - ci_in - sie - me

Caccini

O san - gue, o ca - ro san - gue Del mio ric - co te - sor mi - se - ro_a - van - zo o Deh co' miei ba - ci_in - sie - me

d) Line 31

Cadde su l'erba, e quivi,

Peri

Cad - de su l'er - ba, e qui - vi

Caccini

Cad - de su l'er - ba,_e qui - vi

e) Line 36

Io, che pensato avea di starmi ascoso

Peri

Io che pen‑sa‑to‑a‑vea di star‑mi‑a‑sco‑so

Caccini

Io che pen‑sa‑to‑a‑vea di star‑mi‑a‑sco‑so

f) Line 42

Da l'alto ciel mi saettò le ciglia

Peri

Da l'al‑to ciel mi sa‑et‑to le ci‑glia

Caccini

Da l'al‑to ciel mi sa‑et‑to le ci‑glia

Caccini's score had been published two months before Peri's. Caccini's work was brought out four months after he had seen Peri's version while participating in rehearsals. For the first performance of Peri's *L'Euridice* (6 Oct 1600) Caccini and some members of his family had been commissioned to sing nearly a fifth (!) of the total composition. Interestingly, Caccini demanded to perform sections from his version of *L'Euridice*.[2] In the printed version of his score Peri restored his arrangements and did not fail to remark that Caccini's opera was "composed and printed **after** my work had been put on stage."[3]

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[2] These sections were all enumerated in the foreword to his score: Euridice's parts, some parts of Pastore and Ninfa del Coro, as well as the choir sections "Al canto al Ballo", "Sospirate" and "Poi che gli eterni imperi".

[3] "composta, e stampata pur dopo, che questa mia fu rappresentata"

Part 2: Conclusions

1. Rhythmical structure

The recitative in the two compositions was diverse enough not to structure the melodic-rhythmic layout according to recurring patterns, which for instance were used by Emilio de Cavalieri in *Rappresentazione di Anima et di Corpo*.[4] Nevertheless, both composers had a tendency to frequently apply some rhythmic arrangements. What is more, it was the Florentine *drammi per musica* that first developed rhythmic patterns which were to become the standard ones for recitative construction in the whole 17th century and later. Those patterns were closely related to the type of line formation in *dramma per musica*, and most commonly featured at the beginning of *settenario* lines, as well as in the second part of the lines called *endecasillabo a minore*, in which a rest separating it into two units was inserted after the first five syllables.

The rhythmic pattern at the beginning of a line	Jacopo PERI	Giulio CACCINI
♩ ♪♪ is followed with a longer-value note	over 25% of lines	over 17% of lines
Reverse rhythmic pattern ♪♪♩ is followed with a longer-value note	over 12% of lines	over 11% of lines
♪♪♪ (sometimes with a quaver rest at the start) is followed with a longer-value note	over 13% of lines	over 20% of lines

Settenario lines opening with the above patterns developed the rhythmic patterns for **entire** lines:

With the opening pattern came	♩ ♪♪♩. ♪♩ ♩ or ♩ ♪♩ ♩ ♩ ♩
with the second	♪♪♩ ♪♪♩ ♩
with the third	♪♪♪♪♩. ♪♩ ♩[i]

  [i] The value of notes can be proportionate different.

The overall rule is that those patterns arise from the correct application of grammatical and poetic accents: most of them can be found at the same points

    [4] See: Anna and Zygmunt M. Szweykowski "Rappresentazione di Anima et di Corpo – Music for the Stage", *Musica Iagellonica* 3, 2004: 103–154.

of the text in both compositions. This illustrates to what extent the composers adjusted music to the formal structure of poetry, in this way fulfilling the demand of the Camerata group (and of Giovanni de Bardi in particular).

The choice of note values according to the position of accents in a line as employed by each composer:

Jacopo PERI	**Giulio CACCINI**
The shortest note values, *semifuses*, were rarely used by Peri – only as a completion of dotted *fuses* and in short *grazias*.[i]	Caccini used *semifuses* almost exclusively for dotted rhythms and for coloraturas.
The longest values, i.e. *breves* and *semibreves*, were used in moderation. In the entire recitative of *L'Euridice* Peri employed breves only eight times: seven times in episode IV (set in *Inferno*). For him these note values symbolised the land of the dead; they appeared at the conclusion of lines.[ii] Most typically Peri used *semibreves* to finish off individual lines (usually as a succession of a minim and a semibreve, or as two semibreves). In total, in the recitative of *L'Euridice* Peri applied about 130 *semibreves*.	He often deployed the longest note values: in his recitative there are approximately 190 semibreves – usually two for the last two syllables of a line, and about 100 breves. The symptomatic role of the value vanishes as a result of finishing all the statements of the characters with breves (Caccini also used breves for their expressive value, but he applied them in strophic sections, e.g. in "Cruda morte").

[i] There are as few as eight *grazias* with *semifuses* in the recitative of Peri's *L'Euridice*.
[ii] Exceptionally, at one point (compare Example 1, bar 5) this value stood for the might of Pluto.

2. Intervallic structure

Statistically, the intervallic structures of Peri's and Caccini's recitatives differed only to a small degree. Peri opted for repetitions whereas Caccini for passages in seconds. The ratio is as follows:

Interval	Jacopo PERI	Giulio CACCINI
Repetition	36,9%	34,5%
Second	41,7%	44,8%
Third	14,3%	14,2%
Fourth, fifth, sixth, octave	7,0%	6,6%

These proportions in both versions of *L'Euridice* fluctuated, or changed to the opposite, depending on the stage of development in the plot of the drama. After all, a preference for repetitive or second- or third-progressing structures rested on a composer's interpretation of a dramatic situation. There follows a comparative summary of the most and least frequent application of intervals in episodes, with the second episode split into two parts since the arrival of the Messenger has completely transformed the dramatic situation, which was reflected in the intervallic structure of the recitative:

	Jacopo PERI		Giulio CACCINI	
The maximum number	**Percentage**	**Episode**	**Percentage**	**Episode**
of repetitions	46,9%	II/2	33,1%	III
of progressions in seconds	52,0%	I	51,3%	II/1
of progressions in thirds	15,7%	II/2	16,5%	V
in intervals larger than thirds	9,3%	I	7,7%	IV
The minimum number	**Percentage**	**Episode**	**Percentage**	**Episode**
of repetitions	25,1%	I	26,5%	II/1
of progressions in seconds	35,6%	III	40,4%	II/2
of progressions in thirds	13,5%	I i III	12,3%	I
in intervals larger than thirds	5,3%	II/1	4,8%	III

The summary shows the tight interdependence between the intervallic structure and feelings evoked by the poetic text, which becomes most evident in the scenes that reveal the characters' more extreme emotions. Therefore, repetitions occur most densely in the scenes of tragic significance: i.e. the entire scene with the Messenger in Peri's work and the *Inferno* scene in Caccini's version. At the same time Peri's scene with the Messenger is accompanied by the most frequent passages in thirds, whereas the *Inferno* scene in Caccini's opera contains the smallest number of intervals larger than a third, which portrays the composer's preference for smooth melodic structures, and thus short passages containing only interval leaps become more conspicuous. Both composers arranged the most joyful sections of the text (episode I and the first part of epi-

sode two up to the Messenger's entrance) in a nearly identical manner: highly restricted repetitions, but abundant passages in seconds (more specifically the closest similarity is displayed in Peri's episode one and Caccini's first part of episode two). The intervallic structure in the remaining episodes of both operas proves dissimilar.

3. Handling the lines

To recognise the demands of Giovanni de Bardi who advised to acknowledge the structure of verse in musical arrangement, both composers usually focused on the lines individually. Not only did they place particular note values and pitches on the final accent, they also frequently inserted a rest before initiating the next line, and applied various caesuras for concluding the lines. The content and structure of the text influenced the degree to which the lines should be distinguished. In addition, in both operas there are moments deprived of rests and other significant caesuras between lines (even though the last accent is always marked), so they form extensive melodic phrases.

The difference in how often both composers distinguished lines with rests is presented in the table below:

Distinguishing lines by means of rests		Jacopo PERI	CACCINI
The percentage of lines starting with a rest		about 46,1%	about 30,0%
of the value of the rest	of a quaver	about 32,3%	about 40,4%
	of a crotchet	about 58,7%	about 40,4%
	of a minim or longer	about 9,0%	about 19,2%

The role of caesuras was also taken by *clausulae* and *cadences*. The role of clausulae depended on their position. It could be placed only in the vocal part, or appropriately reinforced with passages in basso continuo, thus transforming into a sequence of matching chords – a cadence.

The strongest cadences conclude statements. In approximately 90% of cases the vocal parts have *clausulae* with a descending second. This construction combines a triad with its root distanced from the final by a fifth, and a triad based on the final, its root doubled in the vocal part and in the basso continuo; in other words a synthesis of *clausula tenorisans* and *clausula basisans.* An in-

comparably less frequent practice, as a weaker form of cadence, was to emphasise the last chord with a third or a fifth (in reference to the final) in the vocal part. In that case, it was *clausula tenorisans,* not *clausula basisans* that was applied in basso continuo, and its first chord suspending the seventh resolved to the sixth, or the fourth resolved to the third. Very rarely did either composer of the first *drammi per musica* apply other types of cadences, especially for concluding a statement by a given character. *Clausula cantisans* (with a rising second), for instance, was a true rarity in the vocal part.

Another distinguishing feature of the recitative devised by the two composers was to carefully emphasise the final (fixed) as well as the secondary stress of the lines. The final stress was usually matched with a longer value note (most commonly a minim), with its pitch higher than a preceding note. In turn, the note on the last unstressed syllable in *verso piano* had a shorter value and a pitch lower or the same as the last but one.

Marking the final stress with a note value of	Jacopo PERI	Giulio CACCINI
Semibreve	about 10%	about 18%
Minim	about 66%	about 71%
Semiminim	about 22%	about 6%

The value on the last syllable of a line:

Jacopo PERI

Peri usually followed a stressed minim with a semiminim, and sometimes another minim. There are about 31% of lines concluded in this way.

In order to conclude the characters' statements in a more distinctive way the composer occasionally implements arrangements with an unnatural stress: the last syllable can be coupled with a note of a value longer than the stressed one that preceded it.

Giulio CACCINI

In Caccini's work, a stressed minim is in most cases followed with another minim, whereas a semibreve is followed with another semibreve. There are about 37% of lines completed in this way.

The composer nearly always employed a breve at the end of lines delivered by the characters (the resulting accent was unnatural).

Sporadically, it was also a *fusa* or a dotted *fusa* that were the values used for the final accent by both composers. In the second case the last syllable of a line would be paired with a really short value, i.e. *semifuse*. It would happen especially when the syntax of a given line was closely connected with the succeeding line (in particular if there was an enjambment).

4. Melodic patterns

There are two methods to be distinguished in the melody of recitatives composed for *L'Euridice*. That they were not applied mechanically can be proven by the fact that in some sections there are features opposite to what might be expected of the composer. Some scenes of the drama were interpreted in a most extraordinary fashion.

The ways of forming melodic patterns were as follows:

Jacopo PERI

In the passages that illustrated situations of great emotional tension (especially of unstable emotions) Peri chose melodies with an unsteady flow, separated lines with expressive rests, and also applied rests within lines, that is, he opted for solutions that matched a situation. Fragmented melodies were transported to various registers determined by the principle of contrast (even within one line). He also used dotted rhythms. A crucial role is played by tonal means, which from the perspective of that time might be called sophisticated.

For the sections representing emotional balance the composer selected melodies led in the vocal part with a smaller number of repetitions, and

Giulio CACCINI

The recitative constructed by Caccini had a smoother flow. In addition, there can be pinpointed two types of recitative structures which he formed. However, they did not hinge that much on the emotions conveyed by the text. In some parts sequences of phrases and whole sections were locked within a narrow ambitus and featured frequent repetitions, whereas in others many interval leaps were amassed (fourths in particular) which brought an air of restlessness. Neither of these types contributed to the richness of timbre. Caccini more frequently shaped the vocal line on the notes of an arpeggiated triad. Caccini applied his popular idiosyncratic melodic formula (discussed in Example 4) in as many

a relatively wider ambitus, but also with a tendency to develop around a central note.[i]

By and large, the melody was developed syllabically, with occasional *grazias* consisting of two-, three- or four-note embellishments. The rather uncommon repetitions of specific words always served a rhetorical function. The main organising system was diatonic, and lines closed at the third or the second from the final, whereas at the major syntactic caesuras they ended with the final.

The average ambitus in the parts of drama characters spanned over a tenth, but within lines it could be limited to merely a third.[iv] In *endecasillabi* lines the predominant range was a fifth and fourth, while in the *settenari* lines a fourth and a fifth.

as 20% of the lines.[ii] Another idiosyncratic melodic phrase connected with the third rhythmic pattern[iii] is an ornamental upward transition of four subsequent notes, with the first three in quavers, and the last one being of a longer value.

Melody (excluding coloraturas) mostly developed in syllabic patterns. Caccini was much more economical with finer decorations like *grazia*. Nonetheless, the fact that he more lavishly applied quavers or even semiquavers resulted in sections where his recitative moved at a fairly fast pace. The instances of word repetition were isolated.

The ambitus in the recitative by Caccini (excluding coloraturas) usually equalled an octave or a tenth, or occasionally decreased in separate lines. In the *endecasillabi* lines the predominant range was a fifth and fourth, while in the *settenari* lines a fourth and a third.[v] The last difference seems unimportant, however, it substantially modified the nature of his recitative.

[i] For instance, compare Orfeo's part from the first episode "Antri ch'ai miei lamenti" or the part of Aminta from the final part of the opera "Non più, non più lamenti".

[ii] This type of melodic progression was also employed by Peri, but only in 8% of the lines.

[iii] Compare the rhythmic patterns of recitative discussed on page 39.

[iv] The ambitus in the *endecasillabi* lines could equal a fifth – 41%, a fourth – 23%,

a sixth – 20%; and sporadically a third, a seventh, an octave or even a ninth. In the *settenari* lines it could come to a fourth – 36%, a fifth and a third – 23% each; sporadically it could reach only a sixth, or be limited to a second, or even consist of repetitions of the same pitch.

ᵛ The ambitus in the *endecasillabi* lines could be a fifth – 37%; a fourth – 23%; a third – 7%; in the *settenari* lines: a fifth – 16%; a fourth – 37%; and a third – 39%.

As soon as the first attempts at devising a new type of melody (referred to as recitative) were made, particular melodic phrases started to evolve that most typically pertained to recurring rhythmic patterns. Out of the aforementioned patterns, the third one turned out to be the most open for arrangements.[5] In the work of both composers it was very often endowed with a musical mould comprising four-fold repetition, a second or a third down and a return to the original level for the last two syllables.[6] The melodic arrangements of the remaining rhythmic patterns varied to the extent that neither in Peri's nor in Caccini's opera it would be possible to pinpoint a melodic phrase frequent enough and long enough (to cover a whole line).

The recitative in both operas moved at a relatively slow pace due to the rather small number of short-value notes (unless agitation was to be shown, which required faster rendition). Caccini's recitative happened to be even slower-moving (apart from coloraturas). The longer value notes used in some parts (even if they belong to a group of repeated notes) bring the recitative closer to proper singing than it was theoretically assumed.

Intrinsic to Caccini's style, coloraturas appear in the course of recitative and invite the values of *fuse* and *semifuse*. They are not aimed at providing the performer some room for a display of virtuosity but for expressive interpretation. Caccini implemented them only in episode one to represent the mood of joyous celebration in the Arcadian scene when Orfeo and Euridice's nuptials were being prepared. From the technical perspective Caccini applied them according to the requirements presented during Florentian discussions which stipulated that coloraturas be only introduced on stressed syllables. First of all, Caccini applied them on the last stress in a line (in *verso piano* it was on the penultimate syllable) but also on one of the secondary accents. What is

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⁵ Compare the patterns on page 39.
⁶ Still, this design was more characteristic of Caccini's than of Peri's music.

important to satisfy the attainable requirements of the recitative is that colo-raturas do not usually feature in the parts of the main characters but in the lines of those who have the background roles, such as the Ninfa del Coro and Pastore del Coro.[7] Since Dafne's (the Messenger), entrance in episode II till the end of the opera the recitative was shaped syllabically, with one exception.[8] Apart from a few *grazie,* Peri inserted just a small-scale coloratura sung by the Nymph del Coro in the first line of the first episode "Febo ch'il carro d'or rivolgi intorno" on the word(s) "rivolgi" (Eng. 'turn round'). It is an illustrative madrigalism, since the tripled note *a'* has been symmetrically surrounded with three upper notes and three lower notes.

5. Features of the modal design

Both composers prefer modes with the final on *G,* which was to become a standard procedure for *drammi per musica* in the years to come, at least in the Florentine circles. Neither Peri nor Caccini had devised a strictly tonal design to be followed in *L'Euridice* (which was the case with Claudio Monteverdi's *L'Orfeo*). Nevertheless, the frequency of applying specific modes, as presented in the table below, distinctly points to some modes preferred over others.

Finalis	Jacopo PERI	Giulio CACCINI
	Percentage	Percentage
D	about 8%	about 3%
E	-	-
F	about 9%	about 12%
G	about 40%	about 63%
A	about 12%	about 4%
B♭	about 2%	about 2%
C	about 8%	about 6%

This aspect has been demonstrated in further detail in the list below.

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[7]   Out of the lines of the main characters a longer coloratura was only employed for Eu-ridice's "Trarrem liete parole e lieti balli", which plainly refers to the festive mood.

[8]   Namely, the Ninfa del Coro in the final episode performs an extensive coloratura on the word "cantando", which clearly exemplifies a madrigalism.

Jacopo PERI	**Giulio CACCINI**
A greater mobility and diversity of modes – Peri applied nine of them in total.	The diversity of modes was slightly restricted – the composer used seven of them.
Modes with the final *G* prevail, with a balanced application of sections determined by the modes g-Mixolydian and G-Dorian. The third most common mode is a-Aeolian.	A great majority of modes had the final *G*, with the prevalent species g-Dorian. Caccini opted for G-Mixolydian only half as frequently as Peri. The third most common mode was F-Lydian.
Rarely did the composer introduce two separate clearly established modes for one statement of a character (it happened in about nine cases), whereas a more regular method was to maintain tonal instability, in particular between the modes G-Mixolydian and g-Dorian (commonly for passages of changeable emotions or of the prevailing element of *res tristes*).	Only occasionally did the composer deploy two distinct and reaffirmed modes for one utterance of a character. Tonal instability, mainly between the modes G-Mixolydian and g-Dorian would be an option even less often and for much shorter sections.

The number of parts noted in *cantus durus* and *cantus mollis*[9] varies for each composer.

The quantity of alterations in cantus in the entire opera		
	Jacopo PERI	**Giulio CACCINI**
Epizode I	5	2
Epizode II/1	3	6
Epizode II/2	16	8
Epizode III	4	8
Epizode IV	12	6
Epizode V	10	8
Altogether	46	38

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[9] Data on the use of *cantus* based on the analysis carried out by Aleksandra PATALAS in "The constructional and expressive role of modality in *L'Euridice* by Jacopo Peri and by Giulio Caccini" in the present volume of *Musica Iagellonica* (pp. 51–70).

Jacopo PERI

A change of *cantus* became a means of picturing emotions described in the text; therefore, the rate of modifications in *cantus* stemmed from the variability of emotions, mainly the negative ones, within an episode.

Individual statements by various characters received uniform *cantus* applied in the same way. *Cantus* was transformed only in four parts, when the characters' feelings changed.[i]

Giulio CACCINI

Beyond episode I, unified with a homogenous joyful mood (*cantus mollis*), Caccini did not link emotions directly to the changes in *cantus*, which he kept altering proportionately throughout the whole piece.

The *cantus* did not change even once within one statement of any character.

[i] In episode II/1 – the Messenger "Per quel vago boschetto", Orfeo "Non piango e non sospiro", in episode III – Orfeo "Funeste piagge" and in episode V – Aminta "Se de tranquilli petti".

The number of statements maintained in a specific *cantus*:

Episode	*Cantus*	Jacopo PERI	Giulio CACCINI
I	*durus*	6	4
	mollis	14	15
II/1	*durus*	9	4
	mollis	2	5
II/2	*durus*	11	11
	mollis	20	30
	durus/mollis	2	-
III	*durus*	9	6
	mollis	2	5
IV	*durus*	8	7
	mollis	15	17
	durus/mollis	1	-
V	*durus*	27	26
	mollis	7	7
	durus/mollis	1	-

Even though Peri altered the *cantus* much more frequently, both composers preferred maintaining one prevalent *cantus* within an episode. This was the case in episode I, II/2, IV and V. The emotional intensity of these sections was interpreted

similarly by both composers. Substantial discrepancies could be perceived in the first part of episode II, where Peri favoured *cantus durus*, while Caccini treated both *canti* nearly equally. Episode three was another one where similar differences in the application of *cantus* occurred (Peri emphasised *durus*, whereas Caccini approached both *canti* in nearly the same way). This episode does not feature the main characters, and Arcetro performs a role of an emissary giving account of the events that took place as well as of Orfeo's ordeal. Therefore, the musical interpretation of Arcetro's statement could be twofold: captured from the perspective of an onlooker (as in Caccini's version) or from the emotional perspective, centred on the feelings reported by Arcetro, the witness (Peri's approach).

When it comes to exploiting the tonal means, Peri used them to a limited degree (for a work of this size) and those he did apply were rather sophisticated for the practice of that time: triads combined in an unorthodox way, unusual use of dissonances (to the point where a dissonance directly follows a dissonance!), *intervalli falsi* in both melodic and harmonic progressions.

According to the analyses, these methods were also present in Caccini's work, however, due to its lyrical nature they were resorted to much more rarely.

The next table gives a comparative perspective on the use and distribution of *intervalli falsi* and chromatic progressions in individual melodic episodes:

Progressions	Number in total		Jacopo PERI	Giulio CACCINI
		Episode	Number	
Intervalli falsi	41[i]	I	-	1
		II/1	-	3
		II/2	4	6
		III	-	2
		IV	13	8
		V	1	3
Chromatic progressions	10[ii]	I	-	-
		II/1	-	1
		II/2	-	1
		III	-	-
		IV	6	-
		V	1	1

[i] In Peri's – eighteen (all moved downward with the exception of one), included six minor sixths moved downward. In Caccini's – twentythree, eleven of them moved downward, included ten minor sixths moved downward.

[ii] In Peri's – seven (three of them in basso continuo). In Caccini's – three (one of them in basso continuo).

The tonal means were to reflect strong emotions most in episode IV, which takes place in *Inferno*. Both Peri and Caccini used the greatest number of *intervalli falsi* here. Additionally, Peri exploited nearly all chromatic progressions. By contrast to Peri, Caccini applied *intervalli falsi* in all episodes. Interestingly, those used by Peri moved downward, whereas those used by Caccini only ascended (with the exception of a minor sixth and one augumented fourth). While the role of descending *intervalli falsi* can be easily explained by the possibility to stress *res tristes*, it is rather difficult to convincingly justify the opposite direction chosen by Caccini. Then, all the descending minor sixths are treated as melodic passages of the vocal part that marked a cadential phrase: a leap from the repercussion to *subsemitonium modi* and to the final. Most frequently it was the progression of *d'–f♯–g*.

A comparative approach to the problem helped us resolve that Peri and Caccini, regardless of the fact that they worked in the same environment and on the same drama, accepting identical basic premises, produced dissimilar music.

Resorting to more diverse devices, Peri provided the performers with a more dramatic means of expression. The manner in which he approached technical devices proves that he was more concerned with presenting the work on stage, and the music was to intensify the expression of gestures displayed by the singing actors. He also complied more strictly with the theoretical requirements accepted in the circle of Jacopo Corsi.

Peri did realise that the style he assumed for *L'Euridice* had not been perfected yet and needed a thorough adjustment, which was mentioned in the foreword to his score: "I did not reach the height I had believed to be possible with this method (it was my awareness of the novelty of means that prevented me) [...] I might happen to present you with a more refined work than this one on another occasion."[10] The composer did not content himself with writing the music for *La Dafne* and *L'Euridice*. He continuously cooperated in the production of intermedies, *Sacre rappresentationi* as well as several *drammi per musica*, the music of which has not survived. What crowned his work as a composer-dramatist was the part of Clori (composed in 1628) in *La Flora* by Marco da Gagliano[11]. This part

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[10] Jacopo PERI *Le musiche di Jacopo Peri Nobil Fiorentino sopra L'Euridice*, Foreword, Florence: 1600.

[11] The part is as long as a third of the entire text of *L'Euridice*.

demonstrates how much he refined and enriched his style of musical drama with innovative solutions. It is indeed "cosa più perfetta".

With less diversified solutions, Caccini produced a recitative with a smoother flow; through it individual sections of the plot were given comprehensive and lyrical encapsulation. As a result, Caccini's recitative was more static and undiversified when it comes to harmonies and the choice of modes: the harmonies were more stable, with infrequent dissonances. His attitude about theoretical guidelines was more relaxed.

His fashion of handling technical devices was typical of the monodic verse. In the foreword to the score of *L'Euridice* in 1600 as well as two years later in the preface to *Le nuove musiche*, he did not fail to stress the credit he deserved for inventing a new style: "It is my contentment to be the first to have had this type of singing printed; its style and manner are conspicuous in other pieces of mine, those known from the manuscript, which I have been composing for over fifteen years, at various points."[12] Moreover, he claimed to have composed more dramatic pieces in the style that he had used for monodic madrigals: "in the style that served later for favolas, which were staged in Florence as sung."[13]

Caccini did create a new style, however, it was primarily suitable for vocal poetry. When it was necessary to deal with a dramatic text (despite the composer's reassurance), the new style proved inadequate at points where extremely diversified emotional states were reflected, such as those Rinuccini put his characters through. This lyrical mark permeates the whole score of *L'Euridice*. To reiterate, the most rudimentary feature of Caccini's recitative was the lyric manner that became apparent in the shape of its melody, and a more prudent execution of harmonic resources. Beyond the recitative and a few choruses for *Il rapimento di Cefalo*, which came in the year of *L'Euridice*, there is no evidence that Caccini ever ventured to re-enter the field of music for the stage. He died as early as 1618 (Peri passed away in 1633).

Translated by Agnieszka Gaj

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[12] Giulio Caccini *L'Euridice composta in musica...*, Florence 1600, Preface
[13] Giulio Caccini *Le nuove musiche* , Florence 1601, Foreword.