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The constructional and expressive role of modality in *L'Euridice* by Jacopo Peri and by Giulio Caccini

Analytical tools devised by Bernhard Meier to study compositions formed by means of ecclesiastical modes¹ were based on the observations of the 16th-century theorists pronouncing their views on the polyphonic music and were proven reliable for this type of repertory. Modern researchers (e.g. Zofia Dobrzańska-Fabiańska², Eric Chafe³) decided to test the method's relevance to examine the monodic works by Claudio Monteverdi, including his *L'Orfeo* (1607). Making use of the results presented by the aforementioned authors, we have analysed the modal structure of the two earliest *drammi per musica*: *L'Euridice* (1600) by Jacopo Peri and by Giulio Caccini. In this way we have undertaken to answer the question whether the modality plays a significant formal and expressive role in both compositions in question. We have taken into consideration the general aspects of the modal order which have a pre-compositional meaning (the diatonic and chromatic pitches, *cantus durus* or *cantus mollis*, the finales and modal species, and the ranges of voices of a composition) as well as some intentional features of the tonal order (cadential and modal planning in a composition).

¹ Bernhard MEIER *Die Tonarten der klassischen Vokalpolyphonie*. Utrecht 1974.

² Zofia DOBRZAŃSKA-FABIAŃSKA *Modalność dzieł Claudia Monteverdiego. Związki z tradycją polifonii renesansu [Modality in compositions by Claudio Monteverdi. Links to the tradition of the Renaissance]*. Kraków 1997.

³ Eric T. CHAFE *Monteverdi's Tonal Language*. New York 1992.

Jacopo Peri and Giulio Caccini, active at the turn of the 17th century, acquired their compositional skills by relating to polyphonic patterns, therefore we may assume that the solo parts in their dramas were treated along the lines of polyphonic pieces. By analogy, the relationship between the ambitus of such parts and basso continuo should resemble the model arrangement of parts in a polyphonic construction. The part of tenor remains superior to other voices. The ambitus of soprano and tenor, alto and bass (in *L'Euridice* usually as basso continuo) should be spaced an octave apart, alto and tenor — a fifth apart, whereas soprano and bass (basso continuo) — a twelfth apart.

The modality in the drama by Jacopo Peri

In his *L'Euridice* Peri assigned the modally prevailing voices with the parts of the characters of the drama (cf. Table 1). Consequently, he used tenors (7 parts notated in the C_4 -clef: Orfeo, Aminta, Tirsi, Plutone, Radamanto, Caronte, Pastore del Coro) and sopranos (7 parts notated in the C_1 -clef: Tragedia, Euridice, Dafne, Venere, Proserpina, Ninfa del Coro I, II). The modally dependent voices were represented by only one solo part of the alto (in the C_3 -clef: Arcetro, the shepherd).

Table 1. Ranges for vocal solo parts in J. Peri's *L'Euridice*

Character	Voice	General ambitus (interval) of the vocal part	Ambitus which dominates in separate sections
Tragedia	soprano	$eb'-c''$ (6)	6
Euridice	soprano	$d'-eb''$ (9)	8, 7
Dafne	soprano	$d'-e''$ (9)	5, 9
Venere	soprano	$d'-d''$ (8)	8
Proserpina	soprano	$e'-d''$ (7)	7
Ninfa	soprano	$e'-e''$ (8)	6
Coro	soprano	$e'-e''$ (8)	6, 7
Arcetro	alto	$g-b'$ (10)	5, 7
Orfeo	tenor	$d-f'$ (10)	7, 6, 9
Tirsi	tenor	$g-e'$ (6)	6
Aminta	tenor	$e-e'$ (8)	6, 8
Plutone	tenor	$c-e'$ (10)	8
Radamanto	tenor	$c-bb'$ (7)	7
Caronte	tenor	$c-d'$ (9)	8
Pastore	tenor	$d-e'$ (9)	6, 8

Table 2. Range of voices in the choir sections in J. Peri's *L'Euridice*

Episode	S I	S II	S III	Ms	A	T I	T II	B
I	$a'-c''$	$f\sharp'-c''$			$c'-g'$	$g-c\sharp'$		$G-e$
	$f'-e\flat''$	$d'-d''$			$a-a'$	$d-d'$		$G-g$
II	$g'-d''$	$f\sharp'-c''$			$a-f'$	$f-d'$		$G-d$
III	$g'-f''$	$f'-e''$			$c'-a'$	$f-e'$		$G-a$
	$f'-e\flat''$	$f'-d''$			$d'-g'$	$f-e\flat'$		$G-g$
IV				$f'-e\flat''$	$a-f'$	$d-d'$		$F-g$
					$b-g'$	$f\sharp'-e\flat'$	$d-d'$	$F-g$
V	$f\sharp'-e\flat''$	$e'-d''$			$d'-g'$	$d-d'$		$F-g$
	$e'-d''$	$b\flat-d''$	$d'-d''$					

Even though Peri employed monodic texture, he did not extend the standard range used in the 16th century polyphonic pieces. The compass of notes in the entire composition covers the span of $D-g''$, and for vocal parts of $F-e''$.⁴ All the parts (both solo and choir) that referred to the same type of voice develop within a very similar ambitus. Sopranos move within the scope of $d-e''$, tenors — $c-d'$ (exceptionally, the part of Orfeo reaches the pitch of f' , and the part of Plutone extends up to e'), and altos — $g-b'$. Individually, the voices are restricted to the scope covering a sixth up to a tenth, however, the range becomes more limited within separate sections. The slightly increased ambitus in the part of Plutone and Orfeo does not exceed the compass typical of Renaissance polyphony. The ranges of tenor and soprano imply that the composer particularly stressed the octave $d-d'$ for the former and $d'-d''$ for the latter, characteristic of the mode d-Dorian, G-Hypomixolydian and g-Hypodorian. The octave in question offered an ambitus particularly convenient for the singers of that time (respectively, for the alto it starts with a).

The analysis of ambitus of vocal parts and basso continuo shows two types of properties:

- the relationship between a voice and basso continuo is the same as in a polyphonic piece, which is a regular tendency in more extensive solo parts

⁴ For comparison, in *L'Orfeo* by Monteverdi, this range is increased, especially in the external voices, to $C-b''$, and in instrumental parts to d''' . The external registers were frequently applied in order to enhance the dramatic effect of a scene, the meaning of specific words, and emotions involved or to delineate a character's personality.

- the distance between basso continuo and a vocal part is greater than in a polyphonic piece, which is intrinsic to basso continuo as a harmonic basis, and to the reduced range of the vocal part. In this case the new relations refer to tenor and basso continuo separated with an octave, alto and basso continuo — set within a distance of a twelfth, and soprano and basso continuo — set apart by two octaves.

Peri employed in *L'Euridice* two systems: *cantus durus* and *cantus mollis*. Both systems coexisted in the music of the 16th century, although usually composers opted for one or the other for an entire composition. Juxtaposition of both systems within one piece was much less common. Still, in *L'Euridice*, like in the later *drammi per musica*, both forms of *cantus* are equally employed. The drama comprises five episodes⁵ that differ in the way in which proportions concerning the pitch systems were distributed: in the third and fifth episodes the predominant system becomes *cantus durus*, whereas in the first and fourth — *cantus mollis*. The second episode distinguishes itself by frequent alterations of systems with none of them coming to the fore. *Cantus* may also change within one presentation by a character of the drama, which emphasises how affections or motifs alter and stresses the turning point of the plot, thus highlighting the semantic value of the work.

The pitch material that Peri had at his disposal did not depend on the type of *cantus*. Apart from diatonic pitches, he used notes that required accidental signature, such as *f#*, *c#*, *g#*, *bb*, *eb* (and once he deployed *d#* in b.c. of Orfeo's lines "Funeste piagge" [IV.4 = Episode IV, section 4]) in *cantus durus*; and *eb*, *b*, *f#*, *c#*, *g#* in *cantus mollis*. It was also in this respect that the composer did not transgress the solutions typically applied in polyphonic works of the 16th century, regardless of the fact that it was the century in which compositions with extended scope of accidentals originated (*ab*, *db*, *gb*, *d#*, *a#*).

The architecture and modal design of *dramma per musica* and polyphonic compositions were different. The fundamental difference arose from the application of numerous fairly short lines presented by voices of various range representing *dramatis personae* of *L'Euridice*. In most cases, succeeding sections were kept in distinct modes, a method that resulted in a composition deprived of a central mode. On the other hand, those modal modifications

⁵ Following the ancient Greek practice, chorus sections at the end of each episode serve as a factor regulating the dramatic order in the work that lacked the division into acts and scenes.

facilitate recognition of lines as pronounced by various characters contributing to the dialogue. Even though it has not been concluded that modes are directly matched to the characters, there are some regularities in this respect that can be specified. The part of Orfeo tends to develop within a mode with the final *d* (G-Mixolydian, *g*-Dorian), which pertains to 14 out of the 21 appearances of the protagonist.⁶ This tendency can be connected with the register of tenor, as the lines of other characters that share it (the Shepherds, Radamanto, Tirsi, and Aminta in particular) often end at the final *g* too, irrespective of the system. Moreover, the prevalence of modes with finales on *g* closely relates to the frame mode assumed for *L'Euridice*. Arcetro (alto) will normally sing in the mode C-Ionian. The most idiosyncratic mode *e*-Frygian, which in the modal theories of the 16th century was commonly associated with a negative meaning, was omitted by Peri.⁷ The mode *e*-Aeolian plays the role of accompaniment to the message about Euridice's death, which is spread over the lines of several characters, especially in the part of Dafne, the harbinger of doom.

Peri exploited the modal contrasts to underline the formal structure of the drama. Additionally, the chorus sections mark clear intervals within the composition, since they are the sole polyphonic formations set against the backdrop of monodic texture.⁸ Regardless of the emotions that were conveyed, each chorus was maintained in the same mode of *g*-Dorian, which not only stressed the formal pattern but also defined the modal frame of the composition. Even in the third episode, almost entirely established in *cantus durus*, the last section of the choir brings back *g*-Dorian. The prologue sung by La Tragedia (the embodiment of tragedy), ventures beyond the modal frames of the composition, but it is modally stable, encapsulated within the F-Lydian mode in *cantus mollis*.⁹

Episode I is mainly kept in *cantus mollis*, with its individual sections governed by the modes *g*-Dorian and F-Lydian. The limited number of modes and the rather balanced approach to the modal setting of this episode may stem

⁶ In the remaining part of the analysis we abandon the distinction between the authentic and plagal modes, as it does not determine the general modal design.

⁷ The occasion that the composition was intended to celebrate entailed a less distressing interpretation of the ancient myth, which might also be reflected in the modal arrangement.

⁸ The remark refers to polyphonic chorus arrangements, not the parts of the text sung by the choir that Peri adapted in a monophonic manner.

⁹ Notated with a flat at the clef, it differed from the earlier form of F-Lydian, which was ascribed to *cantus durus*.

from the homogenous emotions (joy, happiness) that are expressed at the onset of the drama. The pitch system gives way to *durus* only for a short while in the parts of the Shepherds and Nymphs [I.6–10], just before Euridice makes her first appearance, which was perhaps designed to signal the impending doom. The eponymous heroine performs the recitative “Donne, ch’a miei diletti” [I.9] set in *cantus durus*, in the g-Dorian mode, however, her next line [I.12] returns to the previously established *cantus mollis* and the frame g-Dorian mode. The final chorus of the episode, “Al canto al Ballo” [I.12], was intertwined with the solo lines of the Nymphs and Shepherds [I.13, 15–17], emphasised by a consistent application of the main two modes of this part of the drama: g-Dorian and F-Lydian. The following two sections of episode I show that Peri used several methods of juxtaposing the succeeding elements, which brought about contrast or more frequently — continuation.

The modal opposition of the adjacent sections is reinforced with the individuality of characters participating in the dialogue, which is the manner of organising the phrases of the last chorus set against the parts of the Nymphs and Shepherds [I.13–17].

The effect of continuity of dramatic plot and development of action is achieved through:

- employing the same mode for the neighbouring sections and concluding the preceding one with a sonority that will open the following passage. This solution was used to arrange lines of the Nymph (“Raddopia, e fiamm’ e lumi”) [I.3] and the Shepherd (“E voi celesti numi”) [I.4] composed in the F-Lydian mode, in their expression glorifying the happiness of the bride and groom;
- applying the same mode for the neighbouring sections, with the first one concluding on the repercussion tone, which necessitates continuation (e.g. the first line of Euridice [I.9] anticipates its conclusion in the part of the Nymph) [I.10];
- using other modes, with the preceding section finishing on the final which belongs to the *claves clausularum* that define the mode of the next passage. For instance, Peri aligned the parts of Arcetro (“Non vede un simil par”) and the succeeding chorus, both in the a-Aeolian mode, with the first appearance of Euridice in the d-Dorian mode, the repercussion tone of which is *a* [I.7–9].

This method resulted in an uninterrupted flow of the dialogue, however, the composer abandoned the principle of emphasising the features distinguishing the final (central) mode at the beginning of the work (in *exordium*). Incidentally, such features become explicit in the shape of melody and in the first cadence. Most commonly, the introductory phrases of succeeding sections of the drama point to a mode that varies from the one developed in the following bars of the section and reaffirmed with the final cadence. Therefore, the majority of passages that evolve in the course of the composition may be viewed as modally open. By and large, clearly identified remain the sections of *L'Euridice* in which the structure of the text and the resulting form are marked by regularity.¹⁰

Episode II, in the modal layer the most diversified part of the composition, stands out due to frequent alterations of the system and modes, a solution which is rooted in the semantic layer of the drama, in the volatility of emotions. What emerges is the memories of the moments of hurt and hope; the affections evoking joy are opposed to the feelings accompanying death. The composer did not link a given type of affection with a specific *cantus*, the very change of the system became for him a significant means to provide contrast. The episode clearly separates into two sections, the first of which displays modal stability, the second one goes in reverse. The instability of the latter subsides only in the final lines of the choir “Cruda morte” [II.30–37]. A turning point comes with Dafne’s message about Euridice’s death [II.11].

The first section of the episode is maintained in *cantus durus* and the G-Mixolydian mode. This part of the drama opens with Orfeo’s arrival [II.1]. In what takes the form of a longer monologue the protagonist first reminisces about the suffering preceding winning Euridice’s heart, then he expresses his hopeful expectation of the coming happiness. The moment of passing from one motif to another was notated by the composer with a double bar-line and the first section crowned with an A-based harmony — an unusual *clavis clausularum* for the general mode of this section G-Mixolydian. This *clausula peregrina* implies an excursion to the a-Aeolian mode. This appearance of Orpheo is characterised by wavering modes with the finals *g* and *a*, connected with the interwoven affections of joy and sadness. Arcetro’s line “Sia pur lodato

¹⁰ Namely, they are characterised by strophic structure or a formation involving a refrain: the Prologue, Tirsi’s aria “Nel puro ardor”, Orfeo’s monologue “Funeste piagge”, and Orfeo’s aria “Gioite al canto mio”.

il ciel” [II.2] brings a new motif: joyous worship of gods, filled with thanksgiving, marked with the system shift into *cantus mollis*. His next line “Hor non ti riede” [II.4], in which his past and present feelings were juxtaposed (anguish versus relief), in general preserves the G-Mixolydian mode, at the final point turning into d-Dorian. It is one of the examples when a mode changes for expressive reasons within one presentation. The mode prevailing in this section of the episode becomes highlighted in a cheerful, careless ‘song’ of Tirsi, which takes the form of an aria with a ritornello. This section in an even more direct manner anticipates modal modifications to come in the second section of the episode, whose beginning is stressed with an alteration of *cantus durus* into *mollis*. Before the final chorus sets in, the system will change at nearly every succeeding recitative. It is mainly the accumulating modal contrasts that convey the shock suffered by the characters of the drama when confronted with the fact of Euridice’s death. Most of the passages that constitute the second section of this episode lack modal cohesion, have features of disparate modes set next to one another (especially mixing the traits of the modes g-Dorian and G-Mixolydian [e.g. II.11, 14]), drift from one mode to another within one section (which is often coupled with a shift in the system),¹¹ miss final cadences,¹² and bind the lines of characters involved in a dialogue with a common chord.¹³ The parts of Orfeo and Dafne, who brings about the destruction of his happiness, consistently develop in two separate systems. Until the words informing about Euridice’s death are clearly pronounced, the two characters’ lines ‘clash’ within the modes with the finales *g* (Orfeo) and *a* (Dafne) [II.10, 11, 13–17]. Their parts have been combined according to the previously discussed principle of starting a new section with a harmony that finishes the previous one. The modal concord is reached within the scope of the mode F-Lydian. Orfeo makes it settle in at the moment of making his decision to go to Inferno and win his beloved back [II.23], with his intention confirmed by Dafne, who addresses him with the words “Va pur” [II.25].

¹¹ For instance, Dafne’s “Per quel vago boschetto” [II.21]; Orfeo’s “Non piango e non sospiro” [II.23].

¹² Such as Dafne’s “O del gran Febo” [II.15], and “Com’esser può già mai” [II.17]; Orfeo’s “Ah! non sospende” [II.20]; or Arcetro’s “Che narri, ohimè! [II.22]”.

¹³ Such as Dafne’s “Com’esser può già mai” [II.17], or “Troppo più del timor” [II.17] and other [II.19, 21–28].

In episode II the *cantus* changes twice during one recitative in the parts that are central to this stage of the plot development, namely the parts of Dafne [II.21] and Orfeo [II.23]. This modal device is in both cases meant to highlight the turning points of the plot. In the account of the Messenger, who hesitates long before she delivers the heartbreaking message, crucial is the moment when she mentions the serpent that fatally bit Euridice. The words “Angue crudo e spietato” are paired with a D chord and a loss of flat at the key signature, which signals transition to *cantus durus*. The mode B \flat -Lydian yields to d-Dorian. Replete with emotions, and saturated with rhetorical means of expression, the recitative sung by Orfeo comes as a reaction to Dafne’s tidings. Peri stressed his pain by applying in the first part of this section the idiomatic mode a-Aeolian (the musical flow is suspended on the sonority built on E). Not contented with brooding over the tragedy, the protagonist decides to regain his wife (“Tosto vedrai”). The sonority built on *g* and the clef-marked flat, both announcing the transition to *cantus mollis*, serve as a form of modal counterbalance for the devices that accompany the account of the snake’s bite.

In episode III, the shortest one, and heterogenous in respect of affections, composed chiefly in *cantus durus*, it is Arcetro that becomes the central figure. He relates to Dafne and other shepherds how he kept track of Orfeo’s actions. In this long monologue [III.1, 3, 5] the prevailing is C-Ionian mode. However, it is intercepted by the G-Mixolydian mode [III.2, 6] that characterises those who were gathered on the spot and impatiently asked questions. Nevertheless, Dafne’s cries [III.4] reminding us of the calamity that permeated the preceding episode were expressed by means of the a-Aeolian mode. The interjections of nymphs and shepherds are deprived of the final cadences and suspended on the chords built on the repercussion tone. While Arcetro is developing his narration [III.3], the mode C-Ionian transforms in the direction of the *durum* system (signalled with the sonorities based on *D* and *A*) concluded with an irregular cadence to D, which is associated with the point at which Orfeo finds the place of Euridice’s death (“Del bel sangue di lei l’erba vermiglia”). This excursion is reinforced (with the use of chords A and E) by the line in which the shepherd quotes the words of the mythical singer (“O sangue...” [III.5]). Arcetro forsakes the C-Ionian mode (and *cantus durus*) in the last stage of the monologue, when full of hope he visualises the divine intervention of Venere. What follows is a passage towards B \flat -Lydian, which in the context of the

whole drama can be interpreted as ‘the mode of hope’, returning in the last episode, where the affective mood is similar [V.5, 20, 31].

The action of Episode IV, in a large part set in *cantus mollis*, takes place in the underworld now entered by Orfeo searching for his wife. The heavenly goddess, whose part is encapsulated in the d-Dorian mode [IV.1], leads him to the gates of Inferno. After a short conversation with the mythical singer [IV.2] (his lines in the mode that usually represents him — G-Mixolydian), she makes the vista of the underworld city unfold in front of him, which the composer illustrated by altering the cantus into *mollis* and the F-Lydian mode [IV.3]. Orfeo’s monologue that ensues (“Lagrimate al mio pianto, Ombre d’Inferno” [IV.4]) has a tripartite form regulated by the returning refrain kept in the mode G-Mixolydian. Its first stage, where the protagonist strives to move Inferno with his song, is constructed according to the g-Dorian mode. This pitch arrangement fades away at the start of the refrain, and a change of motif for the following stages of the monologue is anticipated (which involves contemplating the lot of Orfeo and Euridice). After the transformation of system into *cantus durus*, the mode of the refrain is set as the main one. It can be observed again in this section — the crucial stage of drama development — how two keys with the final *g* coexist, and they are notated in separate systems. Orfeo’s lines, imbued with rhetorical means, form a dialogue with Plutone, the ruler of the underworld. As in the previous episodes (II and III), the dialogue between the two central characters of this part of the drama [IV.5–9, 13, 15–16, 18–19] is musically underpinned with the modes whose finales are distanced by a second (mode *g/G* for Orfeo, mode F-Lydian for Plutone, and the overriding *cantus mollis*). Plutone’s lines are consistently ended with the cadence to the repercussion tone *c* (instead of the final), which can be interpreted as a sign of his hesitation about the final decision to release Euridice). The cadence leading to the final *F* does not appear until Plutone makes up his mind about letting the dead woman out [IV.18]. The dialogue is intertwined with three sections in *cantus durus* [IV.10–12]. Desperate, but supported by Plutone’s beloved, Proserpina, Orfeo puts forward arguments that might help his case — he refers to the meaning of love and power (the vacillating mode *G/g*, then a change into a-Aeolian). The modality of lines of Caronte, who only appears twice throughout the drama, was adjusted to the current context. At first [IV.14], he follows Plutone’s passage up: it finishes likewise, with a question

(a cadence to the repercussion tone), and is framed within the same mode, i.e. F-Lydian. For his second appearance Caronte commences with the mode d-Dorian (still awaiting Plutone's ruling, he concludes with the repercussion tone) and joins the first chorus of the infernal spirits [IV.20, 23].

Contrary to the previous part, Episode V, bringing back the Arcadian setting, is mainly established in *cantus durus* and involves a great number of short sections. After all, the whole pastoral world is gathered there. From the dramaturgic perspective, the final episode can be viewed as a succession of questions and answers, which reiterate the events that happened in the Inferno (as if they were related by an onlooker). As a consequence, the sections of the final episode frequently lack cadences to the final, with the parts closing on the repercussion tones, at times disposed of the cadential formulae or demonstrating the figure of *interrogatio* in the vocal part (ascending motion).

Initially [V.1 and V.3], Arcetro becomes anxious as there is no information about Orfeo. His statements are set in the mode C-Ionian that has already been presented in the monologue of the third episode. Still, the shepherds who reply to him remain of good cheer — Peri arranged their parts in the G-Mixolydian mode, which for the last episode of the drama was matched with the affection of joy. The turning point is marked by the arrival of the Shepherd Aminta, signalled (in the chorus part) by the system alteration into *cantus mollis* and the B-Lydian (the so-called 'mode of hope' from episode IV). At first [V.6] Aminta is not very specific when he shares the good news (the mode g-Dorian), but later on he openly talks about Orfeo's happiness (the G-Mixolydian mode). In a way representative of other texts which contain a moment of breakthrough, Peri juxtaposed two modes with the final *g* in separate systems (thus, this method was not limited only to the part of Orfeo). The choir [V.7] express doubt as to whether the great anguish can be soothed so quickly, which in the musical arrangement is reflected with a change of system into *cantus mollis*. Finally, Aminta announces [V.8] that Euridice has returned to the world of the living. Since this moment it is *cantus durus* that will prevail. Arcetro's [V.11] and another shepherd's [V.13] uncertainty and disbelief are marked with the D-Ionian mode. The mood of joy spreads over the gathering — now the mode G-Mixolydian mode prevails, clearly highlighted in a two-stanza aria "Gioite al canto mio", sung by Orfeo in honour of his wife. Two more times did the composer apply a shift of *cantus* (*durus* into *mollis*) in order to attract the listener's attention. The

part of Euridice is encapsulated in the mode B-Lydian, displayed when full of life she comes to the doubting inhabitants of Arcadia [V.20]. The same mode is used when Orfeo relates how with his tearful and gentle song, and with his mournful complaint he aroused the compassion of Pluto [V.31]. However, Dafne [V.21, 27, 29], seconded by Aminta [V.25], cannot forget the prospect of death and the underworld. Their singing reminds of the aura of the second episode and establishes the mode a-Aeolian. It is also the protagonist of the drama himself who succumbs to this atmosphere [V.26], but he shortly abandons the bygone sorrow (the mode G-Mixolydian) [V.28]. The set mode G-Mixolydian is continued for the lines delivered by Aminta, who praises Orfeo and his art.

For the shaping of individual recitatives the composer reached for further modal means of expression that might better represent the semantic layer of the work. Among them are *clausulae peregrinae*, that is the cadential formulae foreign to the mode chosen for a given section. In the compositional practice of the 16th century such formations emphasised the words of negative connotation. Nevertheless, Peri's use of *clausulae peregrinae* is not always justified by the semantic element. At some points, however, it is possible to observe how the convention is employed, for instance, to stress the meaning of words "al mio pianto" [II.1], "tormento" [II.5], "d'alcun mortale" [IV.3], "acerbo fato" [IV.4], "né fa ritorno Orfeo" [V.1], or "timor nel petto mio" [V.3]. The way we see it, those unconventional cadences might also be perceived as a means of highlighting the importance of phrases such as "mio dolce canto" [V.24], or represent other phenomena, as in "rivolge il Sole", or "rallentar fiumi e torrenti" [V.32].

The modality in the drama by Giulio Caccini

The analysis of the modal structure in *L'Euridice* by Giulio Caccini was carried out with the use of the same tools and based on the same premises that applied to the drama by Peri. It was also Caccini who assigned the modally predominant voices with the solo parts: tenors take 7 parts in C₄-clef, likewise, sopranos involve 7 parts (notated in the C₁-clef). The modally subordinate voices are less frequently deployed (2 parts for altos and 2 for basses).

Table 3. Ranges for vocal solo parts in G. Caccini's *L'Euridice*

Character	Voice	General ambitus (interval) of the vocal part	Ambitus which dominates in separate sections
Tragedia	soprano	$g'-c''$ (4)	4
Euridice	soprano	$e'-d''$ (7)	6, 5
Dafne	soprano	$c'-e''$ (10)	7, 5
Venere	soprano	$f\sharp'-d''$ (6)	5, 6
Proserpina	soprano	$d'-d''$ (8)	8
Ninfa [I, II]	soprano	$c'-e''$ (10)	6, 7, 4
Coro [I]	soprano	$e'-d''$ (7)	5, 6
Arcetro	alto	$g-g'$ (8)	6, 7
Pastore [I]	alto	$g-g'$ (8)	8
Orfeo	tenor	$c-e'$ (10)	5, 6
Tirsi	tenor	$f-d'$ (6)	5, 6
Caronte	tenor	$g-d'$ (5)	5
Aminta	tenor	$d-d'$ (8)	8, 7
Pastore [II]	tenor	$d-e'$ (9)	5, 6
Uno della Deità	tenor	$f-d'$ (6)	6
Coro [II]	tenor	$d-e'$ (9)	6, 5, 8
Plutone	bass	$B\flat-c'$ (9)	6, 8
Radamanto	bass	$B\flat-b\flat$ (8)	8

Table 4. Range of voices in the choir sections in G. Caccini's *L'Euridice*

Episode	S I	S II	A	T I	Bar	B
I	$g'-d''$	$e'-b'$	$d'-f'$			$G-b\flat$
	$e'-d''$	$e'-d''$	$g-f'$	$g-c'$		$F-b\flat$
II	$g'-c''$	$f\sharp'-a'$	$d'-f'$	$g-c'$		$G-g$
III	$g'-e''$	$e'-e''$	$d'-g'$	$d-d'$		$G-a$
	$e'-d''$	$d'-d''$	$g-g'$	$g-d'$		$G-g$
IV			$c\sharp'-f'$	$g-d'$	$f\sharp'-b'$	$F-g$
			$d'-a'$	$g-f'$	$f\sharp'-c'$	$G-g$
			$d'-a'$	$a-f'$	$f\sharp'-d'$	$G-g$
V	$f\sharp'-d''$	$f\sharp'-d''$	$a-g'$	$g-d'$		$F-g$

In comparison with the standard polyphonic works of the 16th century, Caccini did not extend the scope of vocal parts and basso continuo (calculating the total ambitus of each part). Furthermore, in some cases the range was restricted to intervals smaller than an octave (especially in the parts of *La Tragedia*, *Venerere* and *Caronte*). The pitch range of the entire composition spans over the scope of F and e'' (thus it equals the ambitus of Peri's composition), in the basso continuo lowered to D . The solo and choral parts scored for one type of voice vary in their range (by a fourth up to a tenth), still, by and large they are framed within a similar compass (cf. Tables 3, 4¹⁴). For sopranos it is the scope of $c'-e''$, for tenors — $c-e'$, whereas for altos — $g-g'$, and $F-c'$ for basses. The ambitus in individual parts often achieves the standard size (of an octave or a ninth), but it is worth noting that it can be slightly modified and span over a tenth in the lines of the key characters: *Orfeo* and *Dafne*. Like in Peri's interpretation, the version by Caccini makes the modally leading parts develop over the scope of an octave — $d-d'$ in the case of tenor and $d'-d''$ for soprano.

While examining the relationship between the solo parts and basso continuo, we may observe interdependencies resembling those that occurred in the work by Peri. Nevertheless, the distance between these two formations was increased by Caccini, which pertains mainly to the parts of sopranos, led up to two octaves above basso continuo.

Caccini's *L'Euridice* was notated in *cantus durus* and *cantus mollis*, with two episodes (II and III) referring to changeable affections (joy, suffering, hope) balancing both systems, and the remaining three structured by means of one system chosen as dominant (episode I — *cantus mollis*, IV — *cantus mollis*, and V — *cantus durus*). These regularities resemble Peri's approach to the pitch organisation in his drama (apart from the modal representation of episode III; cf. Table 5).

Table 5. The general tendencies in *cantus* arrangement in *L'Euridice* by Peri and by Caccini

Episode	<i>L'Euridice</i> by J. Peri	<i>L'Euridice</i> by J. Peri
	Prevailing <i>cantus</i>	Prevailing <i>cantus</i>
I	<i>mollis</i>	<i>mollis</i>
II	Balance between <i>durus</i> and <i>mollis</i>	Balance between <i>durus</i> and <i>mollis</i>
III	<i>durus</i>	Balance between <i>durus</i> and <i>mollis</i>
IV	<i>mollis</i>	<i>mollis</i>
V	<i>durus</i>	<i>durus</i>

¹⁴ The choral parts notated in the F_3 -clef roughly match the range of tenor.

The system is altered many times within episodes, but opposite to Peri's composition, it never happens during one presentation by a character. At no point did Caccini reach for this daring device in order to stress decisive turning points or to contrast affections, which was applied by Peri and later on by Monteverdi.

Table 6. *L'Euridice* by J. Peri and by G. Caccini, episode IV, applied accidentals

Item number	Character (Peri/Caccini)	Peri		Caccini	
		<i>cantus</i>	accidentals (part, basso continuo)	<i>cantus</i>	accidentals (part, basso continuo)
1.	Venere	<i>durus</i>	<i>f</i> #, <i>c</i> ♯	<i>durus</i>	–
2.	Orfeo		<i>e</i> b, <i>b</i> ♭, <i>f</i> #, <i>c</i> ♯		<i>f</i> #, <i>g</i> ♯
3.	Venere	<i>mollis</i>	<i>e</i> b, <i>b</i> , <i>f</i> ♯		<i>f</i> #, <i>c</i> ♯, <i>g</i> ♯
4.	Orfeo	<i>mollis</i> / <i>durus</i>	<i>b</i> , <i>f</i> ♯/ <i>e</i> b, <i>b</i> ♭, <i>f</i> #, <i>c</i> ♯	<i>mollis</i>	<i>f</i> ♯
5.	Plutone	<i>mollis</i>	<i>b</i>	<i>durus</i>	<i>f</i> ♯
6.	Orfeo		<i>e</i> b, <i>b</i> , <i>f</i> #, <i>c</i> ♯		<i>b</i> ♭, <i>f</i> ♯
7.	Plutone		<i>b</i>		<i>b</i> ♭
8.	Orfeo		<i>e</i> b, <i>b</i> , <i>f</i> #, <i>c</i> ♯	<i>mollis</i>	<i>f</i> ♯
9.	Plutone	<i>b</i>	<i>e</i> b		
10.	Orfeo	<i>durus</i>	<i>e</i> b, <i>b</i> ♭, <i>f</i> #, <i>c</i> ♯, <i>g</i> ♯		<i>b</i> , <i>f</i> ♯
11.	Proserpina		<i>f</i> #, <i>c</i> ♯, <i>g</i> ♯		<i>b</i> , <i>f</i> ♯
12.	Orfeo		<i>b</i> ♭, <i>f</i> #, <i>c</i> ♯	<i>f</i> ♯	
13.	Plutone	<i>mollis</i>	<i>b</i> , <i>f</i> ♯	–	
14.	Caronte/ Radamanto		<i>b</i> , <i>f</i> ♯	<i>e</i> b	
15.	Plutone		<i>b</i>	<i>e</i> b	
16.	Orfeo		<i>b</i> , <i>f</i> ♯	<i>b</i> , <i>f</i> ♯	
17.	Caronte	<i>durus</i>	<i>f</i> #, <i>c</i> ♯, <i>g</i> ♯	<i>durus</i>	–
18.	Plutone	<i>mollis</i>	<i>b</i> , <i>f</i> ♯	<i>mollis</i>	<i>e</i> b, <i>f</i> ♯
19.	Orfeo		<i>e</i> b, <i>b</i> , <i>f</i> ♯		<i>b</i>
20.	I Coro	<i>durus</i>	<i>b</i> ♭, <i>f</i> #, <i>c</i> ♯		<i>e</i> b, <i>b</i> , <i>f</i> #, <i>c</i> ♯
21.	II Coro	<i>mollis</i>	<i>e</i> b, <i>b</i> , <i>f</i> ♯		<i>e</i> b, <i>b</i> , <i>f</i> #, <i>c</i> ♯
22.	Radamanto/ Uno di Deità		<i>b</i> , <i>f</i> #, <i>c</i> ♯		<i>e</i> b, <i>b</i> , <i>c</i> ♯

In general, Caccini used the same pitch material as Peri, and he did not exceed the standard frames for polyphonic compositions of the 16th century. Apart from diatonic pitches, he introduced alterations such as *f*♯, *c*♯, *g*♯, *b*♭, *e*b

in *cantus durus*; and $e\flat$, b , $f\sharp$, $c\sharp$, $g\sharp$ in *cantus mollis*. The two versions of musical representation of the drama by Rinuccini considerably differ in the number and variety of accidentals. They are more frequent in *L'Euridice* by Peri, which stems from its greater harmonic and modal diversity (sometimes modal instability). Caccini preferred diatonic formation, even for the parts which are abounding in emotions (e.g. the part of Orfeo [IV.4]). To illustrate it, the table 6 shows accidentals employed in episode IV in both works.

Modes chosen by Caccini display significantly less diversity than the selection offered in Peri's work. The lines assigned to Orfeo, and often to other characters (including Dafne), are maintained in modes with the final on g (G-Mixolydian and g -Dorian), which decisively play a key role in the whole piece, with the note g featuring as the main *clavis clausularum* of the entire drama. When it comes to the part of Arcetro, in Peri's work it is matched with the mode C-Ionian, whereas in the version by Caccini it is modally diversified (d -Dorian, G-Mixolydian, F-Lydian and C-Ionian). Not only did Caccini in his interpretation of the drama exclude the idiosyncratic mode e -Frygian, he sparsely applied the mode e -Aeolian too (associated with *res tristes*); it was at times just signalled in the final cadence [I.3, V.5]. In Peri's version this mode was ascribed to the part of Dafne, who in the drama arranged by Caccini was apportioned the mode G-Mixolydian, and g -Dorian, which did not set her modally apart from other characters. Symbolic features are attributed to the mode F-Lydian (as well as to $B\flat$ -Lydian), commonly employed for the parts of the infernal dwellers (Episode IV).

The manner of connecting the sections of the drama is equivalent in both arrangements. Still, due to the greater modal homogeneity, in Caccini's version succeeding sections end with a chord that initiates the following one more often.

Caccini and Peri chose the g -Dorian as the frame mode of the entire composition, which at the same time highlights the formal division into five episodes. The choruses that conclude episodes (with the exception of Episode V), and the neighbouring solo sections, keep the frame mode, reappearing in the internal sections. The *exordium*, cadence and melodic development of the prologue point directly to the mode G-Mixolydian, the second in importance. The modal structure of the prologue smoothly transforms into Episode I, but only four initial recitatives of it were composed in *cantus durus* (and in the G-Mixolydian mode). The following sections are entirely governed by the

mode g-Dorian. Thus, nearly all sections of the first episode develop towards the final *G* or *g*, on rare occasions there are applied accidentals. It brings about modal homogeneity and continuity that suit the atmosphere of the plot presented at this stage. Set against this background is the first appearance of Euridice [I.9], who has so far been listening to other nymphs and shepherds. The lines of both her and Pastore [I.10], who musically supports her, were rendered in a contrasting mode F-Lydian, yet to be widely applied in Episode IV depicting the Inferno. It might have been Caccini's method to foreshadow the events to happen in the life of the heroine. As in Peri's drama, her second appearance merges with other parts. It is also the final chorus of this episode that brings no divergence (in contrast to Peri's version).

One might expect greater modal diversity in episode II, but out of the 35 distinguished sections only eight use a mode with the final other than *G* or *g*. The first lines delivered by Orfeo [II.1], as well as those sung by Arcetro [II.4], repeating the motif of the bygone pain of love, were unified by the common system of *cantus durus*. They are modally coherent, apart from the moments [II.4] where the mode C-Ionian assumes the features of c-Dorian by the flattening of *e*, while accompanying the words of negative connotation ("senza pietà", and "aspri rigori"). The two-stanza strophic variations [II.6] take a fully crystallised modal shape (the g-Dorian mode). They are performed by the shepherd Tirsi who praises Amor in the climactic point of joy for the whole episode. Even the arrival of the Messenger Dafne [II.10], who begins her line with the word "Lassa", does not bring modal contrast. It is the foreign cadence to *e* (*clausula peregrina in mi*) on the words "Com'in un punto" that becomes a modal means to portray the dramatic situation. While in Peri's interpretation the lines of Dafne were juxtaposed with the lines of Orfeo notated in opposing *cantus*, in Caccini's version the adjacent parts of the protagonists [II.9–10, 12–13, 17–18] remain in the same pitch system. The alterations of *cantus* are significant when they differentiate the lines of Orfeo ("Qual così ria novella"; II.12) and Dafne ("O del gran Febo"; II.13) or Pastore ("Di pur"; II.16) and Dafne ("Troppo più del timor"; II.17), as they stress the contrast between Dafne's suffering and the blissful unawareness of Orfeo. The phrases expressing overwhelming terror "Troppo più del timor fia grave il danno" bring for a while the mode F-Lydian, and thus it later on evokes the world of the dead and the demise of Euridice. It will be repeated in the part of Dafne, when she bids farewell to Orfeo descending to Inferno [II.23]. While describing the snake's bite [II.19]

the composer distorted the mode G-Mixolydian on the words that emphasise the affection of suffering. He implemented a foreign cadence to $B\flat$ (“acute spine”), and turned towards g-Dorian by flattening the note b (“doloroso suono”). The modal instability of the final part of this modally captivating section ends with the mode d-Dorian. The questions asked by the nymphs [II.24, 25] were marked by Caccini by suspended repercussion tones in the part of basso continuo. The line starting with the words “Sconsolati desir” [II.25] received particular attention. It expressed the feeling of utter dejection and loss of hope, it was thus paired with the symptomatic mode a-Aeolian and concluded with the suspended chord E. In no other section will the mode be given more attention than in the part in question. Soon after, return the modes with the final G or g and they persist till the end of the episode.

In episode III, arranged mainly along the modes with the finals G/g , it is the lines sung by the shepherd Arcetro that come to the fore. Here they are either set in the mode C-Ionian [III.1, III.7], commonly accompanying the character, or (in longer sections, III.3, III.5) in the mode G-Mixolydian. In the section “Con frettoloso passo” [III.3] the mode arrangement is interrupted with excursions to $B\flat$ -Lydian, which underlines the substantial elements of his message. Most marked are the moments of discovering the place of Euridice’s death (“Et ecco al loco ei giunge”) and the question about her whereabouts (“Qual di voi”). As was deployed by Peri, sections belonging to this episode close on repercussion tones, which reflects the process of concluding lines with questions.

In episode IV, mostly notated in *cantus mollis*, it is possible to define three principal modal phases. In the first one, which has the introductory character, Orfeo escorted by Venere descends to the underworld, which triggers Plutone’s curiosity [IV.1–3, 5–6]. The governing mode is now G-Mixolydian, which does not recede until Orfeo addresses Plutone with his pleading for having his wife returned to him. In his conversation with Venere, the mythological singer discloses his intense longing for Euridice [IV.2]. He doubts whether he would ever see her again (“e dove rivedrò”) — he passes from the mode G-Mixolydian to a-Aeolian. One of the most remarkable lines of the introductory stage of the episode is also “Funeste piagge” [IV.4], when Orfeo, who describes his suffering, plans to beseech the infernal deities; the accompanying mode remains g-Dorian. Both the shape of the melodic line and the cadential design, next to the selection of sonorities, emphasise the modality of this passage, which

appears to be a solution much simpler than Peri's. While the first words of Plutone were linked with the mode G-Mixolydian, his second line abandons the final G and introduces the mode C-Ionian. All the later appearances of the Lord of the Inferno use the Lydian mode (with the finals F and B \flat). This modality determines the second phase of the episode, when, next to Plutone, other inhabitants of the underworld present their lines (Proserpine, Radamanto) in discussion with Orfeo [IV.8–15, 18]. When he refers to the personal experiences of Plutone ("Ahi, lasso, e non rammenti", IV.10) he transforms the mode from f-Lydian to g-Dorian (*subsemitonium modi* is stressed many times). Combined features of both modes are perceived in the melodic line of this section and in the succeeding phrases performed by Orfeo [IV.12]. It might possibly symbolise his status as a living man in the world of the dead. After he received permission to take his beloved with him, the musical arrangement restates the frame mode g-Dorian (in the third phase of the episode).

Episode V was synchronically structured in reference to the initial episode where Caccini also applied mainly the mode with the final G or g. Despite the initial predominance of *cantus mollis*, *cantus durus* governs the final part of the drama. This modal order might be seen as setting in opposition two classes of feelings: carefree love versus the feeling regained after suffering. The modal design of the last episode (similarly to Peri's drama) includes chords suspended on the repercussion tone, or withheld vocal lines, the purpose of both of which is to emphasise question-like phrases concluding the succeeding presentations. The introductory lines of Arcetro [V.1], kept in the mode d-Dorian, oppose the Nymphs and Shepherds — his unrest yields to the joy that comes with the news announced by Aminta (change to the mode G-Mixolydian, V.2–6), which again reminds one of Peri's solutions. It was also Caccini who emphasised the persistent disbelief of Arcetro ("come tanto dolore", V.7) through the use of the contrasting mode C-Ionian. When Aminta reminisces about the mourned Euridice [V.8], the choir questions his words [V.9] and the mode changes into F-Lydian — 'the mode of the underworld'. What comes now is another turning point, marked with a return of *cantus durus* and the mode G-Mixolydian — Aminta tries to prove the authenticity of his words [V.10]. At the memory of the King of Darkness and his dominion *cantus mollis* (the mode F-Lydian) is brought back but only for a moment [V.21–23], otherwise the modal unity of the remaining part of the work is undisturbed. The mode G-Mixolydian is strongly accentuated in the last strophic form sung by Orfeo

in honour of Euridice "Gioite al canto mio" [V.16], in which each phrase emphasises notes crucial for a given modal arrangement (*g, d, b*).

The function of *clausulae peregrinae*, cadential formulae unusual for the mode applied in a given section, was partly to highlight the words of negative connotations. Caccini used them at different points to Peri, although with the formulae of similar character which coincide with the words "sospiri" [I.10], "a lagrimar v'alletti" [II.1], "Com'in un punto, ohimè! venisti meno!" [II.10], "acute spine" and "lasciossi allor nell'altrui braccia" [II.19], "O mio core, o mia speme" [II.21], "ivi dimora" [IV.3], "orbi e infelici" [V.12], and "destai pietate" [V.31].

Translated by Agnieszka Gaj