1. O COME BELLO APPARE
(Gaspare Murtola)

GIOVANNI VALENTINI
Secondo libro de Madrigali...concertati 1616
ed. Pyrros Bamichas

The edition and translations are copyright ©2012 the editor, translators, The University of Birmingham and The University of Heidelberg.
They may be freely downloaded for study or performance (including commercial recordings) provided that the edition and translations are properly acknowledged. Further distribution or reproduction in any format is prohibited without the permission of the copyright holder(s).
Viola, viola, amorosa,
Viola, viola, amorosa,

scura, sfumata, sfumata,
scura, sfumata, sfumata,

Viola, viola amorosa,
Viola, viola amorosa,

scura, sfumata, sfumata,
scura, sfumata, sfumata,
| English translation ©2012 John Whenham | 1. **O come bello appare**  
Madrigale abcbbdaEe  
(Gaspare Murtola) |  
O how beautiful,  
Between the blushing red and pure white  
Of your cheek, appears the lovely mole  
Which Love discloses to me.  
It seems a little shy,  
It seems a little indistinct.  
Thus, between white and pale roses  
There sometimes appears, menacing yet shy,  
A little amorous violet.  
English translation ©2012 John Whenham |  
O come bello appare  
tra ’l rossore e ’l candore  
della guancia il bel neo  
che mi discopre Amore.  
Come appar ritrosetto,  
come appar pallidetto.  
Così tra bianche e chiare  
rose talor n’appar fosca e ritrosa  
violetta amorosa.  
Testo italiano edito da Andrea Bornstein. L’analisi dei testi poetici è stata eseguita da Joachim Steinheuer. |  
O wie schön erscheint  
zwischen der Schamesröte und dem Schneeweiß  
der Wange das schöne Muttermal,  
das Amor mir entdeckt!  
Wie erscheint es ein wenig spröde,  
wie erscheint es ein wenig bleich!  
So erscheint uns zwischen weißen und blasshellen  
Rosen zuweilen auch dunkel und spröde  
das liebliche Veilchen.  
Deutsche Übersetzungen ©2012 Joachim Steinheuer |
CRITICAL COMMENTARY

Abbreviations
A Alto
A.Va [Alto di] Viola
B Basso
Bc Basso continuo
B.Va [Basso di] Viola
C Canto
Crto Cornettino
p a punctus additionis
p d punctus divisionis
T Tenore
T.Va [Tenore di] Viola
Sesto Sesto
Vno Violino
Vne Violone
References to pitch employ the Helmholtz system.

1. O come bello appare
C: Canto part-book, headed ‘A 4.’ Tavola also has ‘A Quattro’.
A: Alto part-book, headed ‘A 4.’ Tavola also has ‘A Quattro’.
T: Tenore part-book, headed ‘A 4.’ Tavola also has ‘A Quattro’.
B: Basso part-book, headed ‘A 4.’ Tavola also has ‘A Quattro’.
Bc: Basso continuo part-book, headed ‘A 4.’ Tavola also has ‘A Quattro’.

1-2: at this point Valentini seems to treat the continuo line as a basso seguente, doubling the lowest line and effectively reducing the texture to two parts. This sort of doubling often happens when the lowest voice is a Bass, and less often when it is a Tenor, though there are parallel instances, as in bars 6-8, or in ‘Ridete pur, ridete’ in bars 86-87.
39: all parts: no reprise.