

18. GUERRA, GUERRA TU BRAMI (Giacomo Carrara)

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

CORNETTINO/ VIOLINO

[ALTO DI] VIOLA

[TENORE DI] VIOLA

[BASSO DI] VIOLA

VIOLONE

CANTO

QUINTO

ALTO

TENORE

SESTO

BASSO

BASSO CONTINUO

Guer-ra, guer-ra, guer-ra, guer-ra

Guer-ra, guer-ra, guer-ra, guer-ra

Guer-ra, guer-ra, guer-ra, guer-ra

Guer-ra, guer-ra, guer-ra, guer-ra

Guer-ra, guer-ra, guer-ra, guer-ra

Guer-ra, guer-ra, guer-ra, guer-ra

Guer-ra, guer-ra, guer-ra, guer-ra

Guer-ra, guer-ra, guer-ra, guer-ra

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

ra, guer - ra, guer - ra, guer - ra guer - ra tu bra - mi,

ra, guer - ra, guer - ra, guer - ra, guer - ra tu bra - mi,

guer - ra, guer - ra, guer - ra tu bra - mi,

guer - ra, guer - ra, guer - ra

guer - ra, guer - ra, guer - ra, guer - ra tu bra - mi,

guer - ra, guer - ra, guer - ra, guer - ra tu bra - mi,

This musical score is for a full orchestra and choir. The top staff is for Flute (Crto) and Violino (Vno), marked with a '3' and containing a melodic line with two 'Echo' markings. Below it are staves for Violin I ([A.]Va), Violin II ([T.]Va), and Viola ([B.]Va), all of which are currently silent. The next staff is for the Violoncello (Vne), which plays a low, sustained note. The woodwind section includes Clarinet (C), Quintet (Q), Alto Saxophone (A), Tenor Saxophone (T), and Saxophone (Sesto), all of which are silent. The string section includes Bass (B) and Bassoon (B.c.), both of which are silent.

12

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

Echo

Pa - ce, pa - ce j' de - si -

[4 #3]

16

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

o,
pa - ce, pa - ce! de - si - o:

Q

Pa - ce, pa - ce! de - si -

A

T

I - ni - mi - co ben mi - o,

Sesto

B

I - ni - mi - co ben mi - o, i - ni - mi - co ben

B.c.

[6] [6] [6]

20

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q
o, pa - ce, pa - ce! de - si - o:

A

T
i - ni - mi - co ben mi - o,

Sesto

B
mi - o, i - ni - mi - co ben mi - o, ben mi - o,

B.c.

Key signature: one sharp (F#)

28

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

mi - o, ben mi - o,

o, ben mi - o,

mi - o, ben mi - o,

mi - o, ben mi - o,

mi - o, ben mi - o,

mi - o, ben mi - o,

32

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

36

1 2

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

Guer - ra, guer - ra,

Guer - ra, guer - ra,

Guer - ra, guer - ra,

Guer - ra,

Guer - ra, guer - ra,

Guer - ra,

Guer - ra,

44

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

Detailed description: This page of a musical score covers measures 44 through 47. The score is arranged in a system with ten staves. The first five staves are for string instruments: Crto/Vno (Violino Concerto), [A.]Va (Violino A), [T.]Va (Violino T), [B.]Va (Violino B), and Vne (Viola). The next five staves are for woodwinds: C (Clarinete), Q (Fagotto), A (Alto Saxofone), T (Tenor Saxofone), Sesto (Saxofone Soprano), B (Bass Saxofone), and B.c. (Bass Contrabbasso). The music begins at measure 44. The string parts feature rhythmic patterns of eighth and sixteenth notes, with some sixteenth-note runs. The woodwind parts are mostly silent, indicated by rests, with some activity in the Bass Contrabbasso part. A double bar line is present at the end of measure 46.

48

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

Detailed description: This page of a musical score covers measures 48 to 52. The score is for a full orchestra and voices. The woodwind section includes Flute (Crto/Vno), Clarinet in A ([A.]Va), Clarinet in Bb ([B.]Va), Bassoon (Vne), and Cor Anglais (C). The string section includes Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vcl), and Double Bass (B.c.). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 3/4 time. Measures 48-52 show a sequence of chords and melodic lines. The woodwinds and strings play sustained notes, while the vocalists have rests. The double bass part has a rhythmic pattern of quarter notes.

53

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

Pa - ce, pa - cej' de - si - o,

I - ni - mi - co ben

[4 #3]

57

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

Pa - ce, pa - ce j' de - si - o, pa - ce, pa - ce j' de -

pa - ce, pa - ce j' de - si - o:

I - ni - mi - co ben mi - o, i - ni -

mi - o, i - ni - mi - co ben mi - o,

61

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

si - o:

mi - co ben mi - o,

i - ni - mi - co ben mi - o, ben mi - o, ben mi -

Ben

65

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

Ben mi - o, ben mi - o, ben

Ben mi - o, ben

Ben mi - o, ben

mi - o, ben mi - o, ben mi - o, ben

ben mi - o, ben

o, ben mi - o, ben

♯

♯

69

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

73

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

77

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

Or per - ché en - tram - bij co -

Or per - ché en - tram - bij

♯ ♯ ♯

81

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

Or - per - ché en - tram - bij co -

Or - per - ché en - tram - bij co -

ri,

co - ri,

♯ ♯

85

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

ri, en - tram - bi j co - ri

ri, en - tram - bi j co - ri

en - tram - bi j co - ri

en - tram - bi j co - ri Re - sti - no vin - ci -

b

89

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

Re - sti - no vin - ci - to -

Re - sti - no vin - ci - to - ri, re - sti - no vin - ci -

Re - sti - no vin - ci - to - ri, re - sti - no vin - ci -

Re - sti - no vin - ci - to - ri, re - sti - no

to - ri, re - sti - no vin - ci - to - ri, vin - ci -

Re - sti - no vin - ci - to - ri, re - sti - no vin - ci - to -

Re - sti - no vin - ci - to -

93

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

ri, Che ne' ba -

to - ri, Che

to - ri, Ba - cian - ne,

vin - ci - to - ri, Ba - cian - ne,

to - ri, Ba - cian - ne,

ri, Ba - cian - ne,

97

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

ci, che ne' ba -

ne' ba - ci, che

ba - cian - ne,

ba - cian - ne,

ba - cian - ne,

101

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

ci, che ne' ba -

ne' ba - ci, che

ba - cian - ne, che

ba - cian - ne, che

ba - cian - ne, che

ba - cian - ne, che

105

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

ci So - no_a - sco - se_u - gual - men - te

ne' ba - ci, So - no_a - sco - se_u - gual - men - te

ne' ba - ci, So - no_a - sco - se_u - gual - men - te

ne' ba - ci So - no_a - sco - se_u - gual - men - te

ne' ba - ci So - no_a - sco - se_u - gual - men - te

ne' ba - ci So - no_a - sco - se_u - gual - men - te

ne' ba - ci So - no_a - sco - se_u - gual - men - te

109

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

e guer - re, e guer - re, e guer - re e pa - ci,

115

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

re e pa - ci, e guer -

re e pa - ci,

e guer -

e guer - re e pa - ci,

118

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

re, e guer - re, e pa - ci, e guer -

e guer - re, e guer - re, e pa - ci,

re, e guer - re, e

e guer - re, e pa - ci, e guer -

e guer - re,

e guer - re, e pa - ci,

b b

121

Crto/ Vno

[A.]Va

[T.]Va

[B.]Va

Vne

C

Q

A

T

Sesto

B

B.c.

re_e pa - ci ci.

e guer - re_e pa - ci ci.

pa - ci, e pa - ci ci.

re_e pa - ci, e pa - ci ci.

e guer - re_e pa - ci ci.

e guer - re_e pa - ci ci.

b b #

TEXT AND TRANSLATION

You long for war,
My beautiful enemy:
I wish for peace;
Now since both our hearts
Must be left victorious,
Let us kiss, for in kisses
Both war and peace alike are hidden.

English translation ©2012 John Whenham

18. Guerra, guerra tu brami

Madrigale abbccdD

(Giacomo Carrara)

Guerra, guerra tu brami,
inimico ben mio,
pace, pace i' desio:
or perch'entrambi i cori
restino vincitori,
baccianne, che ne' baci
sono ascose ugualmente e guerre e paci.

Testo italiano edito da Andrea Bornstein. L'analisi dei testi poetici è stata eseguita da Joachim Steinheuer.

Krieg, ja Krieg wünschst du,
mein feindliches Lieb,
Frieden, ja Frieden, begehre ich.
Nun, auf dass beide Herzen
den Sieg erringen mögen,
lass küssen uns, denn in den Küssen
sind gleichermaßen Krieg und Frieden
verborgen.

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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.

18. Guerra, guerra tu brami

Crto/ Vno: Basso part-book, headed 'Cornettino, ò Violino. A 11.' Tavola as for B.

[A.]Va: Alto part-book, headed 'Viola. A 11.' Tavola as for A.

[T.]Va: Sesto part-book, headed 'Viola. A 11.' Tavola as for Sesto.

[B.]Va: Tenore part-book, headed 'Viola. A 11.' Tavola as for T.

Vne: Quinto part-book, headed 'Violone. A 11.' Tavola as for Q.

C: Canto part-book, headed 'A 11.' Tavola also has '*A Undeci*'.

Q: Quinto part-book, headed 'A 11.' There is no Tavola.

A: Alto part-book, headed 'A 11.' Tavola also has '*A Undeci*'.

T: Tenore part-book, headed 'A 11.' and 'Viola. A 11.' Tavola also has '*A Undeci*'.

Sesto: Sesto part-book, headed 'A 11.' Tavola also has '*A Undeci*'.

B: Basso part-book, headed 'A 11.' Tavola also has '*A Undeci*'.

Bc: Basso continuo part-book, headed 'A 11.' Tavola also has '*A Undeci*'.

[B.]Va: p. 28 is mislabeled as 'Cornettino, ò Violino'.

6: Crto/ Vno: no first rest.

29: Bc: beginning of reprise is indicated by single barline.

30-38: Crto/ Vno, [A.]Va, [T.]Va, [B.]Va, Vne, C, Q, A, T, Sesto and B: reprise is written out in full.

37: Repeat sign in Bc only.

38: Repeat sign in Bc only. Reprise is written out in full in other parts.

42: Sesto: note 4 originally d.

94: All parts: no repeat sign.

94-124: Crto/ Vno, [A.]Va, [T.]Va, [B.]Va, Vne, C, Q, A, T, Sesto and B: reprise is written out in full.

94 (bis): [A.]Va: no rest.

107-108: C, Q, A, T, Sesto and B: text 'egualmente'.

103 (bis): A: no *p a*.

118: Bc: a natural appears a third above note 5.

121 and 121(bis): [T.]Va, note 1 originally g.

123: Repeat sign in Bc only.