

# The Principle of Combination of the Music and Poetic Texts in the "Eighth Book" of Claudio Monteverdi's Madrigals

Veronika Pieshkova

The Tchaikovsky National Music Academy of Ukraine  
Department of the World Music History  
Kiev, Ukraine  
veronika\_peshova@ukr.net

**Abstract**—This article reviews the peculiarities of the embodiment of the poetic text in the madrigals by Claudio Monteverdi from the "Eighth Book" of madrigals. For the study, we selected two "warlike" madrigals ("Se vittorie si belle" and "Armato il cor d'adamantina fede nell'amoroso regno") and one "love" ("Vago augelletto che cantando vai"). The composer's main task was to convey the affects that fill poetry. Monteverdi sought to reveal the beauty and meaning of the word in a variety of musical ways. The three principles of unifying poetry and music allow us to immerse ourselves more deeply in the subtleties of the embodiment of the effects of poetic text in music.

**Keywords**—Claudio Monteverdi; madrigal; affect; embodiment; poetic text; word

## I. INTRODUCTION

The Italian composer of the Baroque epoch Claudio Monteverdi worked in the genre of madrigal for over 50 years and created eight books of madrigals<sup>1</sup>. These books literally can be called a treasury of ancient music, which preserved the most important artifacts of the history of music. Monteverdi's creativity marks the transition from *Prima pratica*, where the composition was aimed at the correct voices organization, to *Seconda pratica*, in which the word prevailed. Such transition was reached through the composer's experiments with the musical embodiment of the word affect in the madrigal genre.

The experimental results are concentrated in the masterpiece creation of this genre — in the last, "Eighth Book" of madrigals published over the composers lifetime. In this regard, the appeal to the madrigals of this particular book is **actual**. The **actuality** is also confirmed by the modern European concert practice in which madrigals of Claudio Monteverdi are included into the concert programs and festivals of early music. Also his madrigals become themes of various master classes during which musicians reveal the features of the performance of Monteverdi's music.

The genre of madrigal in the creative work of Claudio Monteverdi attracted attention of authoritative musicologists Leo Schrade [1], Denis Arnold [2], Tim Carter [3], John Whenham [4], Paolo Fabbri [5], Geri Tomilson [6], Massimo Ossi [7], Mauro Calcagno [8] and others whose researches help to realize the importance of this genre to composer. As Dennis Arnold writes in his study "Monteverdi. Master Musicians Series": "The heart of Monteverdi's music lies in his madrigals". [2]

Claudio Monteverdi was an active researcher of human passions, emotional state of mind, which determined of the theory of affects concept, which was popular in those time. Studying the works of ancient Greek philosophers and rhetoricians, Monteverdi obtained knowledge about the possibilities of the oral words influence on the person. The composer investigated the works of his predecessors, in which they realized affects in the music<sup>2</sup>.

In his work Monteverdi gave special attention to the embodiment of dramatic emotions and images of a poetic text in music. The composer's goal was to create a sound that reveals wealth and the complexity of the inner world of a human with all its contradictions. There he embodied the passions inherent in the human soul. Monteverdi literally sank into every word of the text.

However, Monteverdi was interested not only in the possibility of transferring the affect of the word into music, but also in the increasing influence of the poetic text meaning on the listener in various musical ways of reading. For realization of these ideas the composer had to find a special way to convey affects in a musical work, the result of which was the creation of a fundamentally new style "*concitato*".

The philosophical landmark on this path for the composer was the Platon's work. In the preface to the "Eighth Book" of the madrigals Monteverdi gives a philosopher quote that reveals the meaning of the *concitato* style: "Suscipe harmoniam illam quae ut decet imitatur fortiter euntis in proelium voces atque accentus" — "Take

<sup>1</sup> The first book of madrigals was published in 1587. The eighth book — in 1638.

<sup>2</sup> Giaches de Wert had a great influence on the composer's work.

that harmony, which, as it should be, imitates the voice and the accents of a man bravely entering the battle".[9]

Just in the Eighth book the principles of *concitato* style in the madrigal genre were most vividly embodied. The Book was named by composer "*Guerrieri et amorosi*" ("Warlike and Amorous" madrigals), and was published in 1638 in Venice by the publisher Alessandro Vincenti and was dedicated to the Holy Roman Majesty of Emperor Ferdinand III<sup>3</sup>.

The whole book is organized in the traditions of the Baroque aesthetics, based on the contrasts: the first part — the warlike madrigals, the second part — the love madrigals. Two polar figurative spheres (love and warlike) also oppose each other in each madrigal and are realized in the most diverse options: from a tender, chanted and sensual melody to a strict, decisive chorale. In a great introduction, the composer reveals set goals when creating books and comments on musical techniques, by which he achieves militancy and excitement in madrigals. Monteverdi describes the writing style of madrigals in this way: "In this book I pointed out the three mentioned styles with the names warlike (*guerriera*), amorous (*amorosa*) and dramatic (*representativa*<sup>4</sup>)". [9]. According to Valentina Konen, "Monteverdi considers images of war as an embodiment the conflict principle, which forms the essence of the human inner world". [10]

The book starts with an instrumental introduction — Sinfonia. According to the musical recording tradition of the XVII century only basso continuo part is recorded. Above the first line there is a remark "*Sinfonia che va inanci al Madrigal che che fegue. Altri canti d'Amor*" [11] — "Sinfonia, which goes prior to the madrigal, which follows. Altri canti d'Amor".

Sinfonia concentrates the essence of the Book, fixes its main idea and represents two main figurative spheres:

- The sphere of death and defeat;
- The life-affirming and victorious sphere.

It is worth to note the fact of introduction to the whole book, which emphasizes the integrity of the cycle, which comprises 22 madrigals. In the madrigal practice the introduction was rare. For example, in madrigal practice of Claudio Monteverdi Sinfonia prefaces only two books of madrigals — the seventh and eighth.

**The novelty** of the study consists in distinguishing three main principles of combination of the musical and poetic

texts in the Eighth Book of madrigals by Claudio Monteverdi<sup>5</sup>:

- Through the embodiment of the affect of **a particular word**.
- Through the embodiment of the affect of **the poetic line**.
- Through the embodiment of affects of **two different words or lines of the poetic text simultaneously in different voices**.

We consider these principles in detail by example of the madrigals "Se vittorie si belle", "Armato il cor d'adamantina fede nell'amoroso regno" and "Vago augelletto che cantando vai".

This task determined the structure of the work: introduction, methods of realization of the poetic text in the madrigals "Se vittorie si belle", "Armato il cor d'adamantina fede nell'amoroso regno" and "Vago augelletto che cantando vai" from the Eighth Book, the principle of musical and verbal levels of composition combination through the embodiment of the affect of a particular word, through the embodiment of affect of the poetic line, through the embodiment of the affects of two different words or lines simultaneously in different voices.

## II. WAYS OF REALIZATION OF THE POETIC TEXT "SE VITTORIE SI BELLE", "ARMATO IL COR D'ADAMANTINA FEDE NELL'AMOROSO REGNO" AND "VAGO AUGELLETTO CHE CANTANDO VAI" FROM THE "EIGHTH BOOK OF MADRIGALS"

The Book is based on poetry, which forms the emotional vector of each composition. Poetic texts belong to the famous poets, which names take important place in the history of the Italian literature. The warlike madrigal "**Se vittorie si belle**" ("If love's wars have such beautiful victories") is a piece for two tenors and *basso continuo* in verses of Fulvio Testi<sup>6</sup>. In the poetic text of madrigal the poet tells about the award which awaits the hero at the end of the fierce battle, about **victory**. Poetic text expresses the state of the competitive spirit activation. A wish to gain glory absorbs the hero, his goal is to win at any costs. The madrigal begins and ends with the word "vittorie" — "victory", which affirms the ideal of victory in the poem. The composer puts it into the poem's foundation:

Se **vittorie** si belle han le guerre d'amore,  
If love's wars have such beautiful victories  
fatti guerrier mio core,  
Become a warrior, my heart,  
e non temer degl'amorosi strali  
and do not fear the mortal wounds

<sup>3</sup> The dedication is recorded on the cover page of the Eighth Book of the madrigals [9]

<sup>4</sup> Researcher Dionysios Kyropoulos writes that "...the principles of this styles lie in the rhetorical values of the education, movement and entertainment of the public" and that "The central place of the text performed by rappresentativo requires singers and instrumentalists keenly aware of the dramatic context of words and skills actively stick to his expression".[12]

<sup>5</sup> Three principles of combining musical and poetic texts have been tested in madrigals of the Eighth Book "Hor che'l ciel e la terra" and "Altri canti d'Amor tenero arciero" [13], [14].

<sup>6</sup> Fulvio Testi — (1593–1646) Italian poet, native of Ferrara.

le ferite mortali.

made by the arrows of love.

Pugna, sappi ch'è Gloria

Fight in the knowledge that it is glorious

il morir per desio de **la vittoria**.

To die of desire for victory<sup>7</sup>

Each stanza of a poetic text corresponds to one section of madrigal.

The warlike madrigal "Armato il cor d'adamantina fede nell'amoroso regno" (My heart armed with adamantine faith) for two tenors is written on the poetic madrigal text of the Italian poet, one of the first librettists of the Florentine opera Ottavio Rinuccini (1562 — 1646).

In madrigal the hero tells about his willingness to fight and enjoy the taste of victory, which seems to continue the plot of madrigal "Se vittorie si belle":

Armato il cor d'adamantina fede,

My heart armed with adamantine faith,

nell'amoroso regno

in the kingdom of love

a militar ne vegno.

I come to give battle.

Contrasterò col Ciel e con la sorte,

I shall contend against heaven and destiny,

pugnerò con la morte,

I shall do battle with death,

ch'intrepido guerriero,

for — a fearless warrior —

se vittoria non ho, vita non chero.

If I do not have victory I do not want life.

Madrigal has a more complex structure that can be divided into three sections with the conclusion: the first — bars 1-25; the second — bars 26-44; third — bars 45 — 76. Each of these sections has its individual content: poetic, intonational, tempo-rhythmic, high-pitch features.

In the musical material of the **first section**, the listener faces the image of the hero and the characteristic of his emotional state ("Armed heart by firm faith"). The **second section** presents the actions of the hero, his strong intentions to act and fight ("I will resist the sky and fate, fighting death"). In the **third section** the hero tells about fatalities of losing ("if I won't win, life is not sweet").

The third madrigal considered (from the love sphere) "*Vago augelletto che cantando vai*" ("Lovely little bird, you

who are singing about") for 7 votes (canto, quinto, alto, tenore primo, tenore secondo, tenore terzo, basso) with two violins and double bass was composed on the basis of fragment 353 of the Francesco Petrarca's sonnet<sup>8</sup>. In the sonnet the hero turns into a bird, who can understand his state of mind.<sup>9</sup>

Vago augelletto che cantando vai

Lovely little bird, you who are singing about —

over piangendo il tuo tempo passato,

or, rather, bewailing — your past life,

vedendoti la notte e 'l verno a lato

seeing that night and winter are alongside you

e 'l da dopo le spalle e i mesi gai,

and daytime and the merry months behind you:

Si come i tuoi gravosi affanni sai

If, as well as you know your grievous troubles,

così sapessi il mio simile stato,

you knew my similar circumstances,

verresti in grembo a questo sconsolato

you would come to the bosom of this disconsolate man

a partir seco i dolorosi guai.

To share in his sorrowful sufferings.

Madrigal consists of several sections, each corresponds to the specific poetic text. Musical material on the words "Vago augelletto che cantando vai over piangendo" form the basis of the section, which we conventionally designate as section A (bars 1-19).

Section **B** (bars 20-51) is based on the words "piangendo il tuo tempo passato vedendoti la notte e 'l verno a lato e 'l da dopo le spalle e i mesi gai".

The large section **C** (bars 67-105) includes the remaining poetic lines, which are the culmination of madrigal: words "si come i tuoi gravosi affanni sai così sapessi il mio simile stato, verresti in grembo a questo sconsolato a partir seco i dolorosi guai".

### III. ASSOCIATION PRINCIPLE OF MUSICAL AND VERBAL LEVEL OF COMPOSITION VIA EMBODIMENT OF THE CONCRETE WORD

#### A. Madrigal "Se Vittorie Si Belle"

The composer instructs the solo voice to begin the madrigal (tenore I 1-21 bars.)<sup>10</sup>, which embodies the affect of determination. The line "*Se vittorie si belle*" sounds during

<sup>8</sup> First two stanzas — eight lines.

<sup>9</sup> More detailed the structure of the poetic text is examined by Italian linguist Sergio Bozzola. [15]

<sup>10</sup> Like in the previous madrigal of the book "Gira il nemico insidioso Amore" ("The enemy, insidious Love").

<sup>7</sup> In this article we use the translations of the Stanley Appelbaum [9]

the first 9 bars and has the certain algorithym, which is based on the repetition of the word "*vittorie*" (sounds 4 times). In the bars 3-5 the word "*vittorie*" moves two times through the sounds of the descending triad G-dur, emphasizing the stressed syllable *vit-to-rie* with a leap to the third (tercio).

Following on, the affect of determination and militancy is embodied into the word *le guerre* (war) in bar 11, which is highlighted by composer as ascending melodic movement to the first peak of madrigal — note "mi". This peak is emphasized by the large duration that accentuates the syllable "*guer*" in "Fig. 1":



Fig. 1. The first climax of madrigal.

The next word which is developed is "*pugna*" ("fight") (58-60 bars). The emotion of the implicit order is embodied to the virtuoso motif of five notes that arises from the chant vowel of the first syllable: *pu-u-u-gna*. Repetition of the word (twice at first tenor — 58th bar and twice in the second

— 59th bar.) forms a sequence and enhances stress due to the appearance of sixteenth durations as shown in "Fig. 2".

The role of this rhythmic formula in madrigal is essential. It becomes the leitmotif of the battle — "*Pugna*", which is still found in the bars 70-72, 81-83.



Fig. 2. Chant of the word "*pugna*".

Maintenance (58-59 bar) is a quarter ascending jumps that form a series of deviations: C-dur, D-dur, e-moll. Exactly the same the quart form of movement of the melodic line is also reflected in tenore I (60th bar). Similar technique for the development of musical material was not found in the madrigals of the Eighth Book, or rather, the imitation takes

place only in the vocal parts. In the madrigal "*Se vittorie si belle*" there is interaction and certain game between the vocal and instrumental parts. Thus, the latter is important not only as maintenance (harmonic support), but as active participant in development of the musical movement.

### B. Madrigal "Armato Il Cor"

Embodying the first three lines of the poetic text in the first section madrigal (bars 1-25), the composer pays close attention to the word "a militar", which is repeated four times in the bars 8-11. Intonation and meaning of the word "a militar" is very similar to the word "guerrier" in madrigale

"Se vittorie". Monteverdi reproduces the fighting affect by the energy movement of the descending thirds and quarts. During the third repetition of the word "a military" the composer uses a wide melodic figuration on the syllable "tar" (10th bar), which contains a downward leap per fifth, and two upward sequencing as shown in "Fig. 3":



Fig. 3. Melodic figuration of the word "a militar".

The beginning of the second section (bars 26-44) is characterized by the greater rhythmic activity. Here the composer actively develops the word "pugnerò" ("fighting"), which is presented as a downward motive of three notes in rhythm □.□□. Like the word "a militar", Monteverdi emphasizes "pugnerò" by multiple repetition (sounds five times in the ascending sequence: bars 28-29, 34-37, 41-43), which in this madrigal contributes to the realization of the confidence and determination affect.

It is worth to emphasize that Monteverdi embodies the word using **its natural rhythm**. In Italian "pugnerò" the stress falls on the last syllable, that in the musical text is reflected in the largest duration of three. Similar rhythmic pattern becomes the basic in this section.

### C. Madrigal "Vago Augelletto Che Cantando Vai"

In section A, when Monteverdi develops the phrase *Vago augelletto che cantando vai*, in all voices (except for the part of tenore terzo) the special attention is paid to the word "cantando" (singing). Within the entire phrase the composer repeats the word three times and uses chants to express the exact meaning of the word — singing. It is noteworthy that Monteverdi applies chants to the stressed syllable "**tan**", which one more time emphasizes the importance of following the natural rhythm of the word as shown in "Fig. 4":



Fig. 4. The embodiment of the poetic text first line.

#### IV. PRINCIPLES OF ASSOCIATION OF MUSICAL AND VERBAL LEVEL OF COMPOSITION VIA PERSONAL LINE AFFECTIVE

##### A. Madrigal "Se Vittorie Si Belle"

Starting from the 48th bar, the composer develops the line "E non temer degl'amorosi strali" ("And do not fear the mortal wounds"). Monteverdi focuses attention on the phrase "E non temer" ("and do not be afraid") and repeats it three times in a row, applying three different ways of embodiment:

- for the first time in the tenore's part, the phrase sounds on the same sound "mi" with stop at the last syllable *e non temer*;
- the second time — the number of voices increases (tenore I and tenore II) all with the same emphasis;
- the third time, in the party tenore I, the phrase is a part of the poetic text line and its melodic embodiment.

In this way of embodiment Monteverdi increases the emotional tension which creates the order intonation "and dont he afraid!" in "Fig. 5":

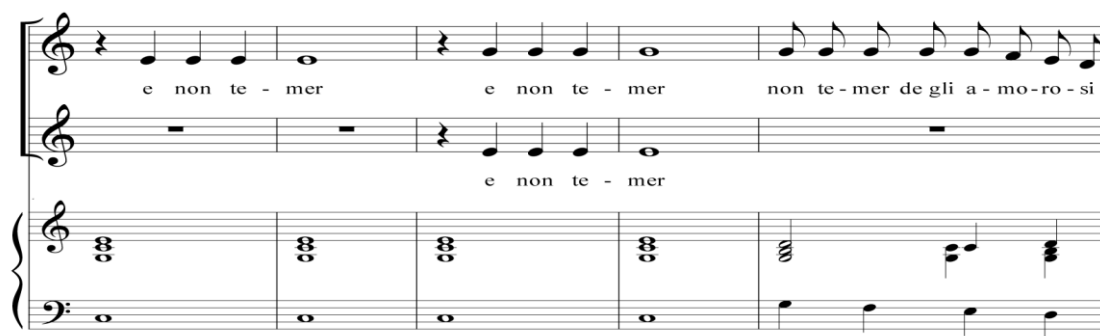


Fig. 5. Three different ways of the phrase "E non temer" embodying.

##### B. Madrigal "Armato Il Cor"

Madrigal begins with the part tenore I (bars 1-6) (*Armato il cor d'adamantina fede nell'amoroso regno*). The melody immediately rises up, which causes an allusion to the madrigal "Se vittorie si belle". Both madrigals begin with interval of the rising quart<sup>11</sup>. The voices vertical in bars 1-4 creates the second inversion chords harmony expression, which favors to embodiment of the "armed heart" image. In 5-6th bars the melody is static (8 notes "si") and the phrase "Armato il cor d'adamantina" is voiced. The poetic text tells that the heart is armed with "firmness"<sup>12</sup>. Monteverdi emphasizes this word by the static melodic line, symbolizing the stability of the faith heart power.

The third section of madrigal (bars 45-76) begins with the confident solo of the first tenor — "*ch'intrepido guerriero*" (fearless warrior)<sup>13</sup>. Movement is somewhat pacified in comparison with the previous musical text, and the melodic movement also changes. In the second section jumps prevailed at various intervals (thirds, quarts, fifths), whereas in the third section repetition on one sound dominates and the gradual movement. Only in the 63th bar,

an upward jump in an octave, on the word "life" violates the smoothness of construction. And it is not coincidence that the word "life" is accompanied by an octave burst of energy, this technique enables Monteverdi to put the life at the head of everything that happens around the hero. But after the highest point of madrigal, the melody is performed in a descending form — "life is not sweet" — showing the collapse of hopes if victory was not achieved.

After the semantic and intonational climax, Monteverdi uses the sequential movement of the phrase "if I won't win", which consists of two links. The first link by the swift and energy moving upwards perceives the perception of the phrase "if I won't win" and the second is related to the effect of the following phrase "life is not sweet", the effect of despair as shown in "Fig. 6". By repeating this phrase, Monteverdi delays the appearance of next, which creates the effect of languor from waiting for the answer: what will happen if I won't win? We can also assume that the composer emphasizes the importance of focusing precisely on this line in order to strengthen emotional perception of the next line "life is not sweet":

<sup>11</sup> Madrigals are also united by its poetic text form, which is seven-lined.

<sup>12</sup> Word "adamantina" in italian means "diamond", and is used in the phrase "hard like a diamond".

<sup>13</sup> In bars 66-68 the phrase sounds together with the second tenor in parallel in the interval of the big sixth.



Fig. 6. Two links of the chain.

### C. Madrigal "Vago Augelletto Che Cantando Vai"

The madrigal is led by the line "Vago augelletto che cantando vai", which serves as a basis of the A section. Alternation of this section with others forms the regular iterations in composition.<sup>14</sup> This confirms to the importance of this line is the madrigal, this line is developed by Monteverdi in different ways.

From the 1st to 5th bar the line sound solo in part Canto. The melody is rich in secondo chant (bars 2-4), which makes it vivid, and the rhythm pattern is simple. In the bars 6-10 this theme begins with inversion and secondo transfer into leaps by wide intervals. Starting from the 11th bar parts, except tenore terzo<sup>15</sup>. The extreme voices of the polyphonic facture Canto and Basso (bars 11-15) repeat the initial musical text (bars 1-10) unchangeable. Intermediate voices, which embody the phrase "Vago augelletto che cantando vai" present synthesis of the melodic elements of of Canto and Basso, they are filled by both secondo chants, and the wide-interval leaps.

In its original form, the embodiment of the string *Vago augelletto che cantando vai* sounds in bars 52-66. However, there is a slight difference: the beginning the composer instructs the madrigal in a solo voice, and in bars 52-56 engages Canto and Quinto parties.

In bars 38-40 of section B, the line *Vago augelletto che cantando vai* sounds in the *basso* part, where the composer repeats the melodic pattern of bars 6-10: inversion of the original melody.

Silently, without pauses and slowdowns with rhythm, *Vago augelletto che cantando vai* penetrates section C at bars 76-79 and becomes organic continuation of the line *così sapessi il mio simile stato*.

The material of section A completes the entire madrigal (bars 106-115). In the upper *Canto* and *Quinto* *Vago*

*augelletto che cantando vai* parts sound once, immediately passing to the *Basso* party. In conclusion, this line of poetic text sounds in all voices on previously used musical material. Hero's Way madrigale ends with his return to the beginning, to the beautiful singing bird.

So, you can naturally repeat the line *Vago augelletto che cantando vai* interpret in several ways:

- As a unifying link;
- As a forming element;
- As an increase in attention to the meaning of the text;

Monteverdi is actively developing the principle of multiple repeating another phrase: "*piangendo il tuo tempo passato*" in section B. The downward melodic movement in a dashed rhythm, composer emphasizes the sadness of the passing time, his mourning (bars 19-31) as shown in "Fig. 7":

<sup>14</sup> Schematically the madrigal form is as following: A (bars 1-19), B (bars 20-51), A (bars 52-66), C (bars 67-105), A (bars 106-115).

<sup>15</sup> It is noteworthy that in sections A and B, the tenore terzo party does not participate in the implementation of the poetic text.



Fig. 7. The embodying of the sadness affect.

## V. PRINCIPLES OF ASSOCIATION OF MUSICAL AND VERBAL LEVEL OF COMPOSITION BY MAKING THE AFFECT OF TWO DIFFERENT WORDS OR LINES SIMULTANEOUSLY IN DIFFERENT VOICES

### A. Madrigal "Se Vittorie Si Belle"

In bars 21-25, the composer simultaneously embodies the poetic line "Se vittorie si belle" (in the part of *tenore II*) and "fatti guerrier" (in the part of *tenore I*). There is a significant contrast between the parties.

In *tenore I*, by mean of the durations compilation, the composer achieves slow movement of the phrase *fatti guerrier*, which emphasizes its weight and creates the intonation of the order ("become belligerent"). In *tenore II*, the embodiment of the poetic line is identical to the first bars (1-9): the movement of the melody according to the sounds of the triad G-dur, chanting every syllable, which contributes to the expression of the decisive and energetic state. It is worth noting that by the intonation of order and determination Monteverdi reinforces the affect of militancy, which is characteristic of madrigal.

### B. Madrigal "Armato Il Cor"

In the second section of madrigal (bars 26-44), the fourth and fifth line of the poetic text: "contrasterò col Ciel e con la sorte" and "pugnerò con la morte". The phrase "contrasterò col Ciel" sounds with the word *pugnerò* simultaneously in different voices (bars 33-37). Invocative intonation of the ascending quarts, which emphasizes the stressed syllable, translates confrontation energy of the word *contrasterò*. Expression of the word "battle" composer embodies as the motif of three notes in the dotted rhythm □.□□. The simultaneous sound of "confrontation" and "battle" reinforces the perception of the upcoming battle.

### C. Madrigal "Vago Augelletto Che Cantando Vai"

In section B (bars 20-51), Monteverdi simultaneously embodies the phrases "piangendo il tuo tempo passato" and "vedendoti la notte e 'l verno a lato" (bars 29-33). In "Fig. 8" phrase "piangendo il tuo tempo passato" in bars 29-31 sounds in parts of canto, quinto, alto, tenore primo, whereas the phrase "vedendoti la notte e 'l verno a lato" sounds in the *tenore secondo* part.

Fig. 8. Simultaneous embodying of the phrases "piangendo il tuo tempo" and "vedendoti la notte e 'l verno a lato".

In "Fig. 9" the change in bars 31-33: the phrase "vedendoti la notte e 'l verno a lato sounds" in canto, quinto,

tenore primo and basso parts, and "piangendo il tuo tempo passato" — in alto only:



Fig. 9. Transposition of the phrases "vedendoti la notte e 'l verno a lato" and "piangendo il tuo tempo passato".

Both lines of the poetic text reflect the state of sadness and regret for the past. The principle of the simultaneous embodiment of two lines in the Monteverdi's poetic text creates the concentrated emotion of sadness and grief.

## VI. CONCLUSION

In the above madrigals we revealed three principles of combination of the musical and poetic texts. So, in madrigals *the first principle* manifests itself in emphasizing the word by multiple repetition. *The second principle* in the analyzed madrigals is also manifests itself in repetition. The line of the poetic text can go through the whole madrigal, changing its musical appearance: to sound in different voices, in inversion, changing its melodic and rhythmic pattern. *The third principle* demonstrates how the composer highlights one of the two sounding lines with rhythmic slowdown and how they can actively interact with each other in order to strengthen the affect.

In the madrigal "*Se vittorie si belle*" every line of poetic text Claudio Monteverdi developed in different ways: covered it entirely, emphasized a certain word by repetitions and chantings, magnifying a phrase. An example of the first principle of Monteverdi's work with the poetic the word is the embodiment of the specific words "*vittorie*", "*pugna*" and "*le guerre*". An example of the second principle, which embodies the affect of the whole poetic lines — there is "*E non temer degl'amorosi strali*". An example of the third principle is the embodiment of two different words or phrases of a poetic text, that sound simultaneously in different voices — is presented the phrases "*fatti guerrier*" and "*se vittorie si belle*".

Each section of the madrigal "*Armato il cor d'adamantina fede nell'amoroso regno*" is characterized by individual methods of the poetic text embodiment. The first principle appears in the first section: the figure repeating the word "*a military*". The second principle is in the third section: composer embodied the affect of despair contained in the final poetic the phrase "*vita non chero*" — "life is not sweet".

The third principle is manifested in the second section: the simultaneous embodiment of the affects of the words *contraster* ò (confrontation) and *pugner* ò (battles).

In madrigal "*Vago augelletto che cantando vai*" an example of the first principle is the word "*cantando*", which is embodied in repetitions and melodious chants. The second principle is presented by the embodiment of the poetic text "*Vago augelletto che cantando vai*", which the composer conducts through the entire madrigal. The third principle we find in simultaneous sounding phrases "*piangendo il tuo tempo passato*" and "*vedendoti la notte e 'l verno a lato*".

The important role in the embodiment of the poetic text is played by rhythm. In the warlike madrigals ("*Se vittorie si belle*", "*Armato il cor d'adamantina fede nell'amoroso regno*") the prevalence of rhythmic simplicity, conducive to the realization of affects of determination, position a hero, a fortress of the strength of his spirit is natural. In the love madrigal ("*Vago augelletto che cantando vai*") the situation is the opposite. The composer reveals the lyrical side of the human soul the numerous chants, melodic passages in reading the one word. The abundance of rhythmic formulas helps to achieve maximum contrast between sections, every word is sharper owing to new rhythmic, melodic and textured principles development.

Claudio Monteverdi dived into the poetic text and "got out" the musical techniques which could unit the music and the poetry. The composer considered the various aspects of the beauty of the word, showed it as an independent unit and as an integral part of more large-scale unit — phrases.

## REFERENCES

- [1] L. Schrade. Monteverdi: Creator of Modern Music. New York: W.W. Norton, 1950, 384p.
- [2] D. Arnold. Monteverdi. Master Musicians Series. Edited by Stanley Sadie. Monteverdi. 3rd ed. / rev. by Tim Carter. Oxford university Press, 2005, P.46.
- [3] T. Carter. Monteverdi's Musical Theatre. Yale University Press, 2002, 326 p.

- [4] J. Whenham. Monteverdi: Vespers (1610). Cambridge: Cambridge University Press, 1997, 140 p.
- [5] P. Fabbri. Monteverdi. Cambridge University Press, 2007, 368 p.
- [6] G. Tomlinson. Monteverdi and the End of the Renaissance. Oxford: Clarendon Press, 1987, 280 p.
- [7] O. Massimo. Divining the Oracle: Monteverdi's Second Practice. Chicago: Chicago University Press, 2003, 298 p.
- [8] M. Calcagno. From madrigal to opera: Monteverdi's staging of the self. University of California Press, 2012, 334 p.
- [9] Claudio Monteverdi. Madrigals, book VIII : Madrigals of war and love . Edited by Gian Francesco Malipiero; with a preface and new literal translations of the texts by Stanley Appelbaum. New York: Dover publications, 1991, P.XV.
- [10] W. Konen. Claudio Monteverdi. Moscow: Music, 1971, P.158.
- [11] Madrigals of war and love. Eighth book by Claudio Monteverde. Dedicated to the Holy Roman Majesty of Emperor Ferdinand III. Published by authorization.Venice. In the printshop of Alessandro Vincenti. MDC XXXVIII.
- [12] D. Kyropoulos. Stile rappresentativo. Early Music, Volume 43, Issue 1, February 2015, P.170.
- [13] V. Pieshkova. "Let others sing about the tender archer Love's" from the "Eighth Book" of the madrigals Claudio Monteverdi: the integrity of the musical composition. Kyiv Musicology. Kyiv. № 57 2018, P. 153-163.
- [14] V. Pieshkova. Madrigal C. Monteverdi "The time when heaven and earth": features of the embodiment of the poetic text. Kyiv Musicology. Kyiv. №54. 2016, P. 79–85.
- [15] "Lovely little bird, you who are singing about" by Francesco Petrarca, or the imperfect comparison, in A. Afribo-S. Bozzola-A. Soldani [edited by], The occasions of the text. Twenty readings for Pier Vincenzo Mengaldo, Padua, Cleup, 2016, P. 39-55
- [16] V. Zharkova. Madrigals by Claudio Monteverdi in the context of the musical culture of his time. Art criticism notes. №20. 2011, P.3-9.