

**Modality and Chromaticism  
in the Madrigals of  
Don Carlo Gesualdo**

Volume II of II

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# Appendix II Example 1

## Score of 'Amor, pace non chero'

Transcribed from: Carlo Gesualdo, *Partitura delli sei libri de'madrigali a cinque voci*,  
ed. Simone Molinaro (Genoa: Giuseppe Pavoni, 1613). (See Introduction.)

Cantus: [0,1] A - mor, pa - ce non che - ro, Non 4-11  
 Quintus: 3-1 A - mor, pa - ce non che - ro,  
 Alto: [0,2] A - mor, pa - ce non che - ro,  
 Tenor: [0,2] pa - ce non che - ro,  
 Bassus: 3-7 A - mor, pa - ce non che - ro,

3  
 cheg-gio u-sber-go o scu - do, [0,1] pa - ce non che - ro,  
 4-Z29 Non cheg-gio u-sber-go o scu - do, 3-1 A-mor, pa - ce non che - ro,  
 3-7 [0,2] Non cheg-gio u-sber - go o scu - do, A - mor, pa - ce non che - ro, Non 4-11  
 [0,2] A - mor, pa - ce non che - ro,  
 3-7 A - mor, pa - ce non che - ro,

6

4-11

Non cheg-gio u - sber - go o scu - do

4-11 5-23

non cheg-gio u - sber - go o scu - do, o

3-6

cheg-gio u - sber - go o scu - do, non cheg-gio u - sber - go o scu -

4-Z29 5-Z37

Non cheg-gio u - sber - go o scu - do, o scu - do, o scu - do, o scu - do,

4-20

Non cheg-gio u - sber - go o scu -

9

4-11 5-23 3-7

Ma con-tro al pet-to i - gnu - do S'el-la me - di-ca sia, sia tu, sia

5-24 6-9

scu - do Ma con-tro al pet-to i - gnu - do S'el-la me - di-ca sia, me - di-ca sia, sia tu guer

3-2 4-11 7-35

-do Ma con-tro al pet-to i - gnu - do S'el-la me - di-ca sia, sia tu guer

5-23 5-27

- do Ma con-tro al pet-to i - gnu - do S'el-la me - di-ca sia, sia tu, sia

5-Z37 5-23

do Ma con-tro al pet-to i - gnu - do S'el - la me - di-ca sia,



12

tu guer - rie - ro, Ma con - tro al pet - to i - gnu - do

rie - ro, sia tu guer-rie - ro, Ma con - tro al pet - to i - gnu - do S'el -

rie - ro, sia tu guer - rie - ro, Ma con - tro al pet-to-i- gnu - do S'el -

tu guer - rie - ro, Ma con - tro al pet - to i - gnu - do

sia tu guer - rie - ro, Ma con - tro al pet - to i - gnu - do

14

S'el - la me - di - ca sia, sia tu, sia tu guer - rie -

la me - di - ca sia, me - di - ca sia, sia tu guer - rie - ro, sia tu guer -

la me - di - ca sia, sia tu guer - rie - ro,

S'el - la me - di - ca sia, sia tu, sia tu guer - rie -

S'el - la me - di - ca sia, sia tu guer -

16

6-33

ro, sia tu guer - rie - ro, sia tu guer - rie - ro.

4-13

rie - ro, sia tu guer - rie - - ro.

6-726

sia tu guer - rie - ro, sia tu guer - rie - ro.

5-23

ro, sia tu guer - rie - ro.

5-23

rie - ro, sia tu guer - rie - - ro.

Detailed description: This is a musical score for five voices, arranged in a five-part setting. The score is written on five staves, each with a treble clef. The lyrics are: "ro, sia tu guer - rie - ro, sia tu guer - rie - ro. rie - ro, sia tu guer - rie - - ro. sia tu guer - rie - ro, sia tu guer - rie - ro. ro, sia tu guer - rie - ro. rie - ro, sia tu guer - rie - - ro." The score includes various performance markings: "6-33" above the first staff, "4-13" above the second staff, "6-726" above the third staff, and "5-23" above the fourth and fifth staves. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs. The piece concludes with a double bar line and repeat dots on each staff.

**Appendix II Table 1**  
**Sets in 'Amor, pace non chero'**

<b>Bars 1-2</b> <b>'Amor, pace non chero'</b>		
C		[0,1]
Q	3-1	[0,1,2]
A		[0,2]
T		[0,2]
B	3-7	[0,2,5]

<b>Bars 2-4</b> <b>'Non cheggio usbergo o scudo'</b>		
C	4-11	[0,1,3,5]
Q	4-Z29	[0,1,3,7]
A	3-7	[0,2,5]
T		[0]
B		

<b>Bars 4-5</b> <b>'Amor, pace non chero'</b>		
C		[0,1]
Q	3-1	[0,1,2]
A		[0,2]
T		[0,2]
B	3-7	[0,2,5]

<b>Bars 5-8</b> <b>'Non cheggio usbergo o scudo'</b>		
C	4-23	[0,2,5,7]
Q		
A	4-11	[0,1,3,5]
T	4-Z29	[0,1,3,7]
B		

<b>Bars 7-9</b> <b>'Non cheggio usbergo o scudo'</b>		
C		
Q	4-11	[0,1,3,5]
A	3-6	[0,2,4]
T		
B	4-20	[0,1,5,8]

<b>Bars 8-10</b> <b>'o scudo Ma contro al petto ignudo'</b>		
C	4-11	[0,1,3,5]
Q	5-23	[0,2,3,5,7]
A	3-2	[0,1,3]
T	5-Z37	[0,3,4,5,8]
B	5-Z37	[0,3,4,5,8]

<b>Bars 10-11</b> <b>'S'ella medica sia'</b>		
C	5-23	[0,2,3,5,7]
Q	5-24	[0,1,3,5,7]
A	4-11	[0,1,3,5]
T	5-23	[0,2,3,5,7]
B	5-23	[0,2,3,5,7]

<b>Bars 11-12</b> <b>'sia tu guerriero'</b>		
C	3-7	[0,2,5]
Q	6-9	[0,1,2,3,5,7]
A	7-35	[0,1,3,5,6,8,10]
T	5-27	[0,1,3,5,8]
B	5-23	[0,2,3,5,7]

<b>Bars 12-13</b> <b>'Ma contro al petto ignudo'</b>		
C	4-11	[0,1,3,5]
Q	4-11	[0,1,3,5]
A	4-11	[0,1,3,5]
T	3-9	[0,2,7]
B	5-27	[0,1,3,5,8]

<b>Bars 13-15</b> <b>'Se'ella medica sia'</b>		
C	5-23	[0,2,3,5,7]
Q	6-33	[0,2,3,5,7,9]
A	5-24	[0,1,3,5,7]
T	5-23	[0,2,3,5,7]
B	5-23	[0,2,3,5,7]

<b>Bars 15-16</b> <b>'sia tu guerriero'</b>		
C	4-13	[0,1,3,6]
Q	5-23	[0,2,3,5,7]
A	3-7	[0,2,5]
T	4-22	[0,2,4,7]
B	5-23	[0,2,3,5,7]

<b>Bars 16-18</b> <b>'sia tu guerriero'</b>		
C	6-33	[0,2,3,5,7,9]
Q	4-13	[0,1,3,6]
A	6-Z26	[0,1,3,5,7,8]
T	5-23	[0,2,3,5,7]
B	5-23	[0,2,3,5,7]

**Appendix II Table 2**  
**Modal Sets in 'Amor, pace non chero'**

Modal Underlay													Notes	Cadence	
Location	Set Name	0	1	2	3	4	5	6	7	8	9	10			11
Bars 1-2 & 4-5 'Amor, pace non chero'	3-1	0	1	2										Extra note	B (3) E (5)
	3-7	0		2			5							Modal	
	[0,2]	0		2										Modal	
Non cheggio usbergo o scudo' Bars 2-4 & 5-9	4-20	0	1				5			8				Modal	C (4) F (8) Phrygian A (9)
	4-11	0	1		3		5							Modal	
	4-23	0		2			5		7					Modal	
	3-6	0		2			4							Modal	
	3-7	0		2			5							Modal	
	4-Z29	7					0	1		3				Modal	
Ma contra al petto ignudo' Bars 8-10	5-37	0			3	4	5			8				Extra note	F
	4-11	0	1		3		5							Modal	
	3-2	0	1		3									Modal	
Bars 10-11 'S'ella medica sia'	5-24	7					0	1		3		5		Modal	
	4-11	0	1		3		5							Modal	
Bars 11-12 'sia tu gueriero'	7-35	0	1		3		5	6		8		10		Modal	D
	5-27	0	1		3		5			8				Modal	
	3-7	0		2			5							Modal	
	5-23				0		2	3		5		7		Modal	
	6-9	7					0	1	2	3		5		Extra note	
Bars 12-13 'Ma contro al petto ignudo'	5-27	0	1		3		5			8				Modal	G
	4-11	0	1		3		5							Modal	
	3-9	0		2						7				Modal	
Bars 13-15 'S'ella medica sia'	6-33	9			0		2	3		5		7		Modal	
	5-23				0		2	3		5		7		Modal	
	5-24	7					0	1		3		5		Modal	
Bars 15-18 'sia tu guerriero'	4-13	0	1		3		6							Modal	D (16) G (18)
	4-22	0		2		4			7					Modal	
	3-7	0		2			5							Modal	
	5-23				0		2	3		5		7		Modal	
	6-33	9			0		2	3		5		7		Modal	
	6-Z26	7	8				0	1		3		5		Modal	

# Appendix III Example 1

## Score of 'Mercè grido piangendo'

Transcribed from: Carlo Gesualdo, *Partitura delli sei libri de'madrigali a cinque voci*, ed. Simone Molinaro (Genoa: Giuseppe Pavoni, 1613). (See Introduction.)

Cantus  
Mer - cè gri - do pian - gen - - do

Quintus  
Mer - cè, mer - cè gri - do pian - gen - do

Altus  
Mer - cè, mer - cè gri - do pian - gen - do

Tenor  
Mer - cè, mer - cè gri - do pian - gen - do

Bassus  
Mer - cè, mer - cè gri - do pian - gen - - do

Ma chi m'a - scol - ta, ma chi m'a-scol ta?

Ma chi m'a - scol - ta, ma chi m'a-scol - ta?

Ma chi m'a - scol - ta, ma chi m'a-scol - ta?

Ma chi m'a - scol - ta, ma chi m'a-scol - ta?

Ma chi m'a - scol - ta, ma chi m'a-scol - ta?

14

3-3 5-27

Ahi las - so, io

3-2 5-20

Ahi las - so, io ven - go me - no

3-4 5-23

Ahi las - so, ahi las - so io

3-7 5-27

Ahi las - so, io ven - go

3-2

Ahi las - - so

17

ven - go me - - no;

4-11

io ven - go me - no;

5-27

ven - go me - - no, io ven - go me - no;

4-19

me - no, io ven - go me - no;

5-20

io ven - go men - - no;

6-Z46  
Mor - rò, mor - rò dun - que ta - cen - do,

7-32  
Mor - rò, mor - rò dun - que ta - cen - do,

4-19  
Mo - rò, mor - rò dun - que ta - cen - do,

4-11  
Mor - rò, mor - rò dun - que ta - cen - do,

6-Z46  
Mor - rò, mor - rò dun - que ta - cen - do.

7-32  
mor - rò, mor - rò dun - que ta - cen - do.

4-14  
mor - rò, mor - rò dun - que ta - cen - do.

3-7  
mor - rò, mor - rò dun - que ta - cen - do.

3-4  
mor - rò dun - que ta - cen - do.

4-11  
mor - rò, mor - rò dun - que ta - cen - do.

4-6  
Deh, per pie - ta - de al - me - - no,

4-11  
Deh, per pie - ta - de al - me - - no, Dol -

(la seconda volta)  
4-Z29  
Deh, per pie - ta - - de al - me - no,

(la seconda volta)  
4-2  
Deh, per pie - ta - - de al - me - no,

3-6  
Deh, per pie - ta de al - me - - no,

4-22 4-10  
Dol - ce del cor te - so - ro, te - so -

4-11  
- ce del cor te - so - - ro, dol - ce del cor te - so -

5-23 6-33  
Dol - ce del cor te - so - ro, dol - ce del cor te - so -

6-32 6-Z40  
Dol - ce del cor te - so - - ro, dol - ce del cor te -

4-23  
Dol - ce del cor te -



31

ro, Po - tes - si dir - ti Po - tes - si dir - ti pria\_

ro Po - tes - si dir - ti Po - tes - si dir - ti

ro, te - so - ro, Po - tes - si dir - ti Po - tes - si dir - ti

so - ro, Po - tes - si dir - ti Po - tes - si dir - ti pria\_

so - ro, Po - tes - si dir - ti Po - tes - si dir - ti

34

ch'io mo - - ra

pria ch'io mo - ra pria ch'io mo - - ra

pria ch'io mo - ra pria ch'io mo - ra

ch'io mo - - ra pria ch'io mo - ra

pria ch'io mo - - ra



**Appendix III Table 1**  
Sets in 'Mercè grido piangendo'

<b>Bars 1-3 'Mercè grido piangendo'</b>		
C	3-9	[0,2,7]
Q	3-1	[0,1,2]
A	4-1	[0,1,2,3]
T	4-2	[0,1,2,4]
B	5-24	[0,1,3,5,7]

<b>Bars 4-6 'Ma chi m'ascolta?'</b>		
C	3-4	[0,1,5]
Q	3-11	[0,3,7]
A	3-9	[0,2,7]
T	3-7	[0,2,5]
B		[0,5]

<b>Bars 7-8 'Ahi lasso'</b>		
C	3-3	[0,1,4]
Q	3-2	[0,1,3]
A	3-4	[0,1,5]
T	3-7	[0,2,5]
B	3-2	[0,1,3]

<b>Bars 8-11 'io vengo meno'</b>		
C	5-27	[0,1,3,5,8]
Q	5-20	[0,1,3,7,8]
A	5-23	[0,2,3,5,7]
T	5-27	[0,1,3,5,8]
B	5-20	[0,1,3,7,8]

<b>Bars 10-11 'io vengo meno'</b>		
C		
Q	4-11	[0,1,3,5]
A	5-27	[0,1,3,5,8]
T	4-19	[0,1,4,8]
B		

<b>Bars 12-17 'Morrò dunque tacendo'</b>		
C	6-Z46	[0,1,2,4,6,9]
Q	7-32	[0,1,3,4,6,8,9]
A	7-32	[0,1,3,4,6,8,9]
T	3-4	[0,1,5]
B	4-11	[0,1,3,5]

<b>Bars 18-19 'Deh, per pietade almeno'</b>		
C	4-6	[0,1,2,7]
Q	3-7	[0,2,5]
A	4-Z29	[0,1,3,7]
T	4-2	[0,1,2,4]
B		

<b>Bars 19-22 'Dolce del cor tesoro'</b>		
C	4-22	[0,2,4,7]
Q	4-11	[0,1,3,5]
A	5-23	[0,2,3,5,7]
T	6-32	[0,2,4,5,7,9]
B		

<b>Bars 22-24 'Dolce del cor tesoro'</b>		
C	4-10	[0,2,3,5]
Q	4-11	[0,1,3,5]
A	6-33	[0,1,3,5,7,9]
T	6-Z40	[0,1,2,3,5,8]
B	4-23	[0,2,5,7]

<b>Bars 24-25 'Potessi dirti'</b>		
C	3-2	[0,1,3]
Q		[0,3]
A	3-7	[0,2,5]
T	4-11	[0,1,3,5]
B		

<b>Bars 25-28 'Potessi dirti pria ch'io mora'</b>		
C	3-2	[0,1,3]
Q	4-3	[0,1,3,4]
A	5-25	[0,2,3,5,8]
T	7-27	[0,1,2,4,5,7,9]
B		

<b>Bars 28-29 'pria ch'io mora'</b>		
C		
Q	3-2	[0,1,3]
A	4-2	[0,1,2,4]
T	4-4	[0,1,2,5]
B	4-2	[0,1,2,4]

Appendix III Table 1  
Sets in 'Mercè grido piangendo'

Bars 30-33 'io moro!'		
C	4-1	[0,1,2,3]
Q	4-1	[0,1,2,3]
A	4-1	[0,1,2,3]
T	6-1	[0,1,2,3,4,5]
B	6-1	[0,1,2,3,4,5]

**Appendix III Table 2**  
**Modal and Chromatic Sets in 'Mercè grido piangendo'**

Modal Underlay															
Location	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	Cadence
Bars 1-3 'Mercè grido piangendo'	3-1	0	1	2										Hybrid	Phrygian E
	4-1	0	1	2	3									Hybrid	
	3-9		0		2					7				Modal	
	5-24	7					0	1		3		5		Modal	
	4-2	1	2		4								0	Hybrid	
Bars 4-6 'Ma chi m'ascolta?'	3-4	0	1				5							Modal	
	[0,5]	0					5							Modal	
	3-11				0			3				7		Modal	
	3-9				0		2					7		Modal	
	3-7				0		2			5				Modal	
Bars 7-8 'Ahi lasso'	3-2	0	1		3									Modal	
	3-4	0	1				5							Modal	
	3-3	1			4							0		Modal +In	
	3-7				0		2			5				Modal	
Bars 8-11 'io vengo meno'	5-27	0	1		3		5			8				Modal	Phrygian B
	4-11	0	1		3		5							Modal	
	4-19			0	1			4				8		Modal +r3	
	5-23				0		2	3		5		7		Modal	
	5-20	7	8				0	1		3				Modal	
Bars 12-17 'Morrò dunque tacendo'	3-4	0	1				5							Modal	E then A
	4-11	0	1		3		5							Modal	
	7-32			0	1		3	4		6		8	9	Unclassified	
	4-19			0	1			4				8		Modal +r3	
	6-Z46	1	2		4		6			9			0	Unclassified	
Bars 18-19 'Deh, per pietade almeno'	4-6		0	1	2					7				Modal +pcn	G
	4-2		0	1	2		4							Modal +pcn	
	3-7		0		2			5						Modal	
	4-Z29	7					0	1		3				Modal	
Bars 19-24 'Dolce del cor tesoro'	6-Z40	0	1	2	3		5			8				Hybrid	D
	4-11	0	1		3		5							Modal	
	6-32		0		2		4	5		7		9		Modal	
	4-22		0		2		4			7				Modal	
	5-23				0		2	3		5		7		Modal	
	4-23				0		2			5		7		Modal	
	4-10				0		2	3		5				Modal	
	6-33	7		9			0	1		3		5		Modal +r3	

**Appendix III Table 2**  
**Modal and Chromatic Sets in 'Mercè grido piangendo'**

Location	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	Cadence
Bars 24-26 'Potessi dirti'*	4-11	0	1		3		5							Modal	
	3-2	0	1		3									Modal	
	[0,3]	0			3									Modal	
	3-7				0		2			5				Modal	
Bars 26-29 'pria ch'io mora'*	3-2	0	1		3									Modal	G# (28) C# (29)
	4-3	0	1		3	4								Unclassified	
	4-4		0	1	2			5						Hybrid	
	4-2	1	2		4								0	Hybrid	
Bars 30-33 'io moro!'	6-1	0	1	2	3	4	5							Hybrid	E
	4-1	0	1	2	3									Hybrid	

Chromatic Underlay															
Type	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	
Hybrid	6-1	0	1	2	3	4	5	6							4-4 superset
	3-1	0	1	2											
	6-Z40	0	1	2	3		5			8					4-4 superset
	4-4	0	1	2			5								4-4 superset
	4-2	0	1	2		4									
	4-1	0	1	2	3										
Other	7-32	0	1		3	4		6		8	9				
	6-Z46	0	1	2		4		6			9				
	4-3	0	1		3	4									

## Appendix III Example 2

### Example of 'Se la mia morte brami'

Transcribed from: Carlo Gesualdo, *Partitura delli sei libri de' madrigali a cinque voci*,  
ed. Simone Molinaro (Genoa: Giuseppe Pavoni, 1613). (See Introduction.)

6-Z40

Cantus Se la mia mor - te bra - mi,

6-Z40

Quintus Se la mia mor - te bra - mi, \_\_\_\_\_

Altus

6-14

Tenor Se la mia mor -

6-Z40

Bassus Se la

4

7-35

Cru - del, cru - del, lie - to ne mo - ro.

6-Z25

Cru - del, cru - del, lie - to ne mo - ro.

6-31

Cru - - del, cru - del, lie - to ne mo - ro.

5-20

- te bra - mi, \_\_\_\_\_ Cru - del, lie - to ne mo - - ro.

mia mor - te bra - mi, Cru - del,

7

6-Z40

Se la mia mor -

6-Z40 6-Z10

Se la mia mor - te bra - mi, se la mia mor -

6-Z38 3-7

Se la mia mor - te bra - mi, Cru -

5-Z37

Se la mia mor - te bra - mi, Cru -

4-26

Se la mia

10

4-19

- te bra - mi, Cru - del, cru - del,

3-2

- te bra - mi, Cru - del, cru - del,

5-11

del, cru - del, lie - to ne mp - ro, cru - del,

6-Z26

del, lie - to ne mo - ro, cru - del, cru - del,

4-3

mor - - te bra - mi, Cru - del,



13

4-13

lie - to ne mo - ro

5-Z12

lie - to ne mo - ro

5-23

4-1

lie - to ne mo - ro E do - po mor - te an -

5-23

3-6

lie - to ne mo - ro E do - po mor - te an

5-20

4-22

lie - to ne mo - ro E do - po mor - te an -

16

4-1

E do - po mor - te an - cor te

7-23

E do - po mor - te cor te so - lo a - do - ro, te so -

5-2

cor, e do - po mor - te an - cor te so - lo a - do - ro,

4-14

cor te so - lo a - do - ro, te so -

3-11

3-11

cor te so - lo a - do - ro, te so - lo a -

19

4-14

4-3

so - lo a - do - ro. Ma se vuoi ch'io non t'a - mi,

5-21

4-10

lo a - do - ro, a - do - ro. Ma se vuoi ch'io non t'a - mi,

3-4

3-7

te so - lo a - do - ro. Ma se vuoi ch'io non t'a - mi,

3-9

3-7

lo a - do - ro, a - do - ro. ch'io non t'a - mi,

do - - - ro. Ma se vuoi ch'io non t'a - mi, ch'io -

22

4-3

ch'io non t'a - mi, Ahi, che a pen-sar - lo so - lo,

3-2

ch'io non t'a - mi, Ahi, che a pen-sar - lo so - lo,

4-14

ch'io non t'a - mi, Ahi, che a pen-sar - lo so - lo,

5-Z36

ch'io non t'a - mi, Ahi, che a pen-sar - lo so - lo,

4-22

non t'a - mi, Ahi, che a pen-sar - lo so - lo Il

25 <sup>4-1</sup> <sup>5-27</sup>

Il duol m'an - ci - de e l'al-ma

<sup>3-2</sup> <sup>4-1</sup>

Il duol m'an - ci - de il duol m'an - ci - de

<sup>4-2</sup> <sup>4-10</sup>

Il duol m'an - ci - de, il duol m'an - ci - de e

<sup>4-2</sup>

Il duol m'an - ci - de e

<sup>4-13</sup> <sup>4-13</sup>

duol m'an - ci - de, il duol m'an - ci - de

29 <sup>4-14</sup> <sup>5-23</sup>

fug - ge, e l'al-ma fug - ge a vo - - lo,

<sup>4-14</sup> <sup>5-23</sup>

e l'al-ma fug - - ge a vo -

<sup>4-26</sup> <sup>6-33</sup>

l'al-ma fug - ge, e l'al-ma fug - ge a vo - -

<sup>5-27</sup>

l'al-ma fug - ge, e l'al-ma fug - ge

<sup>3-11</sup>

e l'al-ma fug - ge

32

6-33

a vo - - - lo, e l'al-ma fug - ge,

4-1

- - lo, a vo - - - lo, e

6-33

5-35

- - lo, a vo - - - lo, e l'al-ma fug -

5-23

8-22

a vo - - - lo, a vo -

6-32

5-35

a vo - - - lo, a vo -

35

5-35

e l'al-ma fug - ge a vo - - - lo.

5-Z17

l'al - ma fug - ge a vo - - - lo.

ge a vo - - - lo.

- - lo, a vo - - - lo.

- - - - - lo.

**Appendix III Table 3**  
Sets in 'Se la mia morte brami'

<b>Bars 1-3</b>		
<b>'Se la mia morte brami'</b>		
C	6-Z40	[0,1,2,3,5,8]
Q	6-Z40	[0,1,2,3,5,8]
A		
T		
B		

<b>Bars 3-5</b>		
<b>'Se la mia morte brami'</b>		
C		
Q		
A		
T	6-14	[0,1,3,4,5,8]
B	6-Z40	[0,1,2,3,5,8]

<b>Bars 4-6</b>		
<b>'Crudel lieto ne moro'</b>		
C	7-35	[0,1,3,5,6,8,10]
Q	6-Z25	[0,1,3,5,6,8]
A	6-31	[0,1,3,5,8,9]
T	5-20	[0,1,3,7,8]
B		

<b>Bars 7-9</b>		
<b>'Se la mia morte brami'</b>		
C		
Q	6-Z40	[0,1,2,3,5,8]
A	6-Z38	[0,1,2,3,7,8]
T	5-Z37	[0,3,4,5,8]
B		

<b>Bars 9-10</b>		
<b>'Se la mia morte brami, crudel'</b>		
C	6-Z40	[0,1,2,3,5,8]
Q	6-Z10	[0,1,3,4,5,7]
A	3-7	[0,2,5]
T		[0,4]
B	4-26	[0,3,5,8]

<b>Bars 10-12</b>		
<b>'Crudel, lieto ne moro'</b>		
C	4-19	[0,1,4,8]
Q	3-2	[0,1,3]
A	5-23	[0,2,3,5,7]
T	6-Z26	[0,1,3,5,7,8]
B	4-3	[0,1,3,4]

<b>Bars 13-14</b>		
<b>'lieto ne moro'</b>		
C	4-13	[0,1,3,6]
Q	5-Z12	[0,1,3,5,6]
A	5-23	[0,2,3,5,7]
T	5-23	[0,2,3,5,7]
B	5-20	[0,1,3,7,8]

<b>Bars 14-16</b>		
<b>'E dopo morte ancor'</b>		
C		
Q		
A	4-1	[0,1,2,3]
T	3-6	[0,2,4]
B	4-22	[0,2,4,7]

<b>Bars 16-18</b>		
<b>'E dopo morte ancor te solo adoro'</b>		
C	4-1	[0,1,2,3]
Q	7-23	[0,2,3,4,5,7,9]
A	5-2	[0,1,2,3,5]
T	4-14	[0,2,3,7]
B	3-11	[0,3,7]

<b>Bars 18-19</b>		
<b>'te solo adoro'</b>		
C	4-14	[0,2,3,7]
Q	5-21	[0,1,4,5,8]
A	3-4	[0,1,5]
T	3-9	[0,2,7]
B	3-11	[0,3,7]

**Appendix III Table 3**  
Sets in 'Se la mia morte brami'

<b>Bars 20-22</b>		
<b>'Ma se vuoi ch'io non t'ami'</b>		
C	4-3	[0,1,3,4]
Q	4-10	[0,2,3,5]
A	3-7	[0,2,5]
T	3-7	[0,2,5]
B	3-7	[0,2,5]

<b>Bars 23-24</b>		
<b>'Ahi, che pensarlo solo'</b>		
C	4-3	[0,1,3,4]
Q	3-2	[0,1,3]
A	4-14	[0,2,3,7]
T	5-Z36	[0,1,2,4,7]
B	4-22	[0,2,4,7]

<b>Bars 25-26</b>		
<b>'Il duol m'ancide'</b>		
C	4-1	[0,1,2,3]
Q	4-10	[0,2,3,5]
A	4-2	[0,1,2,4]
T		
B	4-13	[0,1,3,6]

<b>Bars 27-28</b>		
<b>'Il duol m'ancide'</b>		
C		
Q	4-1	[0,1,2,3]
A	4-10	[0,2,3,5]
T	4-2	[0,1,2,4]
B	4-22	[0,2,4,7]

<b>Bars 28-30</b>		
<b>'e l'alma fugge'</b>		
C	5-27	[0,1,3,5,8]
Q	4-14	[0,2,3,7]
A	4-26	[0,3,5,8]
T	5-27	[0,1,3,5,8]
B	3-11	[0,3,7]

<b>Bars 30-33</b>		
<b>'a volo'</b>		
C	4-14	[0,2,3,7]
Q	5-23	[0,2,3,5,7]
A	6-33	[0,2,3,5,7,9]
T		
B		

<b>Bars 32-34</b>		
<b>'a volo e l'alma fugge'</b>		
C	7-23	[0,2,3,4,5,7,9]
Q	4-1	[0,1,2,3]
A	6-33	[0,2,3,5,7,9]
T	5-23	[0,2,3,5,7]
B	6-32	[0,2,4,5,7,9]

<b>Bars 34-37</b>		
<b>'e l'alma fugge a volo'</b>		
C	5-35	[0,2,4,7,9]
Q	5-Z17	[0,1,3,4,8]
A	5-35	[0,2,4,7,9]
T	8-22	[0,1,2,3,5,6,8,10]
B	5-35	[0,2,4,7,9]

**Appendix III Table 4**  
**Modal and Chromatic Sets in 'Se la mia morte brami'**

Modal Underlay															
Location	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	Cadence
Bars 1-5 'Se la mia morte brami'	6-Z40	0	1	2	3		5			8				Hybrid	
	6-14	0	1	2		4	5			8				Chromatic	
Bars 4-6 'Crudel lieto ne moro'	7-35	0	1		3		5	6		8		10		Modal	A
	6-Z25	0	1		3		5	6		8				Modal	
	6-31	0	1		3		5			8	9			Modal +r3	
	5-20	7	8				0	1		3				Modal	
Bars 7-10 'Se la mia morte brami, crudel'	6-Z40	0	1	2	3		5			8				Hybrid	A (9) C (10)
	5-Z37	0			3	4	5			8				Hybrid	
	4-26	0			3		5			8				Modal	
	3-7				0		2			5				Modal	
	6-Z38	7	8				0	1	2	3				Hybrid	
Bars 10-14 'Crudel, lieto ne moro'	5-Z12	0	1		3		5	6						Modal	A (12) Phrygian D (14)
	4-19	0	1			4				8				Modal +r3	
	4-13	0	1		3			6						Modal	
	4-3	0	1		3	4								Modal +r3	
	3-2	0	1		3									Modal	
	5-23				0		2	3		5		7		Modal	
	6-Z26	7	8				0	1		3		5		Modal	
5-20	7	8				0	1		3				Modal		
Bars 14-19 'E dopo morte ancor te solo adoro'	5-21	0	1			4	5			8				Modal +r3	
	5-2	0	1	2	3		5							Hybrid	
	4-1	0	1	2	3									Hybrid	
	3-4	0	1				5							Modal	
	4-22		0		2		4			7				Modal	
	3-6		0		2		4							Modal	
	7-23	9			0		2	3	4	5		7		Hybrid	
	4-14				0		2	3				7		Modal	
	3-11				0			3				7		Modal	
3-9				0		2					7		Modal		
Bars 20-22 'Ma se vuoi ch'io non t'ami'	4-3	0	1		3	4								Modal + hc	
	4-10				0		2	3		5				Modal	
	3-7				0		2			5				Modal	

**Appendix III Table 4**  
**Modal and Chromatic Sets in 'Se la mia morte brami'**

Location	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	Cadence
Bars 23-24 'Ahi, che pensarlo solo'	4-3	0	1		3	4								Modal +r3	Phrygian E
	3-2	0	1		3									Modal	
	5-Z36		0	1	2		4			7				Modal +r3	
	4-22		0		2		4			7				Modal	
	4-14				0		2	3					7	Modal	
Bars 25-28 'Il duol m'ancide'	4-13	0	1		3			6						Modal	E (26) A (28)
	4-1	0	1	2	3									Hybrid	
	4-22		0		2		4			7				Modal	
	4-10				0		2	3		5				Modal	
	4-2					0	1	2		4				Hybrid	
Bars 28-37 'e l'alma fugge a volo'	8-22	0	1	2	3		5	6		8		10		Modal +r3	C (33) G (37)
	5-27	0	1		3		5			8				Modal	
	5-Z17	0	1		3	4				8				Modal +r3	
	4-26	0			3		5			8				Modal	
	4-1	0	1	2	3									Modal +r3	
	5-35		0		2		4			7				Modal	
	6-32	9			0		2	3		5		7		Modal	
	5-23				0		2	3		5		7		Modal	
	4-14				0		2	3				7		Modal	
	3-11				0			3				7		Modal	
6-33	7	9				0	1		3		5		Modal +r3		

Chromatic Underlay															
Type	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	
Chromatic	6-14	0	1	2		4	5			8				4-4 & 4-7 ss	
Hybrid	6-Z40	0	1	2	3		5			8				4-4 Superset	
	6-Z38	0	1	2	3				7	8					
	5-2	0	1	2	3		5							4-4 Superset	
	4-2	0	1	2		4									
	4-1	0	1	2	3										
	5-Z37	3	4	5			8				0				4-4 Superset
	7-23	2	3	4	5		7		9			0			4-4 Superset



# Appendix III Example 3

## Score of 'Moro lasso al mio duolo'

Transcribed from: Carlo Gesualdo, *Partitura delli sei libri de'madrigali a cinque voci*,  
ed. Simone Molinaro (Genoa: Giuseppe Pavoni, 1613). (See Introduction.)

The first system of the score consists of five staves. The top staff is for the Cantus part, which begins with a whole rest followed by a quarter rest and then a quarter note E. The other four staves (Quintus, Altus, Tenor, Bassus) are in a lower register and play a melodic line starting with a half note Mo, followed by quarter notes ro, las, so, and a half note al, then a quarter note mio, a half note duo, and a quarter note lo. The lyrics are: "E chi mi Mo - ro las - so, al mio duo - lo E".

The second system continues the vocal parts. The Cantus part has a melodic line with lyrics: "può dar vi - - ta, e chi mi può dar vi -". The other four staves (Quintus, Altus, Tenor, Bassus) have a more active melodic line with lyrics: "chi mi può dar vi - - ta, e chi mi può dar vi - - ta, e". The lyrics for the lower parts are: "chi mi può dar vi - - ta, e chi mi può dar vi - - ta, e".

8

3-10

3-4

5-23

3-4

5-23

3-2

3-10

- ta, Ahi, che m'an

dar vi - - - ta, Ahi, che m'an

chi mi puo dar vi - - ta, Ahi, che m'an-ci -

chi mi può dar vi - - ta, Ahi, che m'an

può dar vi - - ta Ahi, che m'an-ci -

12

4-16

4-16

4-20

4-20

3-11

3-11

[0,2]

[0,2]

[0,3]

[0,3]

ci - de e non vuol dar-mi a-i - ta, e non vuol dar-mi a-i - ta!

ci - de e non vuol dar-mi a-i - ta, e non vuol dar-mi a-i - ta!

- de e non vuol dar - mi a - i - ta, e non vuol dar - mi a - i - ta!

ci - de e non vuol dar - mi a-i - ta e non vuol dar - mi a-i - ta!

de e non vuol dar - mi a-i - ta, e non vuol dar - mi a-i - ta!

16

Mo - ro las - so al mio duo - lo, E chi mi  
 Mo - ro las - so al mio duo - lo, E chi mi  
 Mo - ro las - so al mio duo - lo E chi mi può dar  
 Mo - ro, las - so al mio duo - lo E chi mi può  
 E chi mi può dar

20

può dar vi - - - ta, e chi mi può dar vi -  
 può dar vi - - - ta e chi mi può dar vi -  
 vi - - - ta, e chi mi può dar vi - -  
 dar vi - - - ta, e chi mi può dar vi -  
 vi - - ta, e chi mi può dar vi - -

24

- ta, Ahi, che m'an - ci - de e non vuol

- ta Ahi, che m'an - ci - de e non vuol

- ta, Ahi, che m'an - ci - de e non vuol

- - ta, Ahi, che m'an - ci - de e non vuol

- ta, Ahi che m'an - ci - de e non vuol

27

dar - mi a - i - ta, e non vuol dar - mi a - i - ta!

dar - mi a - i - ta, e non vuol dar - mi a - i - ta! O

dar - mi a - i - ta, e non vuol dar - mi a - i - ta! O

dar - mi a - i - ta, e non vuol dar - mi a - i - ta!

dar - mi a - i - ta, e non vuol dar - mi a - i - ta! O do - lo -

30

O do-lo-ro - sa sor - te,  
 do-lo-ro - sa sor - te, o do-lo-ro - sa sor - te,  
 do-lo-ro - sa sor - te, o do-lo-ro - sa sor - te,  
 O do-lo-ro - sa sor - te, o do-lo-ro - sa sor - te,  
 ro - sa sor - te,

34

Chi dar vi - ta mi può, ahi, mi dà mor - te,  
 Chi dar vi - ta mi può, ahi, mi dà mor - te, ahi,  
 Chi dar vi - ta mi può ahi, mi dà mor - te,  
 Chi dar vi - ta mi può, ahi, mi dà mor - te, ahi,  
 Chi dar vi - ta mi può, ahi, mi dà mor - te, ahi,

38

ahi, mi dà mor - -

mi dà mor - te, ahi, mi dà

ahi, mi dà mor - te, ahi,

mi dà mor - - te, ahi,

mi dà mor - - te,

40

te, ahi, ahi, mi dà mor - te!

mor - te, ahi, mi dà mort - - - te!

mi dà mor - te, ahi, mi dà mor - - - te!

mi dà mor - te, ahi, mi dà mor - te!

ahi, mi dà mor - - - te!

**Appendix III Table 5**  
**Sets in 'Moro lasso al mio duolo'**

<b>Bars 1-3 'Moro lasso, al mio duolo'</b>		
C		
Q	6-5	[0,1,2,3,6,7]
A	5-2	[0,1,2,3,5]
T	6-8	[0,2,3,4,5,7]
B	6-Z46	[0,1,2,4,6,9]

<b>Bars 3-5 'E chi mi può dar vita'</b>		
C	5-27	[0,1,3,5,8]
Q	5-23	[0,2,3,5,7]
A		
T		
B		

<b>Bars 5-8 'e chi mi può dar vita,'</b>		
C	6-Z25	[0,1,3,5,6,8]
Q		
A	5-23	[0,2,3,5,7]
T	5-27	[0,1,3,5,8]
B		

<b>Bars 7-10 'e chi mi può dar vita,'</b>		
C		
Q		
A	5-23	[0,2,3,5,7]
T	5-23	[0,2,3,5,7]
B	5-27	[0,1,3,5,8]

<b>Bars 10-12 'Ahi, che m'ancide'</b>		
C	3-10	[0,3,6]
Q	3-4	[0,1,5]
A	3-4	[0,1,5]
T	3-2	[0,1,3]
B	3-10	[0,3,6]

<b>Bars 12-13 'e non vuol darmi aita,'</b>		
C	4-16	[0,1,5,7]
Q	4-20	[0,1,5,8]
A	3-11	[0,3,7]
T		[0,2]
B		[0,3]

<b>Bars 14-15 'e non vuol darmi aita!'</b>		
C	4-16	[0,1,5,7]
Q	4-20	[0,1,5,8]
A	3-11	[0,3,7]
T		[0,2]
B		[0,3]

<b>Bars 16-18 'Moro lasso al mio duolo'</b>		
C	6-5	[0,1,2,3,6,7]
Q	4-11	[0,1,3,5]
A	6-8	[0,2,3,4,5,7]
T	5-Z38	[0,1,2,5,8]
B		

<b>Bars 18-22 'E chi mi può dar vita'</b>		
C	4-11	[0,1,3,5]
Q	5-23	[0,2,3,5,7]
A	6-32	[0,2,4,5,7,9]
T	5-24	[0,1,3,5,7]
B	5-25	[0,2,3,5,8]

<b>Bars 21-24 'E chi mi può dar vita'</b>		
C	6-Z26	[0,1,3,5,7,8]
Q	6-32	[0,2,3,5,7,9]
A	5-27	[0,1,3,5,8]
T	5-24	[0,1,3,5,7]
B	5-27	[0,1,3,5,8]

<b>Bars 24-26 'Ahi, che m'ancide'</b>		
C	3-10	[0,3,6]
Q	3-4	[0,1,5]
A	3-4	[0,1,5]
T	3-2	[0,1,3]
B	3-10	[0,3,6]

<b>Bars 26-27 'e non vuol darmi aita,'</b>		
C	4-12	[0,2,3,6]
Q	3-11	[0,3,7]
A	4-26	[0,3,5,8]
T	4-20	[0,1,5,8]
B		[0,3]

**Appendix III Table 5**  
**Sets in 'Moro lasso al mio duolo'**

<b>Bars 27-28 'e non vuol darmi aita!'</b>		
C	4-12	[0,2,3,6]
Q	3-11	[0,3,7]
A	4-26	[0,3,5,8]
T	4-20	[0,1,5,8]
B		[0,3]

<b>Bars 29-31 'O dolorosa sorte,'</b>		
C		
Q	5-2	[0,1,2,3,5]
A	5-2	[0,1,2,3,5]
T	5-2	[0,1,2,3,5]
B	4-11	[0,1,3,5]

<b>Bars 31-33 'O dolorosa sorte,'</b>		
C	5-2	[0,1,2,3,5]
Q	5-2	[0,1,2,3,5]
A	5-2	[0,1,2,3,5]
T	4-3	[0,1,3,4]
B		

<b>Bars 34-36 'Chi dar vita mi può'</b>		
C	5-27	[0,1,3,5,8]
Q	3-2	[0,1,3]
A	4-26	[0,3,5,8]
T	3-9	[0,2,7]
B	3-4	[0,1,5]

<b>Bars 35-37 'ahi, mi dà morte,'</b>		
C	4-1	[0,1,2,3]
Q	4-2	[0,1,2,4]
A		
T	4-22	[0,2,4,7]
B		

<b>Bars 36-39 'ahi, mi dà morte,'</b>		
C		
Q	4-2	[0,1,2,4]
A	4-1	[0,1,2,3]
T	3-7	[0,2,5]
B	4-16	[0,1,5,7]

<b>Bars 38-41 'ahi, mi dà morte,'</b>		
C	3-6	[0,2,4]
Q	3-2	[0,1,3]
A	4-20	[0,1,5,8]
T	4-Z15	[0,1,4,6]
B		

<b>Bars 40-42 'ahi, mi dà morte!'</b>		
C	5-8	[0,2,3,4,6]
Q	4-2	[0,1,2,4]
A		[0,4]
T	3-2	[0,1,3]
B	4-9	[0,1,6,7]



**Appendix III Table 6**  
**Modal and Chromatic Sets in 'Moro lasso al mio duolo'**

Modal Underlay															
Location	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	Cadence
Bars 1-3 'Moro lasso al mio duolo'	5-2	0	1	2	3		5							Hybrid	A
	6-8	2	3	4	5		7				0			Hybrid	
	6-5	1	2	3			6	7				0		Hybrid	
	6-Z46	1	2		4		6			9			0	Hybrid	
Bars 3-10 'e chi mi può dar vita,'	6-Z25	0	1		3		5	6		8				Modal	
	5-27	0	1		3		5			8				Modal	
	5-23				0		2	3		5		7		Modal	
Bars 10-12 'Ahi, che m'ancide'	3-10	0			3			6						Modal	
	3-4	0	1				5							Modal	
	3-2	0	1		3									Modal	
Bars 12-15 'e non vuol darmi aita!'	4-20	0	1				5			8				Modal	
	[0,3]	0			3									Modal	
	[0,2]		0		2									Modal	
	3-11				0			3				7		Modal	
	4-16		7				0	1				5		Modal	
Bars 16-18 'Moro lasso al mio duolo'	6-5	0	1	2	3			6	7					Chromatic	D
	5-Z38	0	1	2			5			8				Hybrid	
	4-11	0	1		3		5							Modal	
	6-8	2	3	4	5		7				0			Hybrid	
Bars 18-24 'E chi mi può dar vita'	5-27	0	1		3		5			8				Modal	
	4-11	0	1		3		5							Modal	
	6-32	9			0		2	3		5		7		Modal	
	5-23				0		2	3		5		7		Modal	
	6-Z26	7	8				0	1		3		5		Modal	
	5-24	7					0	1		3		5		Modal	
	5-25	2	3		5			8				0		Modal	
Bars 24-26 'Ahi, che m'ancide'	3-10	0			3			6						Modal	
	3-4	0	1				5							Modal	
	3-2	0	1		3									Modal	
Bars 26-28 'e non vuol darmi aita,'	4-26	0			3		5			8				Modal	
	4-20	0	1				5			8				Modal	
	[0,3]	0			3									Modal	
	4-12				0		2	3			6			Modal + alt.	
	3-11				0			3				7		Modal	

**Appendix III Table 6**  
**Modal and Chromatic Sets in 'Moro lasso al mio duolo'**

Location	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	Cadence
Bars 29-33 'O dolorosa sorte,'	5-2	0	1	2	3		5							Hybrid	Phrygian E (31) Phrygian B (33)
	4-3	0	1		3	4								Modal + LT	
	4-11	0	1		3		5							Modal	
Bars 34-36 'Chi dar vita mi può'	5-27	0	1		3		5			8				Modal	
	4-26	0			3		5			8				Modal	
	3-2	0	1		3									Modal	
	3-4	0	1				5							Modal	
	3-9				0		2						7	Modal	
Bars 36-42 'ahi, mi dà morte!'	5-8	0		2	3	4		6						Chromatic	A
	4-20	0	1				5			8				Modal	
	4-9	0	1					6	7					Unclassified	
	4-1	0	1	2	3									Chromatic	
	3-2	0	1		3									Modal	
	4-22		0		2		4			7				Modal	
	3-7		0		2			5						Modal	
	4-2					0	1	2		4				Chromatic	
	4-16	7					0	1				5		Modal	
	3-6	4								0		2		Modal	
4-Z15	1			4		6						0	Modal + LT		

Chromatic Underlay															
Type	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	
Chromatic	4-2	0	1	2		4									
	4-1	0	1	2	3										
	5-8	2	3	4		6						0			
Hybrid	5-Z38	0	1	2			5			8				4-4 Superset	
	5-2	0	1	2	3		5							4-4 Superset	
	6-8	2	3	4	5		7					0		4-4 Superset	
	6-Z46	1	2		4		6			9		0			
	6-5	1	2	3			6	7				0		4-4 Superset	
Other	4-Z15	0	1			4		6							
	4-9	0	1					6	7						
	4-3	0	1		3	4									

# Appendix III Example 4

## Score of 'Tribulationem et dolorem inveni'

Transcribed from: Venosa, Gesualdo di. *Sacrae Cantiones: Erstes Buch.*  
 Edited by Glenn Watkins. Leipzig: Deutscher Verlag für Musik, 1990.

Cantus  
Tri - bu - la - ti - o - nem,

Quintus  
Tri - bu - la - ti - o - nem et do - lo -

Altus  
Tri - bu - la - ti - o - nem et do - lo - rem, et do - lo -

Tenor

Bassus  
Tri - bu - la - ti -

7  
tri - bu - la - ti - o - nem et do - lo -

rem, et do - lo - rem in - ve -

rem in - ve - ni,

Tri - bu - la - ti - o - nem et do - lo -

o - nem et do - lo - rem, tri -

12 6-32

rem in - ve - ni, et do -  
 ni, et do - lo - - - - - rem in - ve -  
 tri - bu - la - ti - o - - - - - nem et do - lo -  
 rem, et do - lo - - - - - rem, et do - lo - - - - -  
 - bu - la - ti - o - - - - - nem et do - lo - - - - - rem in - ve -

17

lo - rem in ve - - - - - ni et no - men Do - mi - ni,  
 - ni, et do - lo - - - - - rem in -  
 rem, et do - lo - - - - - rem in - ve - ni et no - men  
 - rem in - ve - ni et no - men  
 ni, in - ve - ni et no - men Do -

22

7-35

et no-men Do - mi - ni in - vo - ca - vi,

7-14

8

ve - ni et no-men Do - mi - ni in - vo -

8-23

6-Z25

8

Do - mi - ni in - vo - ca -

6-32

4-10

8

Do - mi - ni in - vo - ca - vi, in - vo - ca -

6-Z25

4-26

ni, et no - men Do-mi - ni

27

3-2

4-23

in - vo - ca - vi: o Do - mi - ne, o

3-7

5-23

8

ca - vi, in - vo - ca - vi: o Do - mi - ne,

4-23

4-6

8

- vi, in - vo - ca - vi: o Do - mi - ne, o

3-11

4-1

8

- vi, in - vo - ca - vi: o Do - mi - ne, o

7-23

4-23

in - vo - ca - vi: o Do - mi - ne,

33

4-13

Do - mi - ne li - be - ra a - ni - mam me -

5-23

o Do - mi - ne li - be - ra a - - ni - mam

4-6

5-27

Do - mi - ne li - be - ra a - ni - mam

4-1

6-9

Do - - mi - ne li - be - ra a -

4-23

5-27

o Do - mi - ne li -

37

3-2

am, li - be - ra a - ni - mam me -

4-4

me - am, li - be - ra a - ni - mam me -

3-2

me - am, li - be - ra a - ni - mam me -

ni - mam me - - - - - am, a - ni - mam

be - ra a - - ni - mam me - - - - - am;

40

3-2 4-3

am; mi - se - ri - cors, mi - se - ri - cors

4-4 3-4

am; mi - se - ri - cors, mi - se - ri - cors

3-2 4-19 4-11

am; mi - se - ri - cors, mi - se - ri - cors Do - mi - nus

4-4

me - am; mi - se - ri - cors, mi - se - ri - cors

4-19 4-11

mi - se - ri - cors, mi - se - ri - cors Do - mi -

45

5-24 6-32

Do - mi - nus et ju - - stus et De - us no -

6-9 6-32

Do - mi - nus et ju - - stus et De -

4-11

et ju - stus, ju - -

5-23 6-9

Do - mi - nus et ju - stus, Do - mi - nus, Do -

6-32

nus et ju - stus et De - us no - - - ster,

50 6-32

ster mi - se - re - tur

6-32 4-10

us no - ster mi - se -

4-11 5-35

stus et De - us, et De - us no -

6-9

- mi-nus et ju - stus et De - us no - - -

4-11 7-11

Do - mi-nus et ju - stus et De - us

54 5-24

mi - se - re - tur, mi - se - re - - - -

4-10

re - - tur, et De - us no -

4-23

ster mi - se - re -

5-2 7-19

ster mi - se - re - tur, et

no - - - ster mi - se - re - - - tur,



58 5-24 6-14

tur, et De - us

4-10 3-3

- - - - ster mi - se - - re -

4-23 6-Z24

tur, mi - - se - re - - - -

7-19

De - us no - - - - ster mi - se - re -

3-2 5-Z17

mi - se - re - tur, mi -

61

nos - ter mi - - - - se - re - tur.

tur.

tur.

3-2

- tur, mi - se - - - - re - tur.

se - re - - - - - - - - tur.

**Appendix III Table 7**  
**Sets in 'Tribulationem et dolorem'**

<b>Bars 1-8</b> <b>'Tribulationem et dolorem'</b>		
C		[0,3]
Q	4-1	[0,1,2,3]
A	5-11	[0,2,3,4,7]
T		
B		

<b>Bars 5-13</b> <b>'Tribulationem et dolorem inveni'</b>		
C	5-3	[0,1,2,4,5]
Q	5-23	[0,2,3,5,7]
A	6-33	[0,2,3,5,7,9]
T	3-2	[0,1,3]
B	6-Z47	[0,1,2,4,7,9]

<b>Bars 11-17</b> <b>'Tribulationem et dolorem inveni'</b>		
C		[0,7]
Q	4-10	[0,2,3,5]
A	6-33	[0,2,3,5,7,9]
T	4-11	[0,1,3,5]
B	7-Z36	[0,1,2,3,5,6,8]

<b>Bars 16-22</b> <b>'Tribulationem et dolorem inveni et</b>		
C	6-32	[0,2,4,5,7,9,11]
Q	5-2	[0,1,2,3,5]
A	3-2	[0,1,3]
T	7-27	[0,1,2,4,5,7,9]
B	6-Z25	[0,1,3,5,6,8]

<b>Bars 19-26</b> <b>'inveni et nomen Domini invocavi'</b>		
C	7-35	[0,1,3,5,6,8,10]
Q	7-14	[0,1,2,3,5,7,8]
A	8-23	[0,1,2,3,5,7,8,10]
T	6-32	[0,2,4,5,7,9]
B	4-26	[0,3,5,8]

<b>Bars 25-28</b> <b>'invocavi' cont.</b>		
C		
Q		
A	6-Z25	[0,1,3,5,6,8]
T	4-10	[0,2,3,5]
B		

<b>Bars 27-31</b> <b>'invocavi'</b>		
C	3-2	[0,1,3]
Q	3-7	[0,2,5]
A	4-23	[0,2,5,7]
T	3-11	[0,3,7]
B	7-23	[0,2,3,4,5,7,9]

<b>Bars 30-34</b> <b>'o Domine'</b>		
C	4-23	[0,2,5,7]
Q	3-6	[0,2,4]
A	4-6	[0,1,2,7]
T	4-1	[0,1,2,3]
B	4-23	[0,2,5,7]

<b>Bars 34-39</b> <b>'libera animam meam'</b>		
C	4-13	[0,1,3,6]
Q	4-23	[0,2,5,7]
A	5-27	[0,1,3,5,8]
T	6-9	[0,1,2,5,7]
B	5-27	[0,1,3,5,8]

<b>Bars 38-40</b> <b>'libera animam meam'</b>		
C	3-2	[0,1,3]
Q	4-4	[0,1,2,5]
A	3-2	[0,1,3]
T		[0,7]
B		

**Appendix III Table 7**  
**Sets in 'Tribulationem et dolorem'**

<b>Bars 40-44</b>		
<b>'misericors, misericors'</b>		
C	4-3	[0,1,3,4]
Q	3-4	[0,1,5]
A	4-19	[0,1,4,8]
T	4-4	[0,1,2,5]
B	4-19	[0,1,4,8]

<b>Bars 44-47</b>		
<b>'Dominus et justus'</b>		
C		
Q		
A	4-11	[0,1,3,5]
T		
B	4-11	[0,1,3,5]

<b>Bars 45-50</b>		
<b>'Dominus et justus et Deus noster'</b>		
C	5-24	[0,1,3,5,7]
Q	6-9	[0,1,2,3,5,7]
A	4-11	[0,1,3,5]
T	5-23	[0,2,3,5,7]
B	6-32	[0,2,4,5,7,9]

<b>Bars 48-55</b>		
<b>'et Deus noster miseretur'</b>		
C	6-32	[0,2,4,5,7,9]
Q	6-32	[0,2,4,5,7,9]
A	5-35	[0,2,4,7,9]
T	6-9	[0,1,2,3,5,7]
B	4-11	[0,1,3,5]

<b>Bars 53-58</b>		
<b>'et Deus noster miseretur'</b>		
C	5-24	[0,1,3,5,7]
Q	4-10	[0,2,3,5]
A	4-23	[0,2,5,7]
T	5-2	[0,1,2,3,5]
B	7-11	[0,1,3,4,5,6,8]

<b>Bars 57-63</b>		
<b>'et Deus noster miseretur'</b>		
C	6-14	[0,1,3,4,5,8]
Q	3-3	[0,1,4]
A	6-Z24	[0,1,3,4,6,8]
T	7-19	[0,1,2,3,4,6,7,9]
B	3-2	[0,1,3]

<b>Bars 61-63</b>		
<b>'et Deus noster miseretur'</b>		
C		
Q		
A		
T	3-2	[0,1,3]
B	5-Z17	[0,1,3,4,8]

**Appendix III Table 8**  
**Modal and Chromatic Sets in "Tribulationem et dolorem"**

Modal Underlay															
Location	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	Cadence
Bars 1-30 'Tribulationem et dolorem inveni et nomen Domini invocavi'	7-Z36	0	1	2	3		5	6		8				Hybrid	D (12) C (20) G (30)
	7-35	0	1		3		5	6		8		10		Modal	
	6-Z25	0	1		3		5	6		8				Modal	
	5-2	0	1	2	3		5							Hybrid	
	4-26	0			3		5			8				Modal	
	4-11	0	1		3		5							Modal	
	4-1	0	1	2	3									Hybrid	
	3-2	0	1		3									Modal	
	[0,3]	0			3									Modal	
	7-27		0	1	2		4	5		7		9		Modal +r3	
	6-Z47		0	1	2		4			7		9		Hybrid	
	6-32		0		2		4	5		7		9		Modal	
	5-11		0		2	3	4			7				Hybrid	
	5-3		0	1	2		4	5						Modal +In	
	[0,7]		0							7				Modal	
	7-23	9			0		2	3	4	5		7		Modal +r3	
	6-33	9			0		2	3		5		7		Modal	
	5-23				0		2	3		5		7		Modal	
	4-23				0		2			5		7		Modal	
	4-10				0		2	3		5				Modal	
3-11				0			3				7		Modal		
3-7				0		2			5				Modal		
8-23	2	3		5		7	8		10		0	1	Modal +hc		
7-14	2	3		5		7	8				0	1	Modal +Ica		
Bars 30-34 'o Domine'	4-1	0	1	2	3									Modal +r3	
	3-6		0		2		4							Modal	
	4-23				0		2		5		7			Modal	
	4-6				0	1	2					7		Modal +r3	
Bars 34-40 'libera animam meam'	5-27	0	1		3		5			8				Modal	D
	4-13	0	1		3			6						Modal	
	3-2	0	1		3									Modal	
	6-9		0	1	2			5		7				Modal +hc	
	4-4		0	1	2			5						Hybrid	
4-23				0		2			5		7		Modal		
Bars 40-44 'misericors'	4-19	0	1			4				8				Unclassified	
	4-3	0	1		3	4								Unclassified	
	3-4	0	1				5							Modal	
	4-4		0	1	2			5						Hybrid	

**Appendix III Table 8**  
**Modal and Chromatic Sets in "Tribulationem et dolorem"**

Location	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	Cadence
Bars 44-63 'Dominus et justus et Deus noster miseretur'	7-19	0	1	2	3	4		6		8				Modal +r3 +hc	G (48) G (51) D (54) F (56) Phrygian A (58) A (63)
	7-11	0	1		3	4	5	6		8				Modal +r3 +hc	
	6-Z24	0	1		3	4		6		8				Modal +r3	
	6-14	0	1		3	4	5			8				Modal +r3	
	6-9	0	1	2	3		5	7						Hybrid	
	5-Z17	0	1		3	4				8				Modal +r3	
	5-2	0	1	2	3		5							Modal +hc	
	4-11	0	1		3		5							Modal	
	3-3	0	1			4								Modal +r3	
	3-2	0	1		3									Modal	
	6-32		0		2		4	5		7		9		Modal	
	5-35		0		2		4			7		9		Modal	
	5-23				0		2	3		5		7		Modal	
	4-23				0		2			5		7		Modal	
	4-10				0		2	3		5				Modal	
5-24		7					0	1		3		5		Modal	

Chromatic Underlay															
Type	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	
Chromatic	4-2	0	1	2		4									
	4-1	0	1	2	3										
	5-8	2	3	4		6						0			
Hybrid	5-Z38	0	1	2			5			8					4-4 Superset
	5-2	0	1	2	3		5								4-4 Superset
	6-8	2	3	4	5		7					0			4-4 Superset
	6-Z46	1	2		4		6			9		0			
	6-5	1	2	3			6	7				0			4-4 Superset
Other	4-Z15	0	1			4		6							
	4-9	0	1					6	7						
	4-3	0	1		3	4									

# Appendix IV Example 1

## Score of "Io parto" e non più dissi'

Transcribed from: Carlo Gesualdo, *Partitura delli sei libri de' madrigali a cinque voci*, ed. Simone Molinaro (Genoa: Giuseppe Pavoni, 1613). (See Introduction.)

Cantus  
4-1  
Quintus  
4-4  
Altus  
3-2  
Tenor  
3-7  
Bassus

che il  
"Io par - to" e non più dis - - si,  
"Io par - to" e non più dis - - si,  
"Io par - to" e non più dis - si,  
"Io par - to" e non più dis - si,

4 5-2  
do - lo - re, che il do - lo - re  
3-2  
che il do - lo - re  
5-Z36  
che il do - lo - re che il do - lo - re  
3-6  
che il do - lo - re  
3-2  
che il do - lo - re

7 7-23  
 Pri-vò di vi - - ta il co - re.

6-1  
 Pri-vò di vi - ta co - - - re.

7-27  
 Pri-vò di vi - ta il co - - re.

7-23  
 Pri-vò di vi - - ta il co - - re.

5-27  
 Pri-vò di vi - - ta il co - re.

12 3-11 7-21  
 Al - lor, al - lor pro - rup - pe in pian - to,

3-11 5-3  
 Al - lor, al - lor pro - rup - pe in pian -

[0,3] 5-Z38  
 Al - lor, al - lor pro - rup - pe in pian - to, pro -

[0,4] 5-21  
 Al - lor, al - lor pro - rup -

[0]  
 Al - lor, al - lor pro -

15

pro-rup - pe in pian - to e dis - se Clo - ri Con in - ter -  
to e dis - se Clo - ri  
ru-pe in pian - to e dis - se Clo - ri Con in -  
pe in pian - to e dis - se Clo - ri Con in -  
rup - pe in pian - to e dis - se Clo - ri

18 5-10

rot - ti o - mèi, con in - ter - rot - ti o - mèi:  
Con in - ter - rot ti o - mèi, o -  
ter - rot - ti o - mèi, con in - ter - rot - ti o - mèi, o -  
ter - rot - ti o - mèi, con in - ter - rot - ti o -  
Con in - ter - rot - ti o mèi, o -



20

6-Z3

"Dun - que a i do - lo - ri Io re - sto.

mèi: 4-13 "Dun - que a i do - lo - ri Io re - sto. 6-1 a i do - lo - ri Io

mèi: 6-9 "Dun - que a i do - lo - ri Io re - sto. 3-7 a i do - lo - ri Io

mèi: 4-1 a i do - lo - ri

mèi: 5-31 "Dun - que a i do - lo - ri Io re - sto, 5-34 a i do - lo - ri Io

23

[0,5]

Ah, non fia ma - i

re - sto. 4-11 Ah, non fia ma - i Ch'io non lan gui - sca, 5-29

re - sto. Ah, [0,5] non fia ma - i Ch'io non lan - gui - 5-23

Io re - sto. Ah, [0,5] non fia ma - i Ch'io non lan - 5-Z36

re - sto. [0,5] Ah, non fia ma - i Ch'io non lan 4-11

25

4-14

4-4

Ch'io non lan-gui - sca in do - lo - ro - si la -

4-Z29

4-1

Ch'io non lan-gui - sca in do - lo - ro - sa la -

4-22

4-2

sca, ch'io non lan-gui - sca in do - lo - ro - sa la -

3-4

gui - sca in do - lo - ro - si la -

3-4

gui - - - sca in do - lo - ro - si la -

28

7-35

i." vi - vo son, vi - vo son, vi - vo

[0,1]

7-35

- i." Mor - to fui, vi - vo son, vi - vo son, vi - vo

3-3

4-11

i." Mor - to fui, vi - vo son, vi - vo son, vi - vo

3-3

3-11

i." Mor - to fui, vi - vo son, vi - vo son,

[0,1]

3-4

i. Mor - to fui, vi - vo son, vi - vo son,

32 6-32

son, che i spir - ti spe - - ti, che i spir - ti spen -

7-35

son che i spir - ti spe - ti, che i spir - ti, che i spir - ti spen -

7-35

son, che i spir - ti spen - - ti

6-Z26

che i spir - ti spen - - ti,

6-32

che i spir - ti spen - ti

35 4-22

- ti, spe - ti Tor -

5-23

- ti, che i spir - ti spen - - ti Tor -

4-20

che i spir - ti spen - ti, spen - - ti Tor -

3-7

che i spir - ti spen - - - ti

spen - - - ti Tor -

38 4-22 3-3

na-ro in vi - ta, tor - na-ro in vi - ta a sì pie - to - sì ac - cen - ti,

5-23 [0,2]

na-ro in vi - ta, tor - na-ro in vi - ta a sì pie - to - sì a - cen - ti,

4-20 3-6

na-ro in vi - ta, tor - na-ro in vi - ta a sì pie - to - sì ac - cen - ti,

3-9 3-4

8 Tor na-ro in vi - ta a sì pie - to - sì ac - cen - ti,

3-7

na-ro in vi - ta, tor - na-ro in vi - ta

42 6-Z24

a sì pie - to - sì ac - cen - - - - ti.

8-26

a sì pie to - sì ac - cen - - - - ti.

6-Z25

a sì pie - to - sì ac - cen - - - - ti.

7-27

a sì pie - to - sì ac - cen - ti, ac - cen - ti.

3-2

a sì pie - to - sì ac - cen - - - - ti.

**Appendix IV Table 1**  
**Sets in "'lo parto" e non più dissi'**

<b>Bars 1-3 "'lo parto" e non più dissi'</b>		
C		
Q	4-1	[0,1,2,3]
A	4-4	[0,1,2,5]
T	3-2	[0,1,3]
B	3-7	[0,2,5]

<b>Bars 3-6 'che il dolore'</b>		
C	5-2	[0,1,2,3,5]
Q	3-2	[0,1,3]
A	5-Z36	[0,1,2,4,7]
T	3-6	[0,2,4]
B	3-2	[0,1,3]

<b>Bars 7-11 'Privò di vita il core'</b>		
C	7-23	[0,2,3,4,5,7,9]
Q	6-1	[0,1,2,3,4,5]
A	7-27	[0,1,2,4,5,7,9]
T	7-23	[0,2,3,4,5,7,9]
B	5-27	[0,1,3,5,8]

<b>Bar 12 'Allor'</b>		
C	3-11	[0,3,7]
Q	3-11	[0,3,7]
A		[0,3]
T		[0,4]
B		[0]

<b>Bars 13-15 'proruppe in pianto'</b>		
C	7-21	[0,1,2,4,5,8,9]
Q	5-3	[0,1,2,4,5]
A	5-Z38	[0,1,2,5,8]
T	5-21	[0,1,4,5,8]
B	3-7	[0,2,5]

<b>Bars 16-17 'e disse Clori'</b>		
C		[0,3]
Q	4-2	[0,1,2,4]
A		[0,5]
T	4-4	[0,1,2,5]
B		[0,1]

<b>Bars 17-20 'Con interrotti omèi'</b>		
C	5-10	[0,1,3,4,6]
Q	4-4	[0,1,2,5]
A	7-27	[0,1,2,4,5,7,9]
T	5-31	[0,1,3,6,9]
B	4-21	[0,2,4,6]

<b>Bars 20-21 "'Dunque ai dolori lo resto.'</b>		
C	6-Z3	[0,1,2,3,5,6]
Q	4-13	[0,1,3,6]
A	6-9	[0,1,2,3,5,7]
T		
B	5-31	[0,1,3,6,9]

<b>Bars 22-23 'a i dolori lo resto.'</b>		
C		
Q	6-1	[0,1,2,3,4,5]
A	3-7	[0,2,5]
T	4-11	[0,1,3,5]
B	5-34	[0,2,4,6,9]

<b>Bars 23-24 'Ah non fia mai'</b>		
C		[0,5]
Q	4-11	[0,1,3,5]
A		[0,5]
T		[0,5]
B		[0,5]

<b>Bars 24-25 'Ch'io non languisca,'</b>		
C		
Q	5-29	[0,1,3,6,8]
A	5-23	[0,2,3,5,7]
T		
B		

<b>Bars 24-25 'Ch'io non languisca,'</b>		
C	4-14	[0,2,3,7]
Q	4-Z29	[0,1,3,7]
A	4-22	[0,2,4,7]
T	5-Z36	[0,1,2,4,7]
B	4-11	[0,1,3,5]

**Appendix IV Table 1**  
**Sets in "'lo parto" e non più dissi'**

<b>Bars 26-28 'in dolorosi lai.'</b>		
C	4-4	[0,1,2,5]
Q	4-1	[0,1,2,3]
A	4-2	[0,1,2,4]
T	3-4	[0,1,5]
B	3-4	[0,1,5]

<b>Bar 28-29 'Morto fui,'</b>		
C		
Q		[0,1,]
A	3-3	[0,1,4]
T	3-3	[0,1,4]
B		[0,1]

<b>Bar 29-33 'vivo son, che i spirti spenti,'</b>		
C	7-35	[0,1,3,5,6,8,10]
Q	7-35	[0,1,3,5,6,8,10]
A	4-11	[0,1,3,5]
T	3-11	[0,3,7]
B	3-4	[0,1,5]

<b>Bar 33-37 'che i spirti spenti'</b>		
C	6-32	[0,2,4,5,7,9]
Q	7-35	[0,1,3,5,6,8,10]
A	7-35	[0,1,3,5,6,8,10]
T	6-Z26	[0,1,3,5,7,8]
B	6-32	[0,2,4,5,7,9]

<b>Bars 37-40 'Tornaro in vita'</b>		
C	4-22	[0,2,4,7]
Q	5-23	[0,2,3,5,7]
A	4-20	[0,1,5,8]
T	3-9	[0,2,7]
B	3-7	[0,2,5]

<b>Bars 40-41 'a sì pietosi accenti,'</b>		
C	3-3	[0,1,4]
Q		[0,2]
A	3-6	[0,2,4]
T	3-4	[0,1,5]
B		

<b>Bars 42-46 'a sì pietosi accenti.'</b>		
C	6-Z24	[0,1,3,4,6,8]
Q	8-26	[0,1,2,4,5,7,9,10]
A	6-Z25	[0,1,3,5,6,8]
T	7-27	[0,1,2,4,5,7,9]
B	3-2	[0,1,3]

**Appendix IV Table 2**  
**Modal and Chromatic Sets in "'lo parto" e non più dissi'**

Modal Underlay															
Location	Set	0	1	2	3	4	5	6	7	8	9	10	11	Notes	Cadence
Bars 1-3 "'lo parto" e non più dissi'	4-1	0	1	2	3									Hybrid	
	3-2	0	1		3									Modal	
	4-4		0	1	2			5						Hybrid	
	3-7		0		2			5						Modal	
Bars 3-6 'che il dolore'	5-2	0	1	2	3		5							Hybrid	
	3-2	0	1		3									Modal	
	5-Z36		0	1	2		4			7				Hybrid	
	3-6		0		2		4							Modal	
Bars 7-11 'Privò di vita il core'	5-27	0	1		3		5		8					Modal	G
	7-23		0		2	3	4	5		7		9		Modal + alt.	
	6-1		0	1	2	3	4	5						Modal + 2alt.	
	7-27		0	1	2		4	5		7		9		Modal + alt.	
Bar 12 'Allor'	3-11				0		3				7			Modal	
					0		3							Modal	
							0				4			Modal	
Bars 13-15 'pro- ruppre in pianto'	5-21	0	1				5		8					Modal	E
	7-21		0	1	2		4	5			8	9		Hybrid	
	5-Z38		0	1	2			5			8			Hybrid	
	5-3		0	1	2		4	5						Hybrid	
	3-7		0		2			5						Modal	
Bars 16-17 'e disse Clori'			0	1										Modal	
	4-4		0	1	2			5						Chromatic	
	4-2		0	1	2		4							Hybrid	
				0				5						Modal	
					0			3						Modal	
Bars 17-20 'Con interrotti omèi'	5-10	0	1		3	4	6							Hybrid	
	4-4		0	1	2			5						Hybrid	
	7-27		0	1	2		4	5		7		9		Hybrid	
	5-31		0	1		3		6				9		Other	
	4-21		0		2		4		6					Other	
Bars 20-21 "'Dunque a i dolori lo resto.'	6-Z3	0	1	2	3		5	6						Chromatic	
	5-31	0	1		3			6			9			Hybrid	
	4-13	0	1		3			6						Modal	
	6-9	7					0	1	2	3		5		Hybrid	

**Appendix IV Table 2**  
**Modal and Chromatic Sets in "'lo parto" e non più dissi'**

Modal Underlay													Notes	Cadence	
Location	Set	0	1	2	3	4	5	6	7	8	9	10			11
Bars 22-23 'a i dolori lo resto.'	6-1	0	1	2	3	4	5							Chromatic	
	4-11	0	1		3		5							Modal	
	3-7		0		2			5						Modal	
	5-34				0		2	3		5		7		Modal	
Bars 23-24 'Ah non fia mia'	4-11	0	1		3		5							Modal	
		0					5							Modal	
Bars 24-25 'Ch'io non languisca.'	5-29	0	1		3			6		8				Modal	
	4-11	0	1		3		5							Modal	
	5-Z36		0	1	2		4			7				Modal	
	4-22		0		2		4			7				Modal	
	5-23				0		2	3		5		7		Modal	
	4-14				0		2	3				7		Modal	
	4-Z29	7					0	1		3				Modal	
Bars 26-28 'in dolorosi lai.'"	4-1	0	1	2	3									Chromatic	
	3-4	0	1				5							Modal	
	4-4		0	1	2			5						Chromatic	
	4-2		0	1	2		4							Chromatic	
Bars 28-29 'Morto fui'	3-3	0	1			4								Chromatic	E
		0	1											Chromatic	
Bars 29-37 'vivo son che i spirti spenti.'	7-35	0	1		3		5	6		8		10		Modal	
	4-11	0	1		3		5							Modal	
	3-4	0	1				5							Modal	
	6-32		0		2		4	5		7		9		Modal	
	3-11				0			3				7		Modal	
	6-Z26	7	8				0	1		3		5		Modal	
Bars 37-40 'Tornaro in vita'	4-22		0		2		4			7				Modal	
	5-23				0		2	3		5		7		Modal	
	4-20		0	1				5		8				Modal	
	3-9		0		2					7				Modal	



**Appendix IV Table 2**  
**Modal and Chromatic Sets in "'lo parto" e non più dissi'**

Modal Underlay													Notes	Cadence		
Location	Set	0	1	2	3	4	5	6	7	8	9	10	11			
Bars 40-46 'a si pietosi accenti,'	6-Z25	0	1		3		5	6		8					Modal	E
	6-Z24	0	1		3	4		6		8					Modal + In.	
	3-4	0	1				5								Modal	
	3-6		0		2		4								Modal	
	3-3	0	1			4									Modal + r3	
	3-2	0	1		3										Modal	
			0		2										Modal	
	8-26	4	5		7		9	10		0	1	2			Modal +tdp	
	7-27	4	5		7		9			0	1	2			Modal + In.	

Chromatic Underlay													Notes	
Type	Set	0	1	2	3	4	5	6	7	8	9	10	11	
Chromatic	6-Z3	0	1	2	3		5	6						4-4 superset
	4-4	0	1	2			5							4-4 superset
	4-1	0	1	2	3									
	4-2	0	1	2		4								
Hybrid	7-27	0	1	2		4	5		7		9			4-4 superset
	7-21	0	1	2		4	5			8	9			4-4 superset
	6-9	0	1	2	3		5		7					4-4 superset
	5-Z38	0	1	2			5			8				4-4 superset
	5-Z36	0	1	2		4			7					
	5-3	0	1	2		4	5							4-4 superset
	5-2	0	1	2	3		5							4-4 superset
	4-2	0	1	2		4								
4-1	0	1	2	3										
Other	5-31	0	1		3			6			9			
	5-10	0	1		3	4		6						

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## Appendix V 'Ne reminiscaris Domine delicta nostra'

The motet 'Ne reminiscaris Domine delicta nostra' is printed in Stefano Felis *Liber Secundus Motectorum: quinis senis octonisque vocibus compoisorum* printed by Gardano in Venice, 1585. This was accessed digitally on July, 14<sup>th</sup> 2012 from *Die Musikdrucke der Staats- und Stadtbibliothek Augsburg 1488–1630*. The motet is marked 'Illustris. Don Caroli Gesualdi'.

The following editorial procedures have been followed in the preparation of the score:

- Modern clefs have been used.
- Editorial accidentals have been placed in brackets. Adjacent repeated accidentals are not marked in the original. Where an accidental lasts throughout the bar it has not been repeated in line with conventional modern notation.
- The  $\text{C}$  mark has been retained, as have the original note-lengths, although regular barring has been applied.

The text and translation are given below:

*Ne reminiscaris Domine delicta nostra, vel parentum nostrorum: neque vindictam sumas de peccatis nostris.*

Remember not, Lord, our offences, nor the offences of our forefathers, nor take Thou vengeance upon them.

A recording of the motet was made by *The 24* for the 'Gesualdo 400<sup>th</sup> Anniversary Conference and is available online at: <http://www.york.ac.uk/music/conferences/gesualdo400/> .

# Appendix V

## Ne reminiscaris domine delicta nostra

Transcribed from Stefano Felis' *Liber secundus motectorum*

(Venice, 1585) by Joseph Knowles

Illustris. Don Caroli Gesualdi

Musical score for the first system, featuring five vocal parts: Cantus, Altus, Quintus, Tenor, and Bassus. The music is in common time (C) and begins with a treble clef and a key signature of one sharp (F#). The lyrics are: De - li - cta, Ne re - mi - nis - ca - ris do - mi - ne de -

Musical score for the second system, continuing the vocal parts from the first system. The lyrics are: no - stra Ne re - mi - nis - ca - ris, li - - cta no - stra de - li - cta no - , ca - ris do - mi - ne de - li - cta no - - - , Ne re - mi - nis - ca - ris do - mi -



15

— pa - ren - tum no - stro - -  
 rum vel pa - ren - tum no - stro - -  
 tum no - stro - - rum  
 li - cta no - stra vel par - en - tum no -  
 stra vel par - en - tum no - stro - -

19

rum de -  
 - rum de - li - cta no - -  
 Ne re - mi - nis - ca - ris do - mi - ne de - li - cta no -  
 stro - rum de - li - cta  
 - rum Ne re - mi - nis - ca - ris do - mi -

li - cta no - stra vel pa - ren - tum no - stro -  
 8 stra de - li - cta no - stra vel  
 8 stra vel pa - ren - tum no - stro - rum  
 8 no - stra de - li - cta no - stra vel pa -  
 ne de - li - cta no - stra vel pa - ren -

rum ne - que vin - dic - tam su -  
 8 pa - ren - tum no - stro - rum ne - que  
 8 vel pa - ren - tum no - stro - rum  
 8 ren - tum no - stro - rum de  
 tum no - stro - rum

mas  
 — vin - dic - tam su - mas de pec - ca - tis no -  
 ne - que vin - dic - tam su - mas  
 pec - ca - tis no - stris ne -  
 de pec - cat - tis no - stris

de pec - ca - tis no - stris de pec - ca -  
 stris ne que vin - dic - tam su - mas  
 — de pec - ca - tis no - stris ne -  
 - que vin - dic - tam su - mas de pec - ca - tis  
 ne - que vin - dic - tam



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- tis no - stris de pec - ca - tis no -  
 de pec - ca - tis no - stris de pec - ca - tis no - stris  
 - que vin - dic - tam su - mas de pec - ca -  
 no - stris de pec - ca - tis  
 su - mas de pec - ca - tis no - stris

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stris de pec - ca - tis no - stris.  
 de pec - ca - tis no - stris.  
 - tis no - stris.  
 no - stris de pec - ca - tis no - stris.  
 de pec - ca - tis no - stris.

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## Appendix VI Analysis of Temperament in "'lo parto" e non più dissi'

In order to maintain the central argument of the analysis of "'lo parto" e non più dissi', the details of how a chromatic tuning can yield just intonation is produced below. Although some of the text overlaps that of Chapter 6, the analysis is expanded considerably.

According to the Ancient Greek theorists on whom Vicentino based his *L'antica musica*, the semitones within the chromatic tetrachord are not evenly sized. Within the madrigal "'lo parto" e non più dissi' the possibility for the tuning of these intervals exist. Vicentino does not give specific interval sizes for the intervals of the genera; if these are to be practically applied, they need to be known. Maria Rika Maniates identifies these intervals in the introduction to the translation of *L'antica musica*:

Vicentino's rules for composing in the genera, either pure or mixed, are easy to understand. How they work out in practice is more difficult to unravel. The inconsistency of Vicentino's description of tuning systems need not trouble us here, because the verification of intervals does not depend on choosing between the two tunings he confuses in his text. One may verify the admissibility of intervals by using the integer ratios of Ptolemy's diatonic syntonon tuning, espoused by Vicentino's critic Zarlino and known today as just intonation. In many places in his treatise Vicentino seems to have in mind the diatonic syntonon, for he names its ratios for the whole tone (10:9 and 9:8), minor third (6:5), major third (5:4), minor sixth (8:5), major sixth (5:3), as well as for the perfect fourth (4:3), perfect fifth (3:2), and octave (2:1). A ratio for the major semitone is not specified; however, it (16:15) can be extrapolated by subtracting the "sum" of the 10:9 and 9:8 whole tones from the fourth. As I pointed out earlier, Vicentino does not elucidate this tuning in a systematic manner, nor does he name it or its ancient expositor.<sup>1</sup>

One further interval is required, that of the minor semitone. This ratio is calculated by subtracting the minor third and major semitone from the perfect

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<sup>1</sup> Nicola Vicentino, *Ancient Music Adopted to Modern Practice*, trans. Maria Rika Maniates (New Haven and London: Yale University, 1996), xli.

fourth and it is 25:24. The intervals in the opening phrase, using the untempered tuning of the chromatic tetrachord, are placed in the table below with their value in cents.<sup>2</sup> By measuring the intervals in cents it is possible to examine the absolute pitch values that the intervals produce, as well as their deviation from other temperaments.

<b>Interval</b>	<b>Ratio</b>	<b>Cents</b>	<b>Interval</b>	<b>Ratio</b>	<b>Cents</b>
Perfect Fifth (P5)	3:2	702	Major Tone (MT)	9:8	204
Perfect Fourth (P4)	4:3	498	Minor Tone (mT)	10:9	182
Major Third (M3)	5:4	386	Major Semitone (MS)	16:15	112
Minor Third (m3)	6:5	316	Minor Semitone (mS)	25:24	71

The diagram below demonstrates the chromatic tuning of the opening section. In order to make the diagram easier to follow, the value of E is given as 0 cents; therefore a justly-tuned perfect fifth above E, B, is 702 cents and a G# 386 cents.

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<sup>2</sup> Cents is a measure of interval size that divides the octave into 1200 divisions that are of the same size to the human ear. In equal temperament all of the semitones are 100 cents each. All the cent values have been rounded to the nearest whole number.

**Example 1 Diagram of Chromatic tuning for the opening three bars of "Io parto" e non più dissi'.**

The diagram shows the following pitch values (purple) and intervals (blue) for the notes in the opening phrase:

- Soprano:** 0 (I), 702 (p), 1018 (a), 1088 (n), 0 (p), 204 (s), 1088 (i).
- Alto:** 0 (I), 386 (p), 520 (a), 702 (n), 702 (p), 702 (s), 1088 (i).
- Tenor:** 0 (I), 1018 (p), 702 (a), 0 (n), 0 (p), 702 (s), 702 (i).
- Bass:** 0 (I), m3 (p), 1018 (a), m3 (n), P4 (p), P4 (s), 702 (i).

Intervals are labeled as m3 (minor third), mS (minor semitone), MS (major semitone), and P4 (perfect fourth). A red arrow indicates the chromatic movement from the first bar to the second bar in the Alto and Tenor parts.

As the modal final and 'tonal centre' of the opening phrase (and indeed the madrigal as a whole), the Bassus' E that opens the madrigal will be the reference point for all of the remaining pitches in the phrase; therefore it is assigned a value of 0 cents on the diagram. To achieve a chromatic tuning the notes of the chromatic tetrachord in the Altus must define the interval sizes. The pitches in the Bassus throughout the phrase are the same as those in the Altus, except they are an octave lower, in a different order and the Bassus does not have a D#. As all of the harmonies are in root position, the Bassus is also crucial to the tuning of this phrase. The intervals and pitch values are denoted on Example 1; the intervals are notated in blue and the pitch values of the notes in cents in purple.

Beginning with the Altus B, it can be sung a perfect fifth, 702 cents, above the Bassus E. The Altus then ascends through a minor third to a D, 1018 (702 + 316) cents above an E, at the same time the Bassus also descends to a D, which requires the descent of a minor tone. Then the Bassus descends through a minor third to a B of 702 cents; for the Altus to sing a D# a major third higher, it must ascend through a minor semitone. As the chromatic tetrachord is made of a minor third, major semitone and minor semitone, the interval between the D# and E must be a major semitone to complete the

tetrachord. This major semitone brings the Altus back to an E of 1200 (or 0) cents, an octave above the opening E and the Bassus ascends a perfect fourth to this interval. When the Bassus returns to a B on the final note of the phrase, the Altus is briefly suspended before returning down a major semitone onto the D#, a just major third above the Bassus.

The Quintus opens an octave higher than the Bassus; for a just-tempered third of the D minor harmony in bar two, it must ascend 134 cents to an F $\sharp$ , a tempered interval 22 cents larger than a major semitone. Tempered intervals are notated on the diagram by a red arrow. A minor semitone provides the following B major harmony with a just perfect fifth and an ascending major semitone takes the Quintus to a G a minor third above the Bassus; it then descends through the same interval in the resolution of the suspension. Opening the Tenor line, the G $\sharp$  can be tuned a major third above the opening E. However, for the following A to be a perfect fifth above the Bassus D a large tone of 134 cents needs to be sung, 22 cents larger than the major tone; this is the same interval as is found in the Quintus and the only tempered interval in the phrase. A minor tone ascent from the A brings the Tenor to the B an octave above the Bassus and a perfect fifth above its subsequent E.

The two notes that require intervals outside those of the chromatic system of tuning are the result of chromatic alteration of modal elements of the music. If the Tenor G $\sharp$  were not raised, the interval between the G $\natural$  and the A would be a major tone. If the Cantus F $\natural$  were raised to F $\sharp$ , which could be expected as the remainder of the passage raises the second degree of the Phrygian mode, the interval between the E and F $\sharp$  would also be a major tone. This gives an insight into the compositional procedure employed in this passage; it suggests that the Altus and Bassus parts were conceived around the chromatic tetrachord and the remaining parts composed around them, as they sacrifice their tuning in favour of the notes of the tetrachord.

A second example of Gesualdo using the major and minor semitones of the chromatic tetrachord to achieve just intonation occurs the second time Gesualdo uses the chromatic tetrachord as a melodic unit in the phrase 'prorupe in pianto', bars 13–15.

**Example 2 Annotated diagram showing chromatic tuning of bb. 13–15.**

The musical score consists of five staves. Above the notes, cent values are written in purple, and interval labels are written in blue. The lyrics are: "pro - rup - pe in pian - to,".

- Staff 1 (Soprano):** 0, 814, 316, 0, 1088, 702, 316, 204, 316, 386. Intervals: M3, P4, m3, MS, m6, M3, MS, MS, mS.
- Staff 2 (Alto):** 316, 204, 1018, 1130, 0. Intervals: MS, M3, MS, mS.
- Staff 3 (Tenor):** 0, 814, 316, 632, 702, 814, 702, 814, 702. Intervals: M3, P4, m3, mS, MS, MS, MS, MS, MS.
- Staff 4 (Bass):** 702, 316, 814, 1130, 0. Intervals: M3, P5, m3, mS.
- Staff 5 (Soprano):** 316, 0, 498, 316, 0. Intervals: m3, P5, mT, m3.

Opening on an E and closing on an E major harmony, the value in cents of the pitch of E shall be given as 0. The chromatic tetrachord appears first in the Altus with the notes G, B $\flat$ , B $\sharp$ , and C alongside an E. The descent from E to G is through a just major third to C, followed by a perfect fourth to G. The same intervals appear in the Cantus, which descends a further minor third to E. The Altus then ascends a minor third, giving the B $\flat$  a value of 632 cents. Ascent through a minor semitone gives the following B $\sharp$  a value of 702 cents, a perfect fifth above the initial E. The chromatic tetrachord consists, therefore, of a minor third, minor semitone and a major semitone, which is implied between the B $\sharp$  and the C. A major third above the B $\sharp$ , D $\sharp$  of value 1088 cents, makes the interval of a major semitone in the Cantus descent from E to D $\sharp$ .

The second chromatic tetrachord appears in the Quintus using the same melodic pattern as in the Altus, it descends through a fourth from G to D and ascends two semitones from D to E $\flat$  to E $\sharp$ ; however, it is interspersed by an F $\sharp$ . The initial G of this line can be tuned to the previous Gs of 316 cents, which allows a descent of a just perfect fourth to 1080 cents, a minor third above the B $\sharp$  in the Tenor, which must be the same value as B $\sharp$  sung by the Altus a beat earlier. The F $\sharp$  can be sung a major tone lower than the G, making a perfect fifth between it and the Altus B and a major third between the F $\sharp$  and

the following D. Assuming the Altus sings the same C of the fourth minim of bar 14 as they did on the third minim of bar 13, the Tenor can descend a minor third onto a G of 316 cents, which the Bassus also sings a crotchet later; the E $\flat$  in the Quintus can therefore be a major semitone higher than the D and a minor semitone below the E $\natural$  that follows, making a chromatic tetrachord of a minor third, major semitone and minor semitone.

The Bassus descends a minor third to E at the beginning of bar 15; the B in the Altus can be a perfect fifth above and a major semitone between the surrounding Cs. In turn the Altus C of 814 cents is a minor third above an A of 498 cents in the Bassus, a perfect fifth below the E of 0 (or 1200) cents. In the Cantus, the B at the beginning of bar 15 can descend a minor third to a G of 316 cents and this G makes a perfect fifth above the C in the following C major harmony. The Bassus must therefore descend to a G of 316 cents, a major tone below the A. Descending a minor third will take the final Bassus note to the E of 0 cents. The Cantus G must therefore rise a minor semitone to form a major third above the E; the B in the Altus can descend a major semitone to the same B it sung earlier. In the Tenor there exists another chromatic tetrachord, again containing an extra note. The B $\natural$ , which opens the Tenor entry, is displaced by an octave, but is an inverted major semitone below the C, which has already been established as having a pitch of 814 cents. The Tenor can then ascend a minor third to an E $\flat$ , making the C minor harmony, and then a minor semitone to the E $\natural$  of 0 cents.

In the Cantus another tetrachordal pattern exists between the B and F $\sharp$  of bar 15. Given that the G $\sharp$  is a minor semitone higher than the G $\natural$ , the interval between the G $\natural$  and F $\sharp$  must be a major semitone, which gives a value of 204 cents, a major tone above the modal final E. Unprepared dissonance poses difficulty in tuning because there are given values for consonant intervals (those of the diatonic syntonon) but not for dissonant intervals. Therefore, there is no single possibility for the choice of interval. However, in this location, an F $\sharp$  of 204 allows the melody to imitate the intervals of the other parts and create the semitone pattern.

Therefore, using the intervals of the chromatic genus, this phrase can be sung in just intonation without the need to temper any intervals to move from one



harmony to another and without any pitch shifting. Furthermore, there are four chromatic tetrachordal patterns that appear within the individual parts that contain all of the intervals of the chromatic tetrachord. It demonstrates that Gesualdo could employ it not only as a melodic device, or a tool in constructing his chromaticism, but also as a means of insuring just intonation.

Singing these phrases in this tuning would require an archicembalo, as it is not possible using meantone temperament. Also, it is difficult from individual partbooks to discern which semitones and tones are to be major or minor, it would require co-ordination, the use of a score or alternative notation to indicate the intended tuning; even then it would be difficult to achieve. However, it demonstrates that the chromatic tetrachord is crucial to the construction of Gesualdo's madrigals and can sustain its interval structure when a chromatic tuning is applied.

Meantone temperament is so-called because it does not differentiate between the major and minor tone, but uses only the minor tone. Combined with a slightly narrow fifth (698 cents), the temperament allows one harmony to modulate to another while preserving the just intonation of the thirds in certain keys. However, the tuning is a compromise as the subtleties of the major and minor semitones and tones are lost. A performance with a meantone-tempered instrument would render a chromatic performance impossible.

Equal temperament also dispenses with such subtleties. An unaccompanied choir would not sing in equal temperament unless accompanied by equally-tempered instruments. However, these instrumentalists will still alter their tunings in the manner Bottrigari describes in an attempt to approach just intonation. These complications affect analysis. A perfect performance in chromatic temperament would only be achieved with an archicembalo; it would be an assumption if it were said that this is how Gesualdo performed his madrigals. Other contemporary performers would not have practiced this, as there is no notation for this in the printed part books or score nor any report of them being sung in this manner. Meantone temperaments varied too and although there is a standard method on quarter-comma meantone, in practice it could vary between tuners. If a pitch-class set theory analysis were to be undertaken accounting for these intervals, and set theory can be modified for

scales larger than twelve notes, the number of intervals would be so great as to cloud any conclusions. As equal temperament is a compromise of tuning, it is also a compromise for analysis. However, it yields profitable results and the exact implications of tuning can still be factored into any conclusions. In the same way modal theory must be considered alongside pitch-class set theory, so too must any implications of tuning.

A rendition of the phrases in all three temperaments is provided on the accompanying audio CD or online.<sup>3</sup>

<b>Excerpt</b>	<b>Chromatic Tuning</b>	<b>Equal Temperament</b>	<b>Quarter-Comma Meantone<sup>4</sup></b>
"'lo parto' e non più dissi' bb. 1–3	Track 01	Track 02	Track 03
'proruppe in pianto' bb. 13–15	Track 04	Track 05	Track 06

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<sup>3</sup> These are available online at: <http://josephknowles.com/modality-chromaticism-madrigals-don-carlo-gesualdo/>.

<sup>4</sup> In quarter-comma meantone, without split keys the E $\flat$  and D $\sharp$  are both not available. In this realization E $\flat$  is used. Because of the different tuning systems being tuned on different notes, the pitch varies slightly between examples.