

## MUSIC FOR TARQUINIA MOLZA REDISCOVERED CANTATE O NOVE ALME/MATER MISERICORDIAE BY DOMENICO MICHELI/GERONIMO CAVAGLIERI

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**Izyleček:** Nedavno odkritje modela za kontrafakturo je omogočilo identifikacijo avtorja skladbe, posvečene Tarquinii Molza. Skladba Domenica Michelija je zgodnejša kot druga dela, ki so ji jih posvetili drugi skladatelji. Nepopolno ohranjeni madrigal je mogoče delno rekonstruirati s pomočjo ustreznih glasov ohranjene kontrafakture, s čimer se odpirajo nove možnosti raziskav o Molzi in Micheliju, kot tudi procesu ustvarjanja novega besedila, ki ga je napisal Geronimo Cavaglieri.

**Ključne besede:** Tarquinia Molza, Domenico Micheli, Geronimo Cavaglieri, kontrafaktura, identifikacija

**Abstract:** Through the recent identification of the model for a contrafactum, a composition by Domenico Micheli dedicated to Tarquinia Molza has been discovered. This has turned out to be of earlier date than those dedicated to her by other composers. The incompletely preserved madrigal can be partially reconstructed with the aid of the parts belonging to the contrafactum and opens up new research perspectives on Molza and Micheli as well as on the process of retextualization carried out by Geronimo Cavaglieri, author of the new text.

**Keywords:** Tarquinia Molza, Domenico Micheli, Geronimo Cavaglieri, contrafactum, identification

Our understanding of a *contrafactum*, seen as an “intertextual artifact *par excellence*”,<sup>1</sup> also depends on an awareness that it is part of an intertextual network of artistic (poetic and musical) objects. Indeed, the comprehension of such a network of texts (again, poetic and musical) modifies and augments our understanding of each of the elements that are part of this interplay. Listeners of Geronimo Cavaglieri’s time were probably aware of such a weave, albeit at different levels. Today, however, this connection is in many cases broken, depriving us of a global understanding and sometimes causing some segments of it to be lost.

Frequently, a *contrafactum* can be, so to speak, isolated from the composition used as a starting point for the operation of retextualisation. The task of the modern scholar becomes primarily that of restoring and re-identifying this link, giving both (or more) objects a basis of comparison by which they can be matched and through which they can

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I would like to extend my sincere gratitude to Cristina Cassia, Metoda Kokole and Marina Toffetti for their invaluable feedback during the development of this article.

<sup>1</sup> Toffetti, “*Contrafacere*”, 10–13.

be distinguished. In this way each of the elements involved regains a portion of its lost authenticity. The research presented in this article originated in an attempt to solve some problems of identification.

When working with printed collections of *contrafacta* from the sixteenth and seventeenth centuries, we frequently encounter a scarcity or inaccuracy in the information provided by the source for tracing these compositions back to their original form. Such publications, even when they belong to a series of anthologies compiled for the same publisher, identify the models with varying degrees of accuracy and completeness. This is the case, for example, with the sylloges assembled by Geronimo Cavaglieri, a monk belonging to the order of San Basilio degli Armeni, who was the author of three collections of *Nuove Metamorfosi* (1600, 1605 and 1610, all published in Milan), as well as a lost *Libro quarto* and a fifth book entitled *Madrigali de diversi auttori* (1616).<sup>2</sup>

In the above-mentioned respect the *Metamorfosi* series appears quite heterogeneous. Whereas Opp. 1 and 2 provide only the attribution (and sometimes not even that), the third book indicates in addition the liturgical destination of the *contrafactum* as well as the title of the original madrigal, specifying which compositions already began life as motets and are, therefore, arguably not to be classed as *contrafacta*.

Cavaglieri's last known work, his *Madrigali de diversi auttori* (Loano, 1616),<sup>3</sup> achieves a level of clarity of information that was unfortunately not typical for his time. The table of contents presents, neatly arranged, the textual incipit of each composition as it appears in the collection, the title of the madrigal providing the model and the author's name preceded by the customary page number (see Table 1). The title and author of the corresponding model are then repeated at the beginning of each *contrafactum*.

**Table 1**

Table of contents of the tenor partbook of *Madrigali de diversi auttori* (Loano, 1616).\*

Madrigal incipit	<i>Contrafactum</i> incipit	Page	Composer
Deggio dunque partire	Vulnerasti cor meum	1	Luca Marentio
Io partirò	Sanctissima Maria	2	Luca Marentio
Ma voi caro ben mio	Ave de Caelis alma	3	Luca Marentio
Che puoi tu farmi Amor	Immacolata Virgo	4	Ruggiero Giovannelli

<sup>2</sup> On Geronimo Cavaglieri, see Delfino, "Cavaglieri, Geronimo". Full references for Cavaglieri's books can be found in the Bibliography at the end of this article. The sole information on the lost fourth book comes from the stock catalogue (1616) of the bookseller Kaspar Flurschütz, which lists a book of "Canzonette de diversi auth: Accomodate con parole spirituale, F. Gieronimo Cavaglieri, lib. 4. a tre voci. Milano". See Schaal, *Die Kataloge*, 74, no. 1241. We may therefore infer that it was in some way different from Cavaglieri's other collections, all of which were based on famous madrigals for five (Opp. 1, 2 and 5) or six (Op. 3) voices. For an overview of Cavaglieri's collections in the context of Milan under the Borromei, see Macy, "Geronimo Cavaglieri".

<sup>3</sup> Cavaglieri, *Madrigali de diversi auttori*.

Morir non può il mio core	Dilectus meus mihi	5	Gio. Maria Nanino
Chi per voi non sospira	O Mater veneranda	6	Annibal Zoilo
Che fà oggi il mio sole	Veni in hortum meum	7	Luca Marentio
Fillida mia	Carissima soror, & sponsa	8	Luca Marentio
Amor poiche non vuole	Ego dilecto meo	9	Luca Marentio
Chi strinse mai	Quam pulchra es amica mea	10	Luca Marentio
Donna la bella mano	Veni amica mea	11	Ruggiero Giovanelli
Chi farà fede al Cielo	Sponsa aeterni Patris	12	Alessandro Striggio
Amor deh dimmi come	Mater intemerata	13	Gio. Maria Nanino
Donna gentil	Iubilate, & exultate Deo	14	Gio. Maria Nanino
Aminta mio gentil	Iesu dulcissime	15	Andrea Gabrielli
	Vidi speciosam	16	D'incerto
Cantate ò felici alme	Mater misericordiae	17	Domenico Micheli
	Salve Regina	18	Pietro Vinci
Caro dolce ben mio	Surge formosa mea	19	Andrea Gabrielli
Mentre qual viaa petra	Fiilia [sic] summi regis	20	Luca Marentio

\* For the transcription I used the sole known example, which is held by the Museo internazionale e biblioteca della musica di Bologna (I-Bc) under the shelfmark V.130. A digital reproduction is accessible on that library's website: <http://www.bibliotecamusica.it/cmbm/scripts/gaspari/scheda.asp?id=7188>.

No matter how complete, or near-complete, the information provided by Cavaglieri is, its accuracy cannot be taken for granted but has to be verified case by case.<sup>4</sup> Two problems emerge from the table. The first concerns the composition *Vidi speciosam*, which appears to be unattributed and for which no madrigal is named as a model. In this instance, one might infer that it was originally a motet, as is true of the *Salve Regina* by Pietro Vinci,<sup>5</sup> but its composer remains unknown.

The second problem concerns *Mater misericordiae*, the model of which, according to the table of contents, is supposedly a madrigal by Domenico Micheli entitled *Cantate o felici alme*. Other scholars have attempted to identify the model for this *contrafactum*, concluding that “the incipit of the madrigal does not seem to correspond to any known piece by Micheli”<sup>6</sup> – which is at first sight accurate, since anyone looking for a composition with this incipit among the

<sup>4</sup> The identity of the compositions that underwent a process of retextualization in Cavaglieri's fifth book was discussed previously in Delfino, “Geronimo Cavaglieri e alcuni *contrafacta*”, 186–187. Some updates are found in Giuliani, “Printed Collections Including *Contrafacta*”, 320 (table XXIX).

<sup>5</sup> This *Salve Regina* by Pietro Vinci had already appeared in his second book of motets published in 1572. Vinci, *Il secondo libro de motetti*.

<sup>6</sup> Delfino, “Geronimo Cavaglieri e alcuni *contrafacta*”, 187n2. The problem had already been reported in Piperno, *Gli “eccellentissimi musici”*, 56; although only in a general way and in relation to all the retexted madrigals by Domenico Micheli.

works of Micheli will be left empty-handed. However, the fourth book of madrigals (1569) by that composer contains a madrigal opening with the words “Cantate o nove alme”.<sup>7</sup> Before asserting that Cavaglieri could simply have misquoted the title, it must be ascertained whether this is the same music or not. But here another obstacle is encountered: the sources for Cavaglieri’s *Madrigali de diversi auctori* and Micheli’s *Quarto libro* are both incomplete, having no partbook in common. Thus any direct comparison is rendered impossible. The sole practical alternative is to collate the surviving canto and tenor of the *contrafactum* with the surviving alto and quinto of the madrigal.

Fortunately, this is where the good news arrives, since the parts in the two locations are clearly for the same piece of music (Music example 1). It can henceforth be safely concluded that the model for *Mater misericordiae* is the madrigal *Cantate o nove alme* from Domenico Micheli’s fourth book.<sup>8</sup> Moreover, thanks to this identification, two very incomplete compositions (alike in having two surviving parts out of the original five) can each recover two missing voices so as to become almost complete (the basso alone remaining lost). Both texts, however, appear to be complete, since the surviving voices sing the text in its entirety, allowing for various repetitions and a few passages occupied solely by rests.

### Music example 1

Combination of the surviving parts of *Cantate o nove alme* and *Mater misericordiae*. The parts of Micheli’s fourth book have been transcribed from the sole currently known example, preserved in the Biblioteca dell’Accademia Filarmonica di Verona (I-VEaf) under the shelfmark N.113.

The musical score consists of five staves. The top staff is labeled 'CANTO Cavaglieri 1616' and contains the lyrics 'Ma - ter mi - se - ri - cor - di - ae Ma - ri - a, ma - ter mi - se - ri -'. The second staff is labeled 'ALTO Micheli 1569' and contains the lyrics 'Can - ta - te o no - ve al - me so - rel - le a - vez - ze'. The third staff is labeled 'TENORE Cavaglieri 1616' and contains the lyrics 'Ma - ter mi - se - ri - cor -'. The fourth staff is labeled 'QUINTO Micheli 1569' and contains the lyrics 'Can - ta - te o no - ve al - me so - rel - le a - vez -'. The fifth staff is labeled '[BASSO missing]' and is empty. The music is written in a single system with a common time signature (C) and a key signature of one sharp (F#).

<sup>7</sup> Micheli, *Il quarto libro*. A description of the source is given in Lewis, *Antonio Gardano*, 411–412 (M 2679-1569).

<sup>8</sup> This find has been made known in Giuliani, “Printed Collections Including *Contrafacta*”, 320 (table XXIX:17); in collaboration with the present author (Ibid., 267n1).

As one immediately realizes, the madrigal’s text is a tribute to Tarquinia Molza (1542–1617), a prominent figure in Renaissance culture.<sup>9</sup> These lines are the only reference to Tarquinia in the entire print, which otherwise contains no inscription relating to her.

Cantate, o nove alme sorelle, avezze  
dei Molzi al nome amico,  
questa di virtù albergo e di bellezze,  
ecco di cor pudico,  
di volto bel, d'accorte alte maniere,  
così degn'alma come  
più pò donna real altrui parere.  
Dunqu'a si eletto nome  
di Tarquinia non pur qui il Ren giocondo,  
m'ancor s'inchini il mondo.

Sing, o nine divine sisters, familiar  
with the friendly name of the Molzi,  
behold this refuge of virtue and beauty,  
echo of pure heart,  
of fair aspect, of wise and noble manners,  
as worthy a soul as  
any royal lady may appear to others.  
Therefore, before the so exalted name  
of Tarquinia let here not only the joyful Reno  
but also the world bow.

This composition has not been noticed earlier by the scholars concerning themselves with Tarquinia Molza, perhaps partly on account of its poor state of preservation. As well as being the first known madrigal to offer tribute to this noteworthy figure – the next would arrive only in 1571 (see Table 2) – it opens up hitherto unexplored research paths.

**Table 2**

Musical compositions honouring Tarquinia Molza and/or setting her lyric poetry during her lifetime. Both madrigals bearing a dedication or inscription to Tarquinia Molza and ones referring to her within the body of the text are included. For madrigals setting Molza’s words to music, only the earliest setting is listed.

Year	Printed edition	Reference to Tarquinia Molza
1542		Tarquinia Molza born in Modena
1569	Domenico Micheli, RISM A/I M 1679	<i>Cantate o nove alme sorelle avezze dei Molzi al nome amico [...] Dunq'a si eletto nome di Tarquinia</i>
1571	Luzzasco Luzzaschi, RISM A/IL 3122	<i>Mentre fa con gli accenti Tarquinia risonar l'aria d'intorno</i>
1571	Pietro Vinci, RISM A/I V 1675	<i>Se fosse dolce il canto</i> “Alla Signora Tarquinia Molza”, and <i>Ne la dolce stagion di primavera</i> “Rime de la Signora Tarquinia Molza P.[orrina]”
1573	Giovanni Leonardo Primavera, RISM A/I P 5452	<i>La luce occhi miei lassi</i> “Rime de la Signora Tarquinia Molsa da Modena”
1574	Gasparo Fiorino, RISM A/I F 951	<i>Con il favor del cielo</i> “Alla Virtuosissima Gentil Donna la Signora Cavaliere Tarquinia Molza”
1579	Pietro Cavatone, RISM A/I C 1570	<i>Eran le vostre lagrime nel viso</i> , words by Tarquinia Molza

<sup>9</sup> Catelli, “Molza, Tarquinia”; Newcomb, “Molza, Tarquinia”.

**Table 2**  
(continued)

Year	Printed edition	Reference to Tarquinia Molza
1584	Paolo Virchi, RISM A/I V 2105	<i>SeGU'A RINAscer LAURA e prenda L'ARCO [...]</i> <i>Amor soave e dolce ch'ogni cor duro MOLCE,</i> dedicated to the Concerto delle Dame
1591	Alessandro Milleville, RISM B/I 1591/9	<i>Fermano il corso ai venti [...]</i> <i>Tarquinia dolce</i>
1617		Tarquinia Molza dies in Modena

The author of the text has not been identified, but some hints may help to formulate hypotheses on its geographical provenance. The words open with a reference to the nine Muses and the “name of the Molzi”, thereby paying homage to the Molza family or perhaps even just to the *letterato* Francesco Maria, Tarquinia’s grandfather. Indeed, such allusions suggest an academic milieu in which the arts and letters are celebrated. The madrigal mentions in addition the river Reno, which flows through the “canale Reno” into the very heart of the city of Bologna, where Domenico Micheli was born and was presumably active at the time of publication of his *Quarto libro*.<sup>10</sup> The reference to the river could therefore be understood as an actual metaphor for Bologna, thus pointing to a Bolognese setting. Finally, the exaltation of Tarquinia’s name suggests a specific celebration or some event that saw her participate in, or even be officially welcomed by, a group. The madrigal may also have been intended for performance by (or with) Molza herself, constituting the surviving vestige of a musical event.

Moreover, so far as anyone knows, the poem could likewise be by Micheli. It has not yet been established whether a certain “M. Domenico Michele”, author of some fifteen poems printed between 1550 and 1551,<sup>11</sup> could be our Micheli, who is similarly called “M. Domenico Micheli” on the title page of his fourth (1569) and fifth (1581) books of madrigals.<sup>12</sup> If so, it would not be so far-fetched to imagine that the composer and the author of the text were the same person.

<sup>10</sup> Moppi, “Micheli, Domenico”; Nutter, “Micheli, Domenico”. Micheli’s fourth book of madrigals is dedicated to the “molto illustre signor mio osservandissimo il signor Lodovico Orsino Cavaliere Hierosolimitano”, who can be identified as Ludovico Orsini, a Knight of Jerusalem and *Commendatore della Magione* in Bologna (see Litta, *Orsini di Roma*, table xviii), a person described by Francesco Sansovino in 1565 as a promising young man (see Sansovino, *Historia di casa Orsina*, 19). The dedicatory letter, lacking place and date, informs us that Orsini was a music lover. A transcription is given in Lewis, *Antonio Gardano*, 411.

<sup>11</sup> *Libro terzo delle rime*, fols. 63r–67v; *Libro quarto delle rime*, 255–257.

<sup>12</sup> For a transcription of the title page of the *Quarto libro*, see Lewis, *Antonio Gardano*, 411. In his *Quinto libro* the author names himself “M. Dominico Micheli”. A reproduction of the fifth book is accessible at <https://mdz-nbn-resolving.de/bsb00083355>. It may be relevant to note that the river Reno is mentioned once again in the poem by “M. Domenico Michele” *Phebo, se di Parnaso l'ombre elette*: “Che ’l mio bel Ren t’invita” (For my beautiful Reno invites you). See *Libro terzo delle rime*, fol. 3v; and *Libro quarto delle rime*, 256.

The madrigal may have been conceived some time between the publication of the third (1567) and the fourth (1569) book by Micheli. During that period the episode at the end of 1568 where Molza performed in Modena before the rulers of Ferrara took place – an event that is in some way connected with her arrival at the Este court some fifteen years later as a lady-in-waiting to Margherita Gonzaga and musical mentor of the famous “Concerto delle Dame”.<sup>13</sup> So it is perhaps legitimate to entertain the thought that Molza also had links to the Bolognese milieu during the same period. Conversely, the personal relations between Domenico Micheli and Tarquinia Molza remain to be investigated.

By collating the text of the madrigal and that of its *contrafactum* it becomes evident that they do not match perfectly (see Table 3). This can tell us something about the operation carried out by Cavaglieri, who evidently worked directly from the madrigal, as well as the way in which the composer underlaid the words to the notes. Cavaglieri’s aim was evidently to graft a new text on to the music, rather than engage in a rhetorical exercise directed towards obtaining a poetic form corresponding in every respect to the original. Hence the relationship between the two texts is intimately mediated by the music.

Given this premiss, Cavaglieri’s operation is crystal clear and easy to understand. It therefore becomes possible to replicate the retextualization by applying it to the surviving parts of the madrigal and, conversely, to apply the text of the madrigal to the surviving parts of the *contrafactum*.

**Table 3**

Transcription and metrical structure of the texts.

Micheli, 1569	Syll.	Syll.	Cavaglieri, 1616
Cantate, o nove alme sorelle, avezze	11	11	Mater misericordiae Maria,
dei Molzi al nome amico,	7	7 (8)	faecunda Sancto Spiritu,
questa di virtù albergo e di bellezze,	11	12	advocata nostra, porta paradisi,
ecco di cor pudico,	7	7	virgo clemens et pia,
di volto bel, d'accorte alte maniere,	11	11	sancta sanctorum, foelix caeli porta,
così degn'alma come	7	7	gemma refulgens, dulcis
più pò donna real altrui parere.	11	[4 +] 11	[Iesu dulcis] mater, tribulatorum consolatrix,
Dunqu'a sì eletto nome	7	7	scientiarum omni-
di Tarquinia non pur qui il Ren giocondo,	11	11	um magistra, regina angelorum,
m'ancor s'inchini il mondo.	7	7	intercede pro nobis.

The first rhythmic adaptation by Cavaglieri occurs in the second line, which in the madrigal is a *settenario piano* (that is, a seven-syllable line carrying a stress on the

<sup>13</sup> Durante and Martellotti, *Cronistoria del concerto delle dame*, 42. Stras, “Recording Tarquinia”.

penultimate syllable), while in the replacement text it is *sdrucchiolo* (that is, the line carries a stress on the antepenultimate syllable). In this way, the accent is placed in the same position (the sixth syllable, opening “amico” and “Spiritu”), but the number of syllables is varied, requiring only a slight modification to the music.<sup>14</sup> Here, Cavaglieri simply introduced a dotted figure in place of a semibreve. In this instance, the same modification has to be applied to the surviving parts of the madrigal, and, conversely, Cavaglieri’s adaptation has to be undone in the corresponding parts of the *contrafactum* (see Music example 2).<sup>15</sup>

### Music example 2

*Cantate o nove/ Mater misericordiae* by Domenico Micheli/Geronimo Cavaglieri, bb. 9–12.

13

que - sta di vir - tù al - ber - go.e di bel - lez - ze, ec - co  
ad - vo - ca - ta nos - tra, por - ta pa - ra - di - si, vir - go

co, que - sta di vir - tù al - ber - go.e di bel - lez - ze, ec -  
tu, ad - vo - ca - ta nos - tra, por - ta pa - ra - di - si, vir -

co,  
tu, ec - co  
vir - go

co, que - sta di vir - tù al - ber - go.e di bel - lez - ze,  
tu, ad - vo - ca - ta nos - tra, por - ta pa - ra - di - si,

The third line, too, differs in the number of its syllables. In this instance, Cavaglieri’s choices have remained consistent with those of Micheli, who had not observed musically the *sinalefe* (synaloepha) between the words “virtù” and “albergo”, thus setting the hendecasyllable hypermetrically with twelve (not eleven) notes, each bearing a single syllable of the new text (see Music example 3).

<sup>14</sup> During the period in question newly composed Latin verse (including that used for motets) was written according to the same metrical conventions as contemporary Italian verse (in contradistinction to those of Classical Latin), whereby a *piano* line of a given species (e.g., *Settenario*) is treated as the exact equivalent of a *sdrucchiolo* line containing one extra unstressed syllable at the end and of a *tronco* line omitting the final unstressed syllable. This provides a basis for an easy transitio.

<sup>15</sup> The text in italics together with the small notes and the dashed ties have been added by the author.



The passage where the metrical structure of the new text departs most from that of the original occurs between the eighth and ninth lines (see Table 3). Here, the text of the madrigal features an enjambement, which the composer has chosen in contrast to interpret syntactically, thereby privileging the logical unity of the phrase and concealing the structure of the poem (see Music example 5).

### Music example 5

*Cantate o nove alme/Mater misericordiae* by Domenico Micheli/Geronimo Cavaglieri, bb. 34–37.

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The text provided by Geronimo Cavaglieri is a prayer to the Blessed Virgin Mary, in which, as in litanies and some Marian antiphons, several of her attributes are listed, and sealed with a final supplication.<sup>16</sup> What surprises is that this is a true *metamorphosis* – in Cavaglieri’s terms – from a specific person, Tarquinia Molza, to a specific saint: in this case, Mary, the “Queen of All Saints” – a rather rare instance in the contemporary repertory. At a closer glance, the text by Cavaglieri appears to be directly inspired by the text of the madrigal. This already becomes evident from the structure of the secular text, featuring a list of virtues associated with Molza.

Moreover, it appears that Cavaglieri decided to match certain virtues of the Virgin Mary to qualities present in the original text and in a parallel position (see Table 4). The “pure heart” (*cor pudico*), matches Mary’s virginity and piety (*virgo clemens et pia*); the worthy soul (*degn’alma*) goes well together with the image of the shining gem (*gemma refulgens*). Above all, the epithet “mistress of all sciences” (*scientiarum omnium magistra*), very unusual in Mariology, parallels the achievement of Tarquinia.

<sup>16</sup> The reader will notice that the text of the *contrafactum* combines original parts by Cavaglieri with fragments of liturgical and devotional texts, such as the antiphon *Salve Regina* (“mater misericordiae”, “advocata nostra”, the combination of the adjectives “clemens” and “pia”, the adjective “dulcis”), the hymn *Ave maris stella* (“felix coeli porta”), or the Lauretán litanies (Mary as a “consolatrix”).

**Table 4**

Correspondences between the two texts.

Cantate o nove alme	Mater misericordiae
<p>Cantate, o nove alme sorelle, avezze  dei Molzi al nome amico,  questa di virtù albergo e di bellezze,  <i>ecco di cor pudico</i>,  di volto bel d'accorte alte maniere,  così <i>degn'alma come</i>  più pò donna real altrui parere.  <i>Dunqu'a si eletto nome</i>  di Tarquinia non pur qui il Ren giocondo,  m'ancor s'inchini il mondo.</p>	<p>Mater misericordiae Maria,  faecunda Sancto Spiritu,  advocata nostra, porta paradisi,  <i>virgo clemens et pia</i>,  sancta sanctorum, foelix caeli porta,  <i>gemma refulgens</i>, dulcis  [Iesu dulcis] mater, tribulorum consolatrix,  <i>scientiarum omni-</i>  <i>um magistra</i>, regina angelorum,  intercede pro nobis.</p>

The last epithet would seem implicitly to be addressed to Molza rather than Mary, recalling the renown she enjoyed in her lifetime, which continued after her death. This can be seen, for example, in the dedicatory letter of the third volume of the *Discussiones peripateticae* by the philosopher Francesco Patrizi (Basel, 1581), where this author addressed Molza in these terms:

To whom could I present my intellectual endeavours more befittingly than to you, the most erudite among the illustrious matrons who exist, who have existed, and those who will come afterwards? [...] To these most beautiful gifts of intellect also nobility of lineage, rare beauty, excellent manners, and singular modesty are added.<sup>17</sup>

On the tomb of Tarquinia Molza the following inscription was placed: “Una scientiarum ac Tarquiniae Molsiae vita idem occasus commune sepulchrum” (A shared sepulchre for the common sunset of the life of the sciences and of Tarquinia Molza).<sup>18</sup> After her death she, who towards the end of her life was known as “Unica” (the one and only), was remembered as “Tarquinia Molsa Unica. Pudicitiae exemplar, musar[um] ocellus, et scientiarum deliciae” (Tarquinia Molza, the One and Only. Paragon of modesty, gem of the Muses, and delight of the sciences).<sup>19</sup> Thus not only the outline (a list of qualities) but also the content of the replacement text appears to be modelled on the original. Or, going further, this description of Mary does indeed appear to be modelled on the description of Tarquinia Molza as presented in the madrigal.

<sup>17</sup> “Cui enim omnium hominum laudabilius lucubrationes meas donarem, quam tibi, viraginum omnium, quot sunt, quot fuerunt, quotque alios erunt in annos, doctissimae? [...] His tot tantisque ingenii ornamentis comites sese addiderunt, nobilitas generis, pulchritudo eximia, mores animi insignes: pudicitia singularis”. See Patrizi, *Discussionum peripateticarum*, 289–290. Patrizi was a philosopher and tutor to Molza. He is also the author of the treatise *L'Amorosa filosofia* (1577), which centres around the qualities of Tarquinia. Prins, “Patrizi’s *L'Amorosa Filosofia*”.

<sup>18</sup> Catelli, “Molza, Tarquinia”.

<sup>19</sup> Vedriani, *Dottori modonesi*, 198. For other tributes to Molza, see Stras, “Musical Portraits”. For a comprehensive account of the poems dedicated to her, see “Appendix B” in Durante and Martellotti, *Cronistoria del concerto delle dame*, 223–252.

The question remains what the reason for such an operation was. First of all, every *contrafactum* testifies to a love for the music that is given a new text. A *contrafactum* enhances the circulation of a specific musical composition and in some cases guarantees it an unexpectedly long life, as in the case of *Mater misericordiae* (1616), printed forty-seven years after the original madrigal (1569). Further, it cannot be excluded that this particular retextualization expressed a feeling of admiration for the “Unica”, Tarquinia Molza, who would necessarily be evoked in the memory of anyone who came into contact with the *contrafactum* and already knew the madrigal. As if this were not enough, the replacement text presents a Virgin Mary who “resembles” Tarquinia, thereby implicitly alluding to her virtues.

If we consider that Geronimo Cavaglieri’s collection of *Madrigali de diversi auttori* was printed in 1616, when Tarquinia Molza was still alive and about seventy-four years old, we could say that we are here encountering both the first and the last musical composition – among those that have come down to us – dedicated to this prominent figure of the European Renaissance.

### A Brief Additional Remark

The work presented here has illustrated how important it can be to restore the forgotten link between a madrigal (or a polyphonic composition) and its *contrafactum*. On the one hand, new research perspectives have been opened up for figures who continue to generate interest among many scholars. On the other hand, the recovery of this system of meanings has made it possible to give back to each of the works involved part of their lost authenticity. It is now the responsibility of the editor to provide this recovered musical material with the criteria of transparency and accessibility. For this reason, a transcription of the composition with a reconstruction of the textual underlay and the missing bass part is offered at the end of this article.<sup>20</sup> Any thoughtful contributions to refine this tentative reconstruction would be greatly appreciated.

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<sup>20</sup> In the transcription the original pitches, accidentals and note values are preserved (except for the final *longa*, which has been replaced by a breve surmounted by a fermata), clefs are modernized and barlines at the interval of one breve are introduced. The mensural signs are made uniform as  $\text{C}$ . Italicized words are elements added by the editor, as are also the small notes and dashed ties. Editorial accidentals are placed outside the staff and above the relevant note. The reconstructed part appears on a smaller staff. The incipit in its original notation is given on prefatory staves at the start of each surviving vocal part.

## Appendix

*Cantate o nove alme/Mater misericordiae* by Domenico Micheli/Geronimo Cavaglieri  
Bassus by Gabriele Taschetti.

CANTO  
Cavaglieri 1616

ALTO  
Micheli 1569

TENORE  
Cavaglieri 1616

QUINTO  
Micheli 1569

[BASSO  
missing]

*deest*

Can - ta - te, o no - ve - al - me - so - rel - le, a - vez - ze can -  
Ma - ter mi - se - ri - cor - di - ae Ma - ri - a, ma -

Can - ta - te, o no - ve - al - me - so - rel - le, a - vez - ze  
Ma - ter mi - se - ri - cor - di - ae Ma - ri - a,

Can - ta -  
Ma - ter

Can - ta - te, o no - ve - al - me - so - rel - le,  
Ma - ter mi - se - ri - cor - di - ae Ma - ri - a,

Can - ta - te, o no - ve - al - me - so - rel - le, a - vez - ze  
Ma - ter mi - se - ri - cor - di - ae Ma - ri - a,

5

C

A

T

Q

[B]

ta - te, o no - ve - al - me - so - rel - le, a - vez - ze dei  
ter mi - se - ri - cor - di - ae Ma - ri - a, fae -

Can - ta - te, o no - ve - al - me - so - rel - le, a - vez - ze  
ma - ter mi - se - ri - cor - di - ae Ma - ri - a,

te, o no - ve - al - me - so - rel - le, a - vez - ze  
mi - se - ri - cor - di - ae Ma - ri - a,

a - vez - ze  
Ma - ri - a,

9

C

A

T

Q

[B]

Mol - zi - al no - me - a - mi - co,  
cun - da Sanc - to Spi - ri - tu,

ze dei Mol - zi - al no - me - a - mi - co, dei Mol - zi - al no - me - a - mi -  
a, fae - cun - da Sanc - to Spi - ri - tu, fae - cun - da Sanc - to Spi - ri -

ze a, dei Mol - zi - al no - me - a - mi -  
a, fae - cun - da Sanc - to Spi - ri - tu,

dei Mol - zi - al no - me - a - mi - co, dei Mol - zi - al no - me - a - mi -  
fae - cun - da Sanc - to Spi - ri - tu, fae - cun - da Sanc - to Spi - ri -

dei Mol - zi - al no - me - a - mi - co, dei Mol - zi - al no - me - a - mi -  
fae - cun - da Sanc - to Spi - ri - tu, fae - cun - da Sanc - to Spi - ri -

13

C  
que - sta di vir - tū al - ber - go e di bel - lez - ze, ec - co di cor pu - di -  
ad - vo - ca - ta nos - tra, por - ta pa - ra - di - si, vir - go cle - mens et pi -

A  
co, que - sta di vir - tū al - ber - go e di bel - lez - ze, ec - co di cor pu - di -  
tu, ad - vo - ca - ta nos - tra, por - ta pa - ra - di - si, vir - go cle - mens et pi -

T  
co,  
tu, ec - co di cor pu - di -  
vir - go cle - mens et pi -

Q  
co, que - sta di vir - tū al - ber - go e di bel - lez - ze,  
tu, ad - vo - ca - ta nos - tra, por - ta pa - ra - di - si,

[B]  
co,  
tu, ec - co di cor pu - di -  
vir - go cle - mens et pi -

17

C  
co, ec - co di cor pu - di - co, a, di vol - to bel,  
a, vir - go cle - mens et pi - a, sanc - ta sanc - to -

A  
co, ec - co di cor pu - di - co, ec - co di cor pu - di - co, di  
a, vir - go cle - mens et pi - a, vir - go cle - mens et pi - a, sanc -

T  
co, ec - co di cor pu - di - co, ec - co di cor pu - di - co, di  
a, vir - go cle - mens et pi - a, vir - go cle - mens et pi - a, sanc -

Q  
ec - co di cor pu - di - co, ec - co di cor pu - di - co, di vol - to bel,  
vir - go cle - mens et pi - a, vir - go cle - mens et pi - a, sanc - ta sanc - to -

[B]  
co,  
a, ec - co di cor pu - di - co, di  
vir - go cle - mens et pi - a, vir - go cle - mens et pi - a,

21

C  
d'ac - cor - te al - te ma - nie - re, di vol - to bel, d'ac - cor - te al - te ma - nie -  
rum, fae - lix coe - li por - ta, sanc - ta sanc - to - rum, fae - lix coe - li por -

A  
vol - to bel, d'ac - cor - te al - te ma - nie - re, di vol - to bel, d'ac - cor - te al - te ma -  
ta sanc - to - rum, fae - lix coe - li por - ta, sanc - ta sanc - to - rum, fae - lix coe - li

T  
vol - to bel, d'ac - cor - te al - te ma - nie - re  
ta sanc - to - rum, fae - lix coe - li por - ta

Q  
d'ac - cor - te al - te ma - nie - re, di vol - to bel, d'ac - cor - te al - te ma - nie -  
rum, fae - lix coe - li por - ta, sanc - ta sanc - to - rum, fae - lix coe - li por -

[B]  
di vol - to bel, d'ac - cor - te al - te ma - nie -  
sanc - ta sanc - to - rum, fae - lix coe - li por -

25

C  
re co - si de - gn'al ma  
ta, gem - ma re - ful - gens

A  
nie - re, co - si de - gn'al ma, co si de - gn'al - ma  
por - ta, gem - ma re - ful - gens, gem ma re - ful - gens

T  
co - si de - gn'al ma, co si de - gn'al - ma  
gem - ma re - ful - gens, gem ma re - ful - gens

Q  
re, co - si de - gn'al - ma  
ta, gem - ma re - ful - gens

[B]  
re co - si de - gn'al - ma  
ta gem - ma re - ful - gens,

29

C  
co - me più pò, co - me più pò don - na re - al al - trui pa - re -  
dul - cis le - su dul - cis ma - ter, tri - bu - la - to - rum con - so - la -

A  
co - me più pò, co - me più po don - na re - al al - trui pa - re - re.  
dul - cis le - su dul - cis ma - ter, tri - bu - la - to - rum con - so - la - trix,

T  
co - me più pò, co - me più pò don - na re - al al - trui  
dul - cis le - su dul - cis ma - ter, tri - bu - la - to - rum con -

Q  
co - me più pò, co - me più pò don - na re - al al - trui  
dul - cis le - su dul - cis ma - ter, tri - bu - la - to - rum con -

[B]  
co - me più pò don - na re - al al - trui  
dul - cis ma - ter, tri - bu - la - to - rum con -

33

C  
re.  
trix,

A  
Dun - qu'a si e - let - to no - me di Tar - qui - nia, dun -  
sci - en - ti - a - rum om - ni - um ma - gis - tra, sci -

T  
pa - re - re. Dun - qu'a si e - let - to no - me di Tar - qui - nia,  
so - la - trix, sci - en - ti - a - rum om - ni - um ma - gis - tra,

Q  
pa - re - re. Dun - qu'a si e - let - to no - me di Tar - qui - nia,  
so - la - trix, sci - en - ti - a - rum om - ni - um ma - gis - tra,

[B]  
pa - re - re. Dun - qu'a si e - let - to no - me di Tar - qui - nia,  
so - la - trix, sci - en - ti - a - rum om - ni - um ma - gis - tra,

38

C  
Dun - qu'a si\_e - let - to no - me di Tar-qui - nia  
sci - en - ti - a - rum om - ni - um ma - gis - tra,

A  
qu'a si\_e - let - to no - me di Tar-qui - nia non pur qui il Ren  
en - ti - a - rum om - ni - um ma - gis - tra, re - gi - na an -

T  
non pur qui il Ren  
re - gi - na an -

Q  
dun - qu'a si\_e - let - to no - me di Tar-qui - nia non pur qui il  
sci - en - ti - a - rum om - ni - um ma - gis - tra, re - gi - na

[B]  
non pur qui il Ren  
re - gi - na an -

42

C  
non pur qui il Ren gio-con - do ma,an - cor s'in - chi - ni,il mon - do, ma,an -  
re - gi - na an - ge - lo - rum, in - ter - ce - de - de pro no - bis, in -

A  
gio-con - do, non pur qui il Ren gio-con - do ma,an - cor s'in - chi - ni,il mon - do, ma,an -  
ge - lo - rum, re - gi - na an - ge - lo - rum, in - ter - ce - de - de pro no - bis, in -

T  
gio-con - do, non pur qui il Ren gio-con - do, ma,an - cor s'in - chi - ni,il mon - do, ma,an -  
ge - lo - rum, re - gi - na an - ge - lo - rum, in - ter - ce - de - de pro no - bis, in -

Q  
Ren gio-con - do, non pur qui il Ren gio-con - do, ma,an - cor s'in - chi - ni,il mon - do, ma,an -  
an - ge - lo - rum, re - gi - na an - ge - lo - rum, in - ter - ce - de - de pro no - bis, in -

[B]  
gio-con - do, ma,an - cor s'in - chi - ni,il mon - do,  
ge - lo - rum, in - ter - ce - de - de pro no - bis,

46

C  
cor s'in - chi - ni,il mon - do, ma,an - cor s'in - chi - ni,il mon - do,  
ter - ce - de pro no - bis, in - ter - ce - de - de pro no - bis.

A  
cor s'in - chi - ni,il mon - do, ma,an - cor s'in - chi - ni,il mon - do,  
ter - ce - de pro no - bis, in - ter - ce - de - de pro no - bis.

T  
cor s'in - chi - ni,il mon - do, ma,an - cor s'in - chi - ni,il mon - do,  
ter - ce - de pro no - bis, in - ter - ce - de - de pro no - bis.

Q  
cor s'in - chi - ni,il mon - do, ma,an - cor s'in - chi - ni,il mon - do,  
ter - ce - de pro no - bis, in - ter - ce - de - de pro no - bis.

[B]  
ma,an - cor s'in - chi - ni,il mon - do,  
in - ter - ce - de - de pro no - bis.

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PONOVNO ODKRITA GLASBA ZA TARQUINIO MOLZA:  
*CANTATE O NOVE ALME/MATER MISERICORDIAE*  
DOMENICA MICHELIIJA/GERONIMA CAVAGLIERIJA

Povzetek

Tiskane zbirke z glasbenimi kontrafakturami prinašajo bolj ali manj popolne in natančne informacije o izvirnih skladbah, ki so bile uporabljene kot modeli. To velja tudi za zbirko *Madrigali de diversi auttori* (Loano, 1616), peto in zadnje delo Geronima Cavaglierija, avtorja skupaj petih zbirk kontrafaktur. V omenjeni zbirki je tudi skladba *Mater misericordiae*, katere model naj bi bil po izvirnem tisku madrigal Domenica Michelija z naslovom *Cantate o felici alme*. Vendar gre za zmoto, saj ta madrigal ne obstaja. Pravi model kontrafakture je madrigal *Cantate o nove alme* iz zbirke *Quarto libro de madrigali a cinque voci* (Benetke, 1569) Domenica Michelija. Identifikacijo modela je poleg zavažajoče navedbe v Cavaglierjevi izdaji oteževalo tudi dejstvo, da sta obe zbirki nepopolno ohranjeni (od petih glasov sta ohranjena le dva) in nimata skupnih delov. Če združimo ohranjene glasove obeh skladb, pridemo do štiriglasja, z manjkajočim basom.

Michelijev madrigal, ki je bil doslej spregledan morda zaradi slabe ohranjenosti, se je izkazal za najzgodnejše glasbeno delo, posvečeno Tarquinii Molza, pomembni osebi iz sveta renesančne glasbe in kulture. To odkritje je odprlo nove aspekte raziskav o tej izjemni ženski in posledično tudi nove možnosti raziskav življenja in dela Domenica Michelija.

Primerjava obeh besedil omogoča boljše razumevanje nekaterih vidikov postopka pretekstiranja, ki ga je izvedel Cavaglieri, ter hkrati rekonstrukcijo izgubljenih glasov madrigala in kontrafakture. Zdi se, da tudi samo novo besedilo, molitev k Devici Mariji, vsebuje skriven poklon Tarquinii Molza, ki je bila v času izida Cavaglierijeve pete knjige še živa in stara okoli 74 let.

Zaključni del razprave prinaša transkripcijo madrigala s poskusom obnove besedilne podlage ter predlog rekonstrukcije manjkajočega basovskega glasu.