

The Newberry Motets and Madrigals in Other Sources

WITH TWO EXCEPTIONS,¹ there is no evidence that any of the compositions in the Newberry partbooks was taken over directly into other sources. Many of the pieces, however, are widely represented in printed editions, manuscripts, and in arrangements for lute and keyboard.²

Several of the motets and madrigals appear elsewhere but in new guises: quoted, paraphrased, parodied, or as contrafacta. Lowinsky has pointed out that the initial motives of Arcadelt's five-voiced motet *Congregati sunt inimici nostri* in the Vallicelliana partbooks (no. 10), resemble motives in Verdelot's six-voiced motet on the same text in the Newberry partbooks (II, 14).³ Indeed, further quotations and melodic paraphrases appear throughout Arcadelt's motet.⁴ Both the fragmentary nature of the borrowing and Newberry's chronological precedence suggest that it was Arcadelt who borrowed from Verdelot and not the reverse.

There are a number of sources in which portions of Newberry's motet texts are altered in varying degrees,⁵ but these alterations must be considered textual variants rather than true contrafacta. A partial contrafactum—the opening three lines—of Verdelot's *Sancta Maria, virgo virginum* (II, 13) appears in late sixteenth-century German sources.⁶ And perhaps a complete contrafactum was

1. Tregian's copies of II, 16, and III, 26; see above, chap. 1, nn. 20–22.

2. See Appendix A.

3. Edward E. Lowinsky, "A Newly Discovered Sixteenth-Century Motet Manuscript at the Biblioteca Vallicelliana in Rome," *Journal of the American Musicological Society* 3 (1950): 193.

4. Verdelot's cantus, mm. 6–9 = Arcadelt's cantus, breves 12–16; and Verdelot's cantus, mm. 62–64 = Arcadelt's cantus at the end of the motet.

5. The motets are I, 1 (see above, chap. 4, n. 43); I, 11 (see Norbert Böker-Heil, *Die Motetten von Philippe Verdelot* [Cologne, 1967], p. 97); I, 12 (see H. Colin Slim, "An Anonymous Twice-Texted Motet [à A.T.M.]," *Words and Music: The Scholar's View. A Medley of Problems and Solutions Compiled in Honor of A. Tillman Merritt by Sundry Hands* [Cambridge, Mass., 1971]); and II, 13 (see above, chap. 9, nn. 29–31).

6. See Böker-Heil, *Verdelot*, p. 98.

CHAPTER TEN

intended for the same motet in other German sources, though they give only an incipit: “Christus resurgens a mortuis.”⁷

Parodies of four motets appear in sources separated by decades from Newberry’s partbooks. Verdelot’s *Si bona suscepimus* (II, 1) was the most popular of these;⁸ it appears in twenty-seven manuscripts, six printed editions, and eleven intabulations. Three masses⁹ and two motets,¹⁰ printed between 1542 and 1591, parody it. Another of Verdelot’s motets, *Sancta Maria, virgo virginum* (II, 13), was used by Jacobus Gallus (Handl) in a parody mass, published in 1580.¹¹ Verdelot’s motet itself was widely diffused in its original form; it appears in sixteen manuscripts, three printed editions, and seven intabulations. Excellent scholarly comment on these parodies makes further remarks unnecessary.¹²

The two other motets serving as parody material for masses—Sermisy’s *Quare fremuerunt gentes* (II, 6) and De Silva’s *Ave Regina celorum* (II, 5)—were set by Sermisy himself¹³ and by Arcadelt,¹⁴ respectively. Both composers combine simple parody techniques with those of paraphrase and occasionally with pure invention. Some mass movements are entirely independent of their models.¹⁵ Arcadelt frequently reworks brief vertical quotations from De Silva’s motet into

7. Ibid.

8. Böker-Heil, p. 25, shows that it was not only Verdelot’s best-known work but was also among the most well-known works of the period.

9. The first mass is in *Sex missae cum quinque vocibus Jacheti, Gomberti* (Venice: G. Scotto, 1542). Jachet’s mass is discussed in Philip Taylor Jackson, “The Masses of Jachet of Mantua,” Ph.D. diss., University of North Carolina, 1968, 1: 58–65; an edition appears *ibid.*, 2: 1–37. The second mass is in Cristóbal de Morales, *Missarum liber primus* (Rome: V. & L. Dorico, 1544); modern edition in Higinio Anglés, ed., *Cristóbal de Morales, Opera omnia, Monumentos de la Música Española*, vol. 11 (Barcelona, 1952), 1: 274–314. A detailed study appears in Robert Stevenson, *Spanish Cathedral Music in the Golden Age* (Berkeley and Los Angeles, 1961), pp. 78–79. The third mass is in Pietro Paolo Paciotto, *Missarum liber primus, quatuor ac quinque vocibus* (Rome: A. Gardano, 1591). A modern edition appears in Karl Proske, ed., *Selectus novus missarum*, vol. 2, pt. I (Regensburg, 1859), p. 327. Paciotto’s mass is discussed in Böker-Heil, Verdelot, p. 224.

10. The first motet is in *Moduli quinis vocibus . . . Orlando Lasso* (Paris: Le Roy & Ballard, 1571); modern edition in *Orlando di Lasso, Sämtliche Werke*, ed. F. X. Haberl and A. Sandberger, vol. 9 (Leipzig, 1906), no. 368.

Wolfgang Boetticher, *Orlando di Lasso und seine Zeit*, vol. 1, *Monographie* (Cassel, 1958), pp. 366ff., to the contrary, Böker-Heil, p. 224, shows the relationship of Lasso’s motet to Verdelot’s. The second motet, by Prener, is in *Thesauri musici tomus tertius* (Nuremberg: Berg & Neuber, 1564) no. XLII, and is discussed in Böker-Heil, pp. 224–25.

11. *Missarum sex vocum liber primus* (Prague: Nigrin, 1580), no. 8. See Paul Pisk, “Das Parodieverfahren in den Messen des Jacobus Gallus,” *Studien zur Musikwissenschaft* 5 (1918): 35 and 42, and Böker-Heil, p. 224.

12. See the studies cited in nn. 9–11, above.

13. See Sermisy’s *Missa cum quinque vocibus, ad imitationem moduli Quare fremuerunt gentes, condita* (Paris: Du Chemin, 1556); Sermisy’s parody is discussed by Gaston G. Allaire, “Les Messes de Claudio de Sermisy (c. 1490–1562),” *Revue de musicologie* 53 (1967): 33.

14. Arcadelt’s mass appears in his *Missae tres cum quatuor & quinque vocibus* (Paris: Le Roy & Ballard, 1557); see the modern edition in Albert Seay, ed., *Jacobus Arcadelt, Opera omnia* 1 (American Institute of Musicology, 1965), 24–55. De Silva’s motet is also edited, *ibid.*, pp. 87–93.

15. No trace of the models appears in Sermisy’s Credo, Sanctus, Pleni, Hosanna, Benedictus, Agnus Dei, or in Arcadelt’s Et incarnatus and Crucifixus.

THE NEWBERRY MOTETS AND MADRIGALS IN OTHER SOURCES

new polyphonic combinations (*Gloria*, *Qui tollis*, *Cum sancto*, *Et in spiritus*, *Hosanna*, and *Benedictus*) though he almost as often contents himself with quoting and paraphrasing single motives as a basis for his ensuing polyphonic web (*Kyrie*, *Christe*, *Credo*, *Sanctus*, and *Agnus dei*, *a 6*).

More numerous appearances of portions of the madrigals during the course of the sixteenth century have been uncovered. Those with identical or similar texts are listed first because oftentimes bibliographical references do not give full titles.

1. *Con l'angelico riso* (no. 1), a setting of Martelli's translation of *Cum rides mihi*, is unrelated either to Tromboncino's setting of Pontano's Latin poem, first published in 1519, or to Lhéritier's motet, published in 1534.¹⁶

2. *Deh, quant'è dolc' amor* (no. 2), *Donna leggiadra et bella* (no. 3), and *Amor, io sento l'alma* (no. 4) are discussed below.

3. *Quanta dolceça, amore* (no. 7) is unrelated either to Animuccia's setting *a 4*, published in 1547,¹⁷ or to the anonymous *Quanta dolcezza un quemco* preserved in two manuscripts,¹⁸ or to Jhan Gero's *Amor, quanta dolcezza* (*a 3*), published in 1556.¹⁹

4. *Quanto sia lieto il giorno* (no. 9) and *Chi non fa prova, amore* (no. 10) are discussed below.

5. *Sì suave è l'inghanno* (no. 11) is unrelated to Ascanio Marri's madrigal (a setting of Martelli's theft of Machiavelli's canzona), published in 1575.²⁰

6. *Con lacrim' et sospir'* (no. 12) is unrelated to Verdelot's other setting of the same poem, first published in 1533.²¹

7. *Madonna, per voi ardo* (no. 13) is unrelated to Luys Milán's intabulation in 1536 of an anonymous setting of this madrigal,²² or to Scotto's setting, *a 3*, first published in 1541.²³ Nor is it related to Verdelot's setting *a 5* of *Ardo per voi*

16. See above, chap. 4, n. 82. None of these settings is related to Lasso's motet (c. 1576) on Pontano's text; see *Orlando di Lasso, Sämtliche Werke*, ed. Wolfgang Boetticher, N.S., vol. 1 (Cassel and Basel, 1956), p. 23.

17. Giovanni Animuccia, *Primo libro di madrigali a quattro a cinque & a sei voci* (Venice: Gardane, 1547); see Emil Vogel, *Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500–1700* (Berlin, 1892), 1: 23.

18. Modena, Biblioteca Estense, MS.y.L.11.8, fol. 43v, and Berkeley, University of California Music Library, MS. 121, no. 3.

19. Jhan Gero, *Il secondo libro di madrigali a tre voci* (Venice: Gardane, 1556); see Vogel, *Vocalmusik* 1: 285, no. 6.

20. *Il quinto libro delle muse* (Venice: sons of A. Gardano); see Alfred Einstein, "Bibliography of Italian Secular Vocal Music Printed between

the Years 1500–1700 by Emil Vogel, Revised and Enlarged," *Music Library Association Notes*, 2d ser., vols. 2–5 (1945–48), 1575–2 (henceforth cited as Vogel-Einstein). Einstein's revisions are appended to Vogel, *Vocalmusik*, vol. 2, in the reprint by Georg Olms (Hildesheim, 1962). Marri's madrigal is discussed and edited in Wolfgang Osthoff, *Theatergesang und darstellende Musik in der italienischen Renaissance* (Tutzing, 1969), 1: 243–46 and 2: 79, respectively.

21. See above, chap. 8, n. 31.

22. See Leo Schrade, ed., *Luys Milan, Musikalische Werke*, Publikationen älterer Musik, vol. 2 (Leipzig, 1927), pp. 370–75.

23. Girolamo Scotto, *I madrigali a tre voci con alcuni alla misura breve* (Venice: Scotto, 1541); see Vogel, *Vocalmusik* 2: 204, no. 2.

CHAPTER TEN

Madonna, first published in 1538,²⁴ or to Gero's setting *a 4* of *Madonna per voi port' un gran dolore*, published in 1549.²⁵

8. *Ognun si duol' d'amore* (no. 15) is discussed below.
9. *Afflicti spiriti mei ne ti sperate giamai* (no. 17) is unrelated either to Tromboncino's or to Costanzo Festa's settings of *Afflicti spiriti mei sia ti contenti*, first published in 1507²⁶ and 1537,²⁷ respectively.
10. *Madonna, io v'amo et taccio* (no. 24), *Altro non è il mio amor'* (no. 25), and *Italia mia* (no. 26) are discussed below.
11. *Quando nascesti, Amore* (no. 29) is unrelated to Maistre Jhan's setting *a 6* of Sasso's poem, first published in 1541,²⁸ to Perissone Cambio's *a 7* of 1550,²⁹ to Willaert's setting *a 7* first published in 1559,³⁰ or to Donato's *a 12*, of 1584.³¹
12. *Ultimi mei sospiri* (no. 30) is discussed below.

Some resemblances among madrigals in the Newberry partbooks may be fortuitous. For example, the similarity of the motives which open nos. 1 and 7 and the similarity of the endings of nos. 9, 13, and 22 probably arise from a common fund of melodic-harmonic formulas available to the composer.

The cantus from Newberry's ninth madrigal, *Quanto sia lieto il giorno*, is quoted from beginning to end as the cantus in Lodovico Balbi's setting of the same text, published in 1589.³² However, Balbi himself supplied the four lower voices. In forming his collection, which was to serve a didactic purpose, Balbi subjected other well-known sixteenth-century madrigals to the same treatment.

The cantus of Verdelot's setting *a 5* of Cassola's poem, *Madonna, io v'amo et taccio* (III, 24), quotes in no less than six places snippets from the cantus of a

24. *De i Madrigali di Verdelotto et de altri eccellenissimi autori a cinque voci, libro secondo* (Venice: Scotto, 1538); see Vogel, 2: 301, no. 5a (= no. 5). This madrigal also appears in Berkeley, University of California Music Library, MS. 121, no. 6.

25. Gero, *Libro primo delli madrigali a quattro voce, a notte negre* (Venice: Scotto, 1549); see Vogel, 1: 283, no. 1.

26. *Frottola libro septimo* (Venice: Petrucci, 1507); see Vogel-Einstein, 1507-1.

27. *Delli madrigali a tre voci* (Venice: Scotto, 1537); see Vogel-Einstein, 1537-3.

28. Verdelot, *Madrigali a sei voci* (Venice: Gardane, 1541); see Vogel, 2: 299, no. 1, which omits Maistre Jhan's setting, though including it in the later edition of 1561 (*ibid.*, 2: 300, no. 3).

29. *Il secondo libro di madregali a cinque voci* (Venice: Gardane, 1550); see Vogel, 2: 68, no. 2. Helga Meier, ed., *Fünf Madrigale venezian-*

ischer Komponisten um Adrian Willaert

, Das Chorwerk, vol. 105 (Wolfenbüttel, 1969), p.

iv, notes that Cambio's setting is modeled on

Willaert's (cited in next footnote).

30. Adrian Willaert, *Musica nova* (Venice: Gardane, 1559); see Hermann Zenck and Walter Gerstenberg, eds., *Adrian Willaert, Opera omnia*, vol. 13, *Musica nova 1559; Madrigalia* (American Institute of Musicology, 1966), pp. 103-7.

31. *Musica de diversi autori illustri per cantar et sonar Libro primo* (Venice: Vincenti & Amadino, 1584); see Vogel-Einstein, 1584-1.

32. Ludovico Balbi, *Musicale exercitio . . . a cinque voci* (Venice: Gardano, 1589); see Vogel, 1: 50, no. 2; a modern edition is in Osthoff, *Theatergesang*, 2: 74. Scotto's three-voiced setting of the same text, first published in 1541 (see above, n. 23) is unrelated to Verdelot's madrigal.

THE NEWBERRY MOTETS AND MADRIGALS IN OTHER SOURCES

setting *a 3*.³³ The latter madrigal was first printed anonymously in 1537,³⁴ attributed to Costanzo Festa in later editions,³⁵ and still later to Jhan Gero.³⁶

Comparisons of two other madrigals by Verdelot with settings by Gero of the same texts reveal relationships between them. Gero's *Chi non fa prova amore, a 3*, first published in 1551,³⁷ though following Martelli's version of Machiavelli's canzona, makes imitative references in its opening breves to the opening of the cantus in Verdelot's setting *a 4* (no. 10). In Gero's setting *a 4* of Martelli's *Ultimi mei sospiri* published in 1549,³⁸ the tenor (the only surviving partbook) quotes the opening of the cantus to Verdelot's madrigal (no. 30). The early date of Newberry's partbooks makes it probable that it was Gero who utilized Verdelot's settings and not vice versa.³⁹

A rather bizarre instance of musical quotation appears in Antonfrancesco Doni's *Dialogo della musica* (Venice: Scotto, 1544). Although Doni ascribes his fifth madrigal, *Il bianco e dolce cigno*, to Arcadelt, only Arcadelt's cantus appears. The three lower voices are a centonization (by Doni?) of fragments from four madrigals by Verdelot (III, 17, 18, 25, 26) and others by Arcadelt and Festa.⁴⁰

Verdelot's four-voiced setting (no. 4) of the ballata *Amor, io sento l'alma*, written by Machiavelli for his lady friend, Barbera Salutati, spawned three curious offspring.⁴¹ All are based upon Machiavelli's poem; one is related directly

33. See Charles Burney, *A General History of Music from the Earliest Ages to the Present Period* (1789), ed. Frank Mercer (London, 1935), 2: 199–200, mm. 4–7, 10–11, 19–20, 32–33.

34. See above, n. 27.

35. Costanzo Festa, *Il primo libro de madrigali a tre voci* (Venice: Gardane, 1541); see Vogel, 1: 235, nos. 1a and 2 (1551).

36. *Trium vocum cantiones centum* (Nuremberg: Petreus, 1541); see Vogel-Einstein, 1541–1; Jhan Gero, *Primo a tre quaranta madrigali a tre voci* (Venice: Gardane, 1553); see Vogel, 1: 284, no. 3; and *Selectissimorum triciniorum* (Nuremberg: Berg & Neuber, 1559); see Vogel-Einstein, 1559–4. Neither Verdelot's madrigal nor Festa-Gero's seems related to an anonymous setting of Cassola's poem in Modena, Biblioteca Estense, MS.y.L.11.8, fol. 3v. Another setting, *a 5*, by Maistre Jhan, published in 1538 (see above, n. 24) is not related at all to Verdelot's madrigal and only slightly to the setting by Festa-Gero. By 1544 Cassola's poem was obviously well known. (See above, chap. 4, n. 124.)

37. *Madrigali a tre voci de diversi eccellentissimi autori, Libro primo* (Venice: Gardane, 1551); see Vogel-Einstein, 1551–1; Gero's two-voiced setting of the same text in *Il primo libro de*

madrigali italiani, et canzoni francesi, a due voci (Venice: Gardane, 1541) is unrelated to Verdelot's madrigal; see Vogel, 1: 285, no. 7.

38. See above, n. 25.

39. See also below, *re* Gero's setting of *Amor, io sento l'alma*.

40. See James Haar, "Notes on the 'Dialogo della musica' of Antonfrancesco Doni," *Music and Letters* 47 (1966): 223–24. Haar overlooks quotations from *Italia mia* and from *Donna che sete*. Doni's altus (mm. 41–45) quotes a combination of the close of the altus and the quintus from III, 26. Doni's tenor at mm. 3–5 quotes from the opening two breves of the cantus from III, 17, and at mm. 28–29 from the opening two breves of III, 18. Doni's bassus at mm. 7–8 quotes the opening two breves of III, 25, and at mm. 39–42 from breves 9–11. Doni's madrigal appears in G. Francesco Malipiero, ed., *Antonfrancesco Doni, Dialogo della musica* (Vienna, London, Milan, 1965), pp. 42–45.

41. These are in addition to Scotto's three-voiced setting, first published in 1541 (see above, n. 23), which is unrelated musically to Verdelot's madrigal, and the four-voiced setting by Giulio Renaldi, *Il primo libro de madrigali a quattro voci* (Venice: Gardano, 1569), which is unrelated musically or textually

CHAPTER TEN

to Verdelot's madrigal, one more tenuously, and one not at all. Newberry's partbooks and all other printed and manuscript sources for *Amor, io sento l'alma* have a text which differs slightly in its ripresa and in its volta from Machiavelli's original.⁴²

Machiavelli	Verdelot
Amor, 'i sento l'alma	Amor, io sento l'alma
arder nel foco ov'io	Tornar' nel foco ov'io
lieta arsi e piú che mai d'arder desío.	Fu liet' et più che mai d'arder desio.
S' tu mi raccendi il core,	S' tu mi raccend' il core,
ed io ne son contenta	Et io ne son contenta
e ritorno umilmente al giogo antico:	Et ritorn' humilment' al giogh'antico
opra che 'l mio signore	Opra ch'el mio signore
parte del foco senta	Parte del foco senta
ov'io tutto ardo e' mie' pensier	Ov'io dolc' ardo e i mei pensier'
nutrico	nutrico;
fa che ponga in oblio	Fa che ponga in oblio
mia fuga e dilli il mio nuovo desío.	Mia fugh' et dilli el mio novo desio.

The first of the three musical settings referred to above appears anonymously in two manuscripts, at Florence⁴³ and at Modena.⁴⁴ The second setting is by Jhan Gero, published only once, in 1543.⁴⁵ The third is by Vincenzo Ruffo, first published in 1553.⁴⁶ The text of the ripresa in these three versions is identical with Verdelot's reading of Machiavelli. But their piedi, though they agree with one another, differ from those of Verdelot-Machiavelli, and their volte not only differ from the original but from each other as well. These differences can be seen in the following quotations from the last line of their piedi and their two-line volte:

Anonymous	Gero and Ruffo
perch' ogni mio dolore	perch' ogni mio dolore
tornar nel foch' ov' io	nasce dal fuoc' ov' io
fui lieto et piu che mai d'arder desio.	fui lieto e piu che mai arder desio.

(save for its incipit); see Vogel, 2: 127, no. 3. Scotto follows Verdelot's reading of Machiavelli's ballata but replaces "lieta" with "prima." The incipit of Scotto's madrigal appears in Erich Hertzmann, *Adrian Willaert in der weltlichen Vokalmusik seiner Zeit* (Leipzig, 1931), p. 45.

42. Quoted from the standard edition of Machiavelli's works (see above, chap. 4, n. 134).

43. Biblioteca del Conservatorio, MS. B2495, no. 1 (altus lacking).

44. Biblioteca Estense, MS. γ.L.11.8, fol. 49^v (the cantus only, written into the bassus partbook).

45. *Il secondo libro de li madrigali de diversi eccellentissimi autori a misura di breve . . . a quattro voci* (Venice: Gardane, 1543); see Vogel-Einstein, 1543-2. A modern edition appears in Peter Wagner, "Das Madrigal und Palestina," *Vierteljahrsschrift für Musikwissenschaft* 8 (1892): 481. See also Renato Chiesa, "Machiavelli e la musica," *Rivista italiana di musicologia* 4 (1969[1971]): 29-31.

46. *Il primo libro de madrigali a cinque voci* (Venice: Gardane, 1553); see Vogel, 2: 172, no. 2.

THE NEWBERRY MOTETS AND MADRIGALS IN OTHER SOURCES

Comparison with Verdelot's version of Machiavelli's ballata, printed above, shows that the three settings appropriate Verdelot's ripresa (lines 2–3) for their volta. The anonymous version follows Verdelot's ripresa reading exactly in its volta but Gero and Ruffo substitute "nasce dal" for Verdelot's "tornar nel."

Beginning in the last line of the piedi (at "i mei pensier nutrico"), and continuing through the volta, Verdelot repeats exactly the music of the ripresa (from "io sento l'alma"). The three other composers duplicate Verdelot's procedure in their settings.

Ruffo's music seems entirely original. But the choice by "Anonymous" and Gero of Verdelot's reading of Machiavelli's ripresa and, like Verdelot, their recapitulating ripresa music for the volta, point to textual and structural borrowing because the anonymous composer's cantus quotes Verdelot's tenor⁴⁷ and one of Gero's imitative motives in his ripresa quotes Verdelot's madrigal.⁴⁸ The probable early date of Verdelot's madrigal suggests that both composers are acknowledging it.

Verdelot's five-voiced madrigal, *Altro non è il mio amor'* (no. 25), does not, contrary to Einstein's assertion, "draw on Festa's soprano melody"⁴⁹ from Costanzo Festa's setting *a 3* of the same poem.⁵⁰ At only one point does Verdelot's madrigal show any similarity to Festa's: at the line, "Hai possanza d'amor." Here Festa's cantus descends conjunctly from c" to g'; Verdelot's cantus, after having touched e", c", and b", then proceeds conjunctly from c" to g'. Aside from this possibly fortuitous relationship, resemblances between the two madrigals stem from the desire of both composers to express the rhythms of the text in their music.⁵¹ There is, therefore, no indisputable evidence for one composer's imitating the other. However, their cadence structures, at least for the first seven of the poem's nine lines, strongly resemble each other. Both composers group the poem's nine lines as four plus three plus two, thus emphasizing the sense of the text (as would be expected) at the expense of its formal tercet structure. Cadential points at the ends of lines 1–7 show symmetrical relationships between bass tones which are a fifth apart in the opening four lines and a third apart in the next three lines, as is shown in the table on page 212. Perhaps Verdelot's procedure in the first seven lines of his madrigal indicates his acknowledgment of the cadential structure of Festa's madrigal.

Four madrigals (nos. 3, 9, 15, 30) appear elsewhere as contrafacta, one of them (no. 9) with three different contrafacta, and another (no. 15) with two different

47. "Tornar nel foch ov'io fui lieto" (breves 7–10) quotes Verdelot's "che mai d'arder desio" (mm. 7–9).

48. Gero's ascending second and descending third at "tornar nel foc' ov'io" (mm. 5–12) quotes Verdelot's altus (mm. 7–11).

49. Alfred Einstein, *The Italian Madrigal* (Princeton, 1949), 1: 173.

50. See James Haar, "Altro non è il mio amor," in *Words and Music*, and W. Osthoff, *Theatergesang*, 1: 297–304.

51. Festa's madrigal appears in *Madrigali novi de diversi excellentissimi musici. Libro primo de la Serena* (Rome: Dorico, 1533 [1534]); see Vogel-Einstein, 1533-1. On its possible early date, see Haar, "Altro non è il mio amor."

CHAPTER TEN

	Festa		Verdelot	
Rhyme	Cadential Chord	Scale Degree	Cadential Chord	Scale Degree
<i>A</i>	A minor	I	C major	I
<i>B</i>	E minor	V	G major	V
<i>B</i>	E minor	V	G major	V
<i>A</i>	A minor	I	C major	I
<i>C</i>	C major	III	G major	V
<i>C</i>	A minor	I	E minor	III
<i>C</i>	C major	III	G major	V
<i>D</i>	E minor	V	G major	V
<i>D</i>	A minor	I	G major	V
<i>D</i> (repetition)	A minor	I	(repetition) C major	I

contrafacta. Four of these seven contrafacta are from the sixteenth century and the other three are from the nineteenth. *Ognun si duol' d'amore* (no. 15), with its lines merely rearranged in the Cambrai partbooks of 1542, is the simplest case and has already been discussed in the previous chapter. The tenor only of *Quanto sia lieto il giorno* (no. 9) is quoted to the words *Questo dì glorioso* in Razzi's laude collection of 1588. In the same collection a staff (without music) bears the text *Quanto sia lieto in cielo*. Another laude collection by Razzi, posthumously printed in 1609, quotes the cantus and the tenor of the same madrigal to the text *Le virgin gloriose*.⁵²

The nineteenth-century antiquary and editor Robert van Maldeghem emulated Razzi's practice on a far grander scale. In his *Trésor musical* of 1875, Maldeghem weds the music of *Ultimi mei sospiri* (no. 30) to a Flemish text, *Ick will de valsche wereld haten*.⁵³ Maldeghem gives no source for the Flemish setting and it has never been located. However, its text appears in A. Theodorus, *Het Paradys der gheest- en kerckelycke lofsanghen* (Antwerp, 1648). Lenaerts believes Maldeghem simply substituted it for Martelli's canzona.⁵⁴

When Maldeghem printed *Donna leggiadr' et bella* (no. 3) and *Ognun si duol' d'amore* (no. 15) from the Cambrai partbooks, he deleted the Italian texts.⁵⁵

52. See above, chap. 4, n. 147.

53. See Robert van Maldeghem, ed., *Musique profane* 11 (Brussels, 1875): 37.

54. See René B. M. Lenaerts, *Het Nederlands Polifonies Lied in ze Zestende Eeuw* (Amsterdam, 1933), p. 14, no. 13. Scotto's three-voiced setting of *Ultimi mei sospiri*, first published in 1541 (see above, note 23), and Annibale Zoilo's four-voiced setting in *Il terzo libro delle muse a quattro voci* (Rome: Barre, 1562) are unrelated musically to Verdelot's madrigal; see Vogel-Einstein, 1562-3a.

55. Maldeghem, *Musique profane* 16 (1880): 50 and 46, respectively. Verdelot's *Donna leggiadr' et bella* is unrelated to Ruffo's four- and five-voiced settings of 1560 and 1558 (see Vogel, 2: 177, no. 19, and 175, no. 11), to Giovanni Leonardo Primavera's three-voiced setting of 1565 (see Vogel, 2: 102, no. 6), to Giovanni Gabrieli's five-voiced setting of 1583 (see Vogel-Einstein, 1583-4), or to Paolo Bellasio's three-voiced setting of 1592 (see Vogel, 1: 78, no. 6), all of which commence with the same text incipit.

THE NEWBERRY MOTETS AND MADRIGALS IN OTHER SOURCES

For no. 3 he substituted Ronsard's poem *Infame et la victoire*. For no. 15 he gave a text, *Où planterai-je le mai*, which he identified only as by an "L.M.G."

Parodies exist for four madrigals in the Newberry partbooks (III, 2, 25, 26, 30). Two settings of Tolomei-Molza's *Deh quanto è dolc' amor* appear in Bologna, Civico Museo Bibliografico Musicale, MS. Q21: nos. 58 (*a 4*) and 64 (*a 5*).⁵⁶ The four-voiced setting is unrelated either to its companion in Q21 or to no. 2 in the Newberry partbooks. Despite a difference in mode (A Aeolian) from Newberry's madrigal (G Dorian), the five-voiced setting twice incorporates at pitch and a third time, transposed, polyphonic excerpts (with some omissions of voices and voice-exchange) from Maistre Jhan's (or Verdelot's?) madrigal (III, 2).⁵⁷ Moreover, the last of these excerpts matches not only the music (although transposed) of the Newberry madrigal but even the text ("[doppia-]mente mi conforta").

Madrigals by Berchem published in 1539,⁵⁸ by Scotto in 1541,⁵⁹ and by Arcadelt in 1542⁶⁰ parody Verdelot's setting (no. 25) of Cassola's *Altro non è il mio amor*.⁶¹ Arcadelt's and Scotto's madrigals condense Verdelot's five voice parts to three; Berchem's madrigal reduces them to four.

Extensive quotations from and parody of two madrigals by Verdelot occur in two sixteenth-century masses: Gasparo Alberti's *Missa super Italia mia*, published in 1549,⁶² and Philippe de Monte's *Missa Ultimi miei sospiri*, unpublished in Monte's lifetime.⁶³ The mass by Alberti (c. 1480–1560) quotes single voice parts and incorporates "vertical slices of the thematic complex"⁶⁴ from Verdelot's madrigal (no. 26). The cantus of Verdelot's madrigal, interleaved with Alberti's own melodic material, appears in the Kyrie and Agnus Dei I and III. Alberti applies the same technique to the Gloria and snippets of the madrigal's cantus also appear sporadically in the altus, tenor, and quintus parts throughout the

56. See Claudio Gallico, *Un canzoniere musicale italiano del cinquecento* (Bologna, Conservatorio di Musica "G. B. Martini" Ms. Q21) (Florence, 1961), pp. 104, 106.

57. Compare ibid., pp. 187–94, no. XV, mm. 4–5, 7–8, and 44–45 with III, 2, mm. 3–4, 7–8, and 36–37.

58. First published in Arcadelt, *Il quarto libro di madrigali a quattro voci* (Venice: Gardane, 1539); see Vogel, 1: 38, no. 36b.

59. See above, n. 23.

60. Arcadelt, *Primo libro di madrigali a tre voci* (Venice: Gardane, 1542); see Vogel, 1: 39, no. 41.

61. See Haar, "Altro non è il mio amor." *Altro non el mio amor chi propos* for voice and solo lute, ascribed to Verdelot in London, British Museum, Add. MS. 31389, fols. 17–18, is unrelated to Verdelot's madrigal.

62. A modern edition of the mass and the madrigal appear in Knud Jeppesen, ed., *Italia sacra musica* (Copenhagen, 1962), 1: 1–63; Verdelot's madrigal is unrelated to Ruffo's six-voiced setting in *Madrigali a sei a sette et a otto voce* (Venice: Scotto, 1554); see Vogel, 2: 171, no. 1.

63. A modern edition of the mass and the madrigal appear in Julius van Nuffel, ed., *Missa "Ultimi miei sospiri," Philippe de Monte, Opera omnia*, vol. 5 (Bruges, 1928).

64. John M. Ward, "Parody Technique in 16th-Century Instrumental Music," *The Commonwealth of Music: In Honor of Curt Sachs*, ed. Gustave Reese and Rose Brandel (New York, 1965), p. 209.

CHAPTER TEN

Gloria. Exact quotation (even the rests) of the entire bassus of the madrigal appears in Alberti's bassus, from the beginning of the Credo until the opening of the Crucifixus. Verdelot's tenor occupies Alberti in the Crucifixus through the Pleni and in his Agnus Dei II.⁶⁵ The Hosanna and Benedictus use portions of the madrigal's quintus and cantus, imitatively in the former, and by quotation in the latter.⁶⁶ Only the altus of the madrigal finds no extensive quotation. Finally, parody appears in every section of the mass.⁶⁷

Philippe de Monte (1530–1603) based his six-voiced *Missa Ultimi miei sospiri* on Verdelot's six-voiced madrigal (no. 30).⁶⁸ His parody technique recalls the so-called “head-motive” technique often found in fifteenth-century paraphrase masses. He begins the Kyrie, Gloria, Credo, Crucifixus, Sanctus, and Agnus Dei with a slightly reworked version of the opening two lines of Verdelot's madrigal. He also parodies six other polyphonic phrases from the madrigal. They are: (1) “Dite o beltà infinita,” (2) “del tuo fedel ne caccia empio martire,” (3) “et se questo gli è grato,” (4) “gitene rat' in ciel a miglior stato,” (5) “ma se pietà,” and (6) “Tornat' a me.” The Christe contains no. 2, the ensuing Kyrie, nos. 3 and 4. The six phrases occur in order solely in the Gloria (from “Gratias” through “Quoniam”); the Credo scrambles them⁶⁹ and the Sanctus greatly reduces their number, only phrases 2 and 4 appearing at “Pleni sunt” and at “Hosanna,” respectively. After using the opening of Verdelot's madrigal, Monte's Agnus never again refers to it.

Parody seems variously to have been acknowledgment, an act of homage, one of emulation, and, perhaps, even one of envy. Both performer and listener must have experienced delight in recognizing old and familiar materials in new settings. Sixteenth-century composers, performers, and their audiences obviously experienced the same pleasures that quotations such as those from *Figaro* in *Don Giovanni* and *Tristan* in the *Lyric Suite* have afforded musicians in more recent times.

Finally, there is yet another means of disseminating Verdelot's madrigals—

65. Alberti's tenor quotes the madrigal's tenor (mm. 1–46) at the opening of the Crucifixus; it continues to quote it (mm. 46–62), Verdelot's tenor rising to the cantus, from “et in spiritum sanctum”; the final portion of the madrigal's tenor (mm. 63–87) returns to the tenor at “qui locutus est,” and closes the Credo. Alberti quotes Verdelot's tenor at the opening of the Sanctus (cantus) and at the Pleni (tenor); his Agnus Dei II (tenor) returns the initial fifty-one measures of Verdelot's tenor.

66. The Hosanna uses Verdelot's quintus (mm. 17–19) and cantus (mm. 26–32); the Benedictus (cantus) quotes the opening thirty-four measures of Verdelot's cantus.

67. See for example, Kyrie (mm. 7–9, 22,

39), Gloria (mm. 108ff.), Credo (mm. 15–16, 23–24, 32–33, 95–98), Sanctus (mm. 41–42, 87ff., 132–34), and Agnus Dei (mm. 10, 26–28, 137ff.).

68. See Willem Elders, “Enkele Aspecten van de Parodie-Techniek in de Madrigaal-Missen van Philippus de Monte,” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 19 (1962–63): 137, and idem, *Studien zur Symbolik in der Musik der alten Niederländer* (Bilthoven, 1968), pp. 72–73 and 159.

69. Phrase 1 appears at “Et ex patre,” phrase 2 at “Deum de Deo” and at “Deum verum,” phrase 3 at “Genitum non factum,” phrase 1 at “Et iterum venturis,” phrase 2 at “cum gloria judicare,” phrase 4 at “ex Patre,” and phrase 2 at “et unam sanctam.”

THE NEWBERRY MOTETS AND MADRIGALS IN OTHER SOURCES

by paintings. In 1547 Hermann tom Ring (1521–95) depicted two partbooks on the right and left of his portrait of the twenty-five-year-old Johannes Münstermann (1522/23–?).⁷⁰ Resting on a transverse flute, the binding of the closed partbook on Münstermann's right reads: DI VERDELOTTO DI ARCHADELT / TUTTI LI MADRIGALI DEL PRIMO ET SECONDO LIBRO A QUATRO / [Fleuret] voci [Fleuret] / BASSUS. The open partbook on Münstermann's left reveals on its left-hand page the close of Verdelot's madrigal *Fuggi, fuggi, cor mio*, which is headed: [VERDEL]OT XXII CANTUS. On the right-hand page of the same partbook is the complete cantus of his madrigal *Madonna per voi ardo* (Newberry, III, 13) which is headed: VERDELOT XXIII CANTUS. Both madrigals appeared together in Verdelot's first book (1533, 1537) and again together in the editions of the volumes entitled *Tutti li madrigali*, published between 1540 and 1565,⁷¹ which also include some madrigals by Arcadelt. However, no known edition of Verdelot's (or Arcadelt's) madrigals bears a title as stamped on the closed bassus partbook. Conceivably, this title could indicate not a joint publication of madrigals by Verdelot and Arcadelt, but merely that the volume in the painting comprised several individual volumes by each composer. In any case, no known edition juxtaposes these madrigals as nos. 22 and 23. Presumably then, tom Ring, unless he was being merely capricious, copied these pieces from a now lost edition of Verdelot, published in or before 1547.

The same Newberry madrigal, *Madonna per voi ardo* (III, 13), appears again in a painting ascribed to Tintoretto and said to portray his daughter, Marietta Robusti (c. 1556–90).⁷² It depicts a lady, waist-length, her right hand resting on a harpsichord and her left hand holding open a partbook of the madrigal, marked CANTUS. The two opened pages include the entire cantus with its text. The cantus in both this painting and in the one by tom Ring is in the S clef, unlike the cantus parts of the Newberry and Florentine Conservatory manuscripts. Presumably the source of the music in the two portraits is a printed edition, since all known printed editions place the cantus in the S clef.

With the exception of Francis Tregian, no one is known to have copied out music from the Newberry partbooks previous to their acquisition by the Newberry Library in 1935. Nonetheless, the wide dissemination of much of their contents in and by means of other sources is noteworthy. It shows that their repertoire was a living one, and not one reserved solely for royal eyes and ears.

70. See Hildegard Westhoff-Krümmer, "Ein Brautwerbungsporträt von Hermann tom Ring," *Westfalen. Heft für Geschichte, Kunst und Volkskunde* 45 (1967): 251, pl. 147, and 252, pl. 148 (detail).

71. See below, App. A.

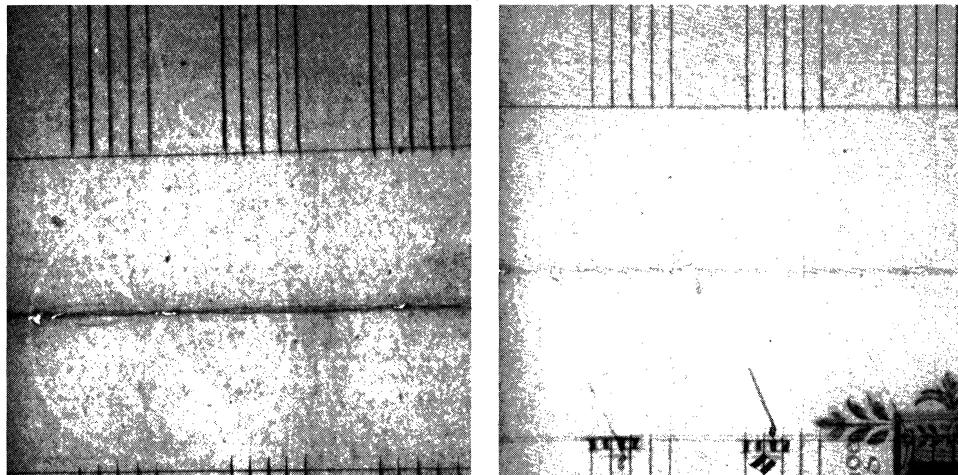
72. The painting is in the Uffizi, Florence, no. 365; the ascription is by Bernard Berenson and a photograph of the painting is in the

Photograph Library, Villa I Tatti, Harvard University Center for Italian Renaissance Studies, Florence. On Marietta Robusti, see E. Tietze-Conrat, "Marietta, fille du Tintoret, peintre de portraits," *Gazette des Beaux-Arts*, 6th ser., 12 (1934): 258–62. She studied music with Giulio Zacchino (c. 1550–?), on whom see Claudio Sartori, "Zacchino," *Die Musik in Geschichte und Gegenwart*, vol. 14, col. 953.

BLANK PAGE

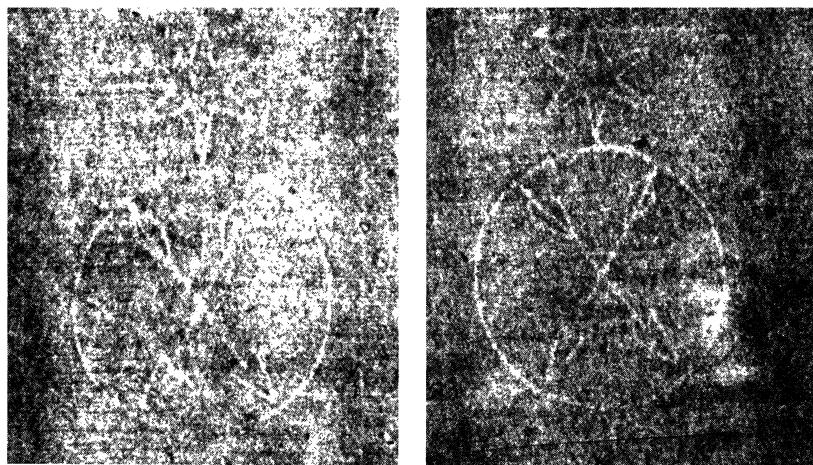
Plates

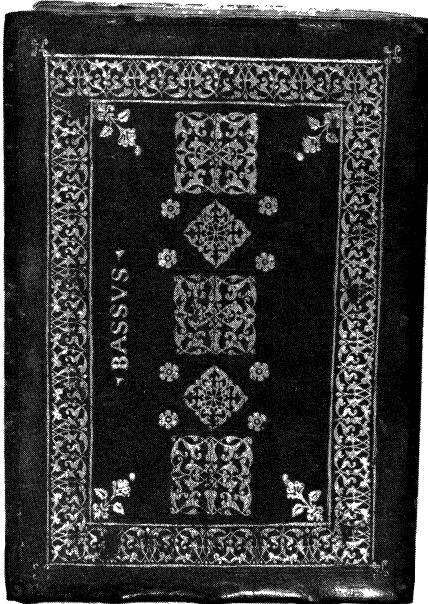
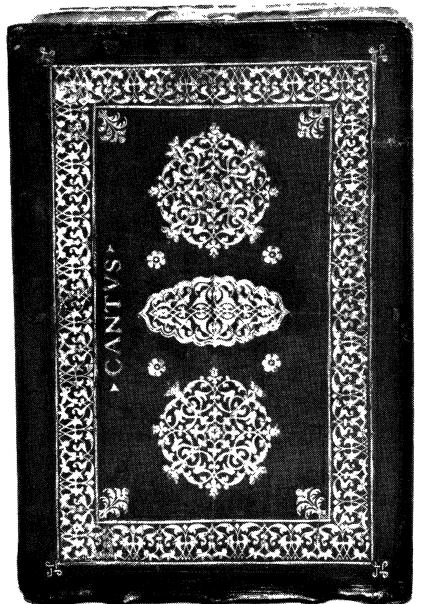
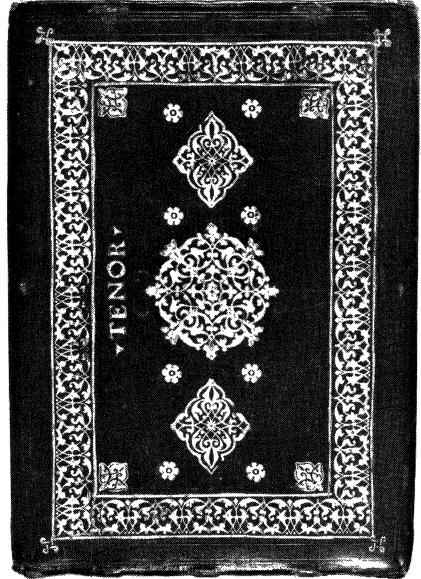
BLANK PAGE



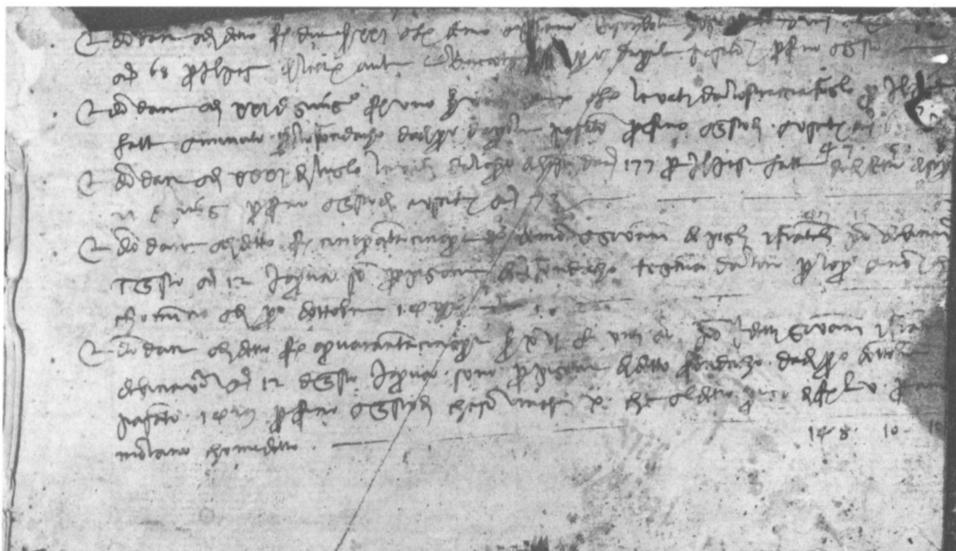
1. Watermark, tenor partbook, Newberry manuscript; *a*, fols. 40^v–43; *b*, fols. 69–74

2. Watermark, sixteenth-century state documents at Florence, Archivio di Stato, Signori e Collegi Deliberazioni; Serie: Fatte in forza di ordinaria autorità (1331–1532), Registro 127; *a*, fol. 186; *b*, fol. 212.



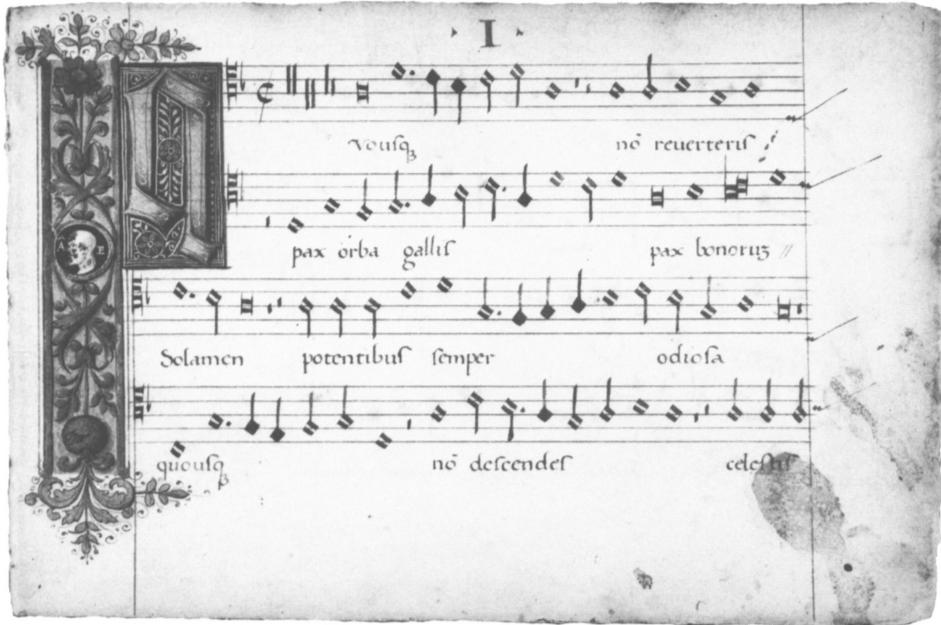


3. Binding, cantus partbook, Newberry manuscript
4. Binding, tenor partbook
5. Binding, bassus partbook
6. Binding, quintus et VI partbook



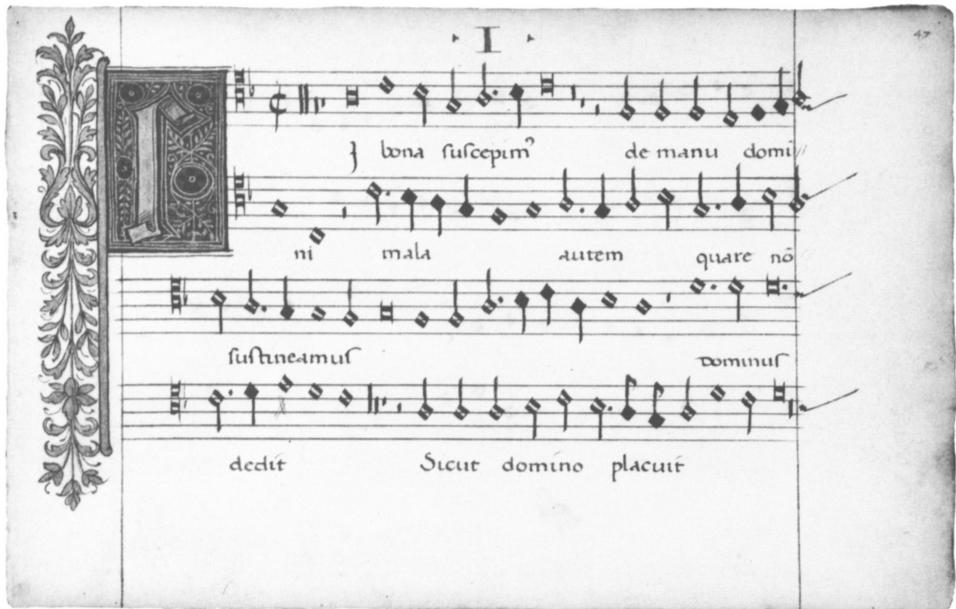
7. Leaf from inside front cover, bassus partbook

8. Cantus partbook, fol. 1



9. Tenor partbook, fol. 1

10. Bassus partbook, fol. 1



A page from a medieval manuscript featuring musical notation on four-line red staves. A large, ornate initial 'I' is positioned at the top center. The lyrics are written below the notes, divided by vertical bar lines corresponding to the staves. The text includes 'On⁹ langelico rīo a me ne⁹', 'gasti idolei baci sachi et ce ipenosí piati', 'benignamente mi baciasse eluso Sol ilcor lieta'. The page number '77' is in the top right corner.

11. Opening page of series II, tenor partbook, fol. 47

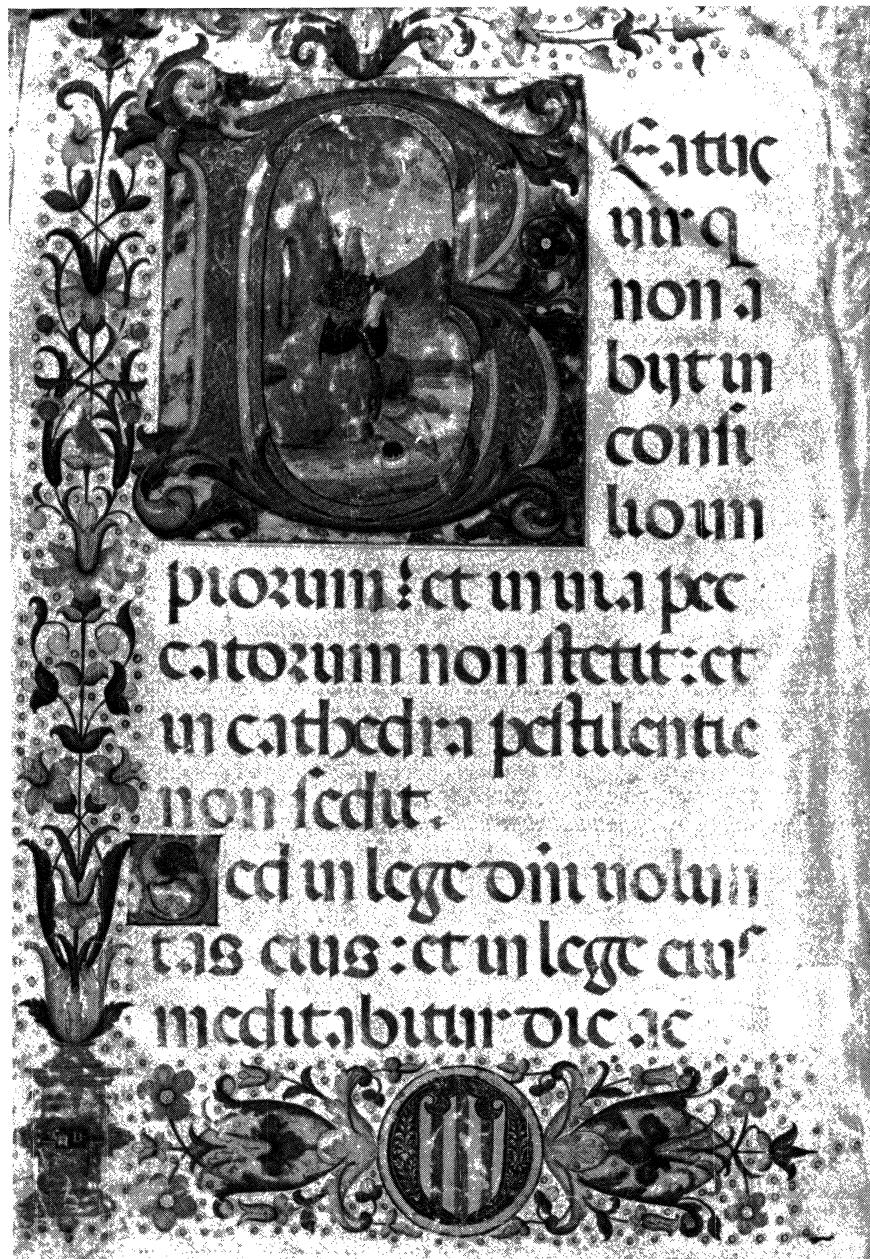
12. Opening page of series III, tenor partbook, fol. 77

manuſ ſuaſ
Bene fac dñe
 boniſ et rectiſ corde
 declinanteſ au
 tez in obligationeſ

Dene fac domine
 bene fac domi
 ne boniſ et rectiſ corde
 declinanteſ autem
 in obligati
 oneſ

13. Bassus partbook, fol. 10

14. Tenor partbook, fol. 11



15. King David in prayer. Illumination by Giovanni Boccardi. From Salterio dei Sancti, Inv. 544, fol. 1^v, Museo di San Marco, Florence. Photo courtesy of the Museo di San Marco.



16. King David in prayer, by Boccardi. From Salterio T, fol. 5 (detail), Basilica di San Pietro, Perugia. Reproduced from Mirella Levi D'Ancona, *Miniatura e miniatori a Firenze dal XIV al XVI secolo* (Florence, 1962), p. 311, pl. 18.



17. King David in prayer, with lute, c. 1498, Officium Beatae Mariae Virginis, fols. 116v–17, formerly in collection of Sir Sidney Cockerell. Reproduced, by permission, from Sotheby and Company's *Catalogue of Nineteen Highly Distinguished Medieval and Renaissance Manuscripts of the 10th to the 16th Century and Two Printed Books on Manuscripts, the Property of Sir Sydney Cockerell, Litt.D.* (London, 3 April 1957), lot 18, p. 25.



18. Miniature of King David, and cameos, Yates Thompson MS. 30, fol. 66^v, British Museum. Photo courtesy of the British Museum.



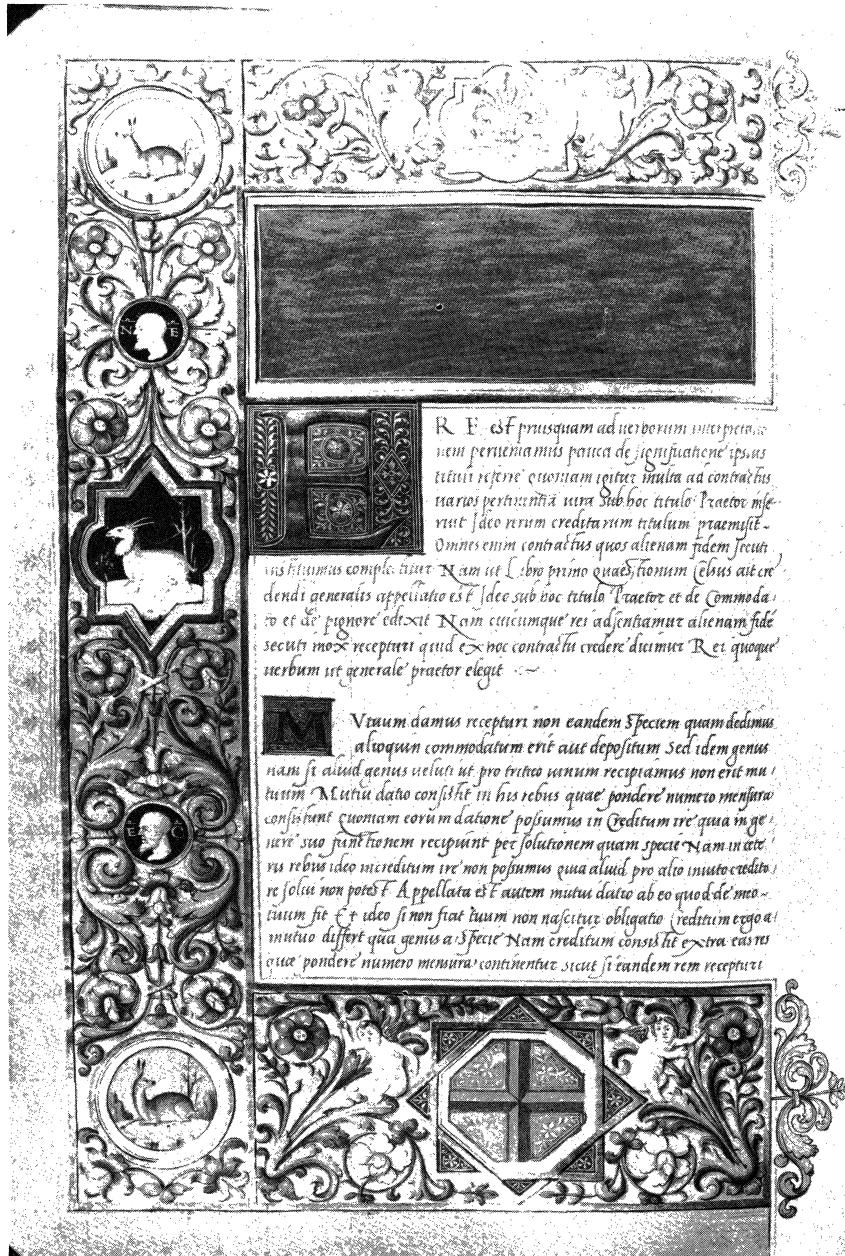
19. Illuminations on religious calendar, Yates Thompson MS. 30, fol. 2. Photo courtesy of the British Museum.



20. King David in prayer. Illuminations attributed to Giovanni Boccardi. From a Breviary, MS. Lat. 8879, fol. 10^v, Bibliothèque Nationale, Paris. Photo courtesy of the Bibliothèque Nationale.

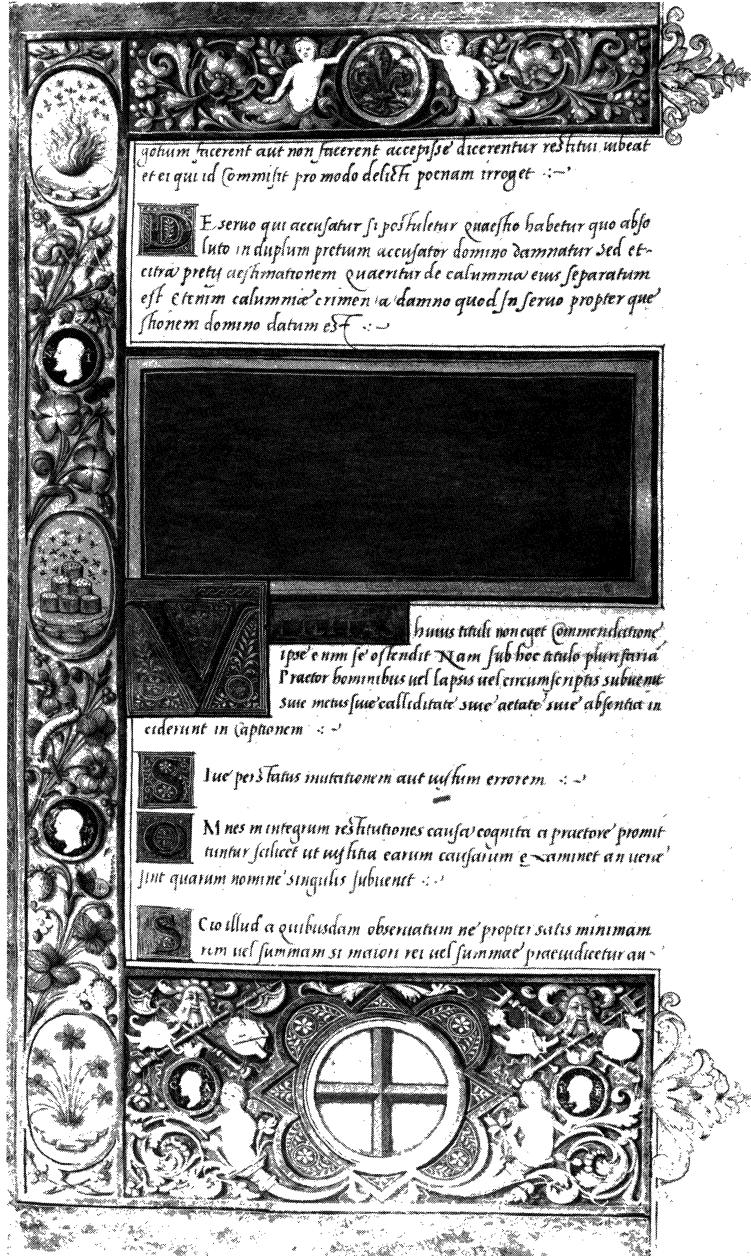


21. Cameo head and other characteristic illuminations from MS. Lat. 8879, fol. 20^v. Photo courtesy of the Bibliothèque Nationale.



22. Fol. 271^v

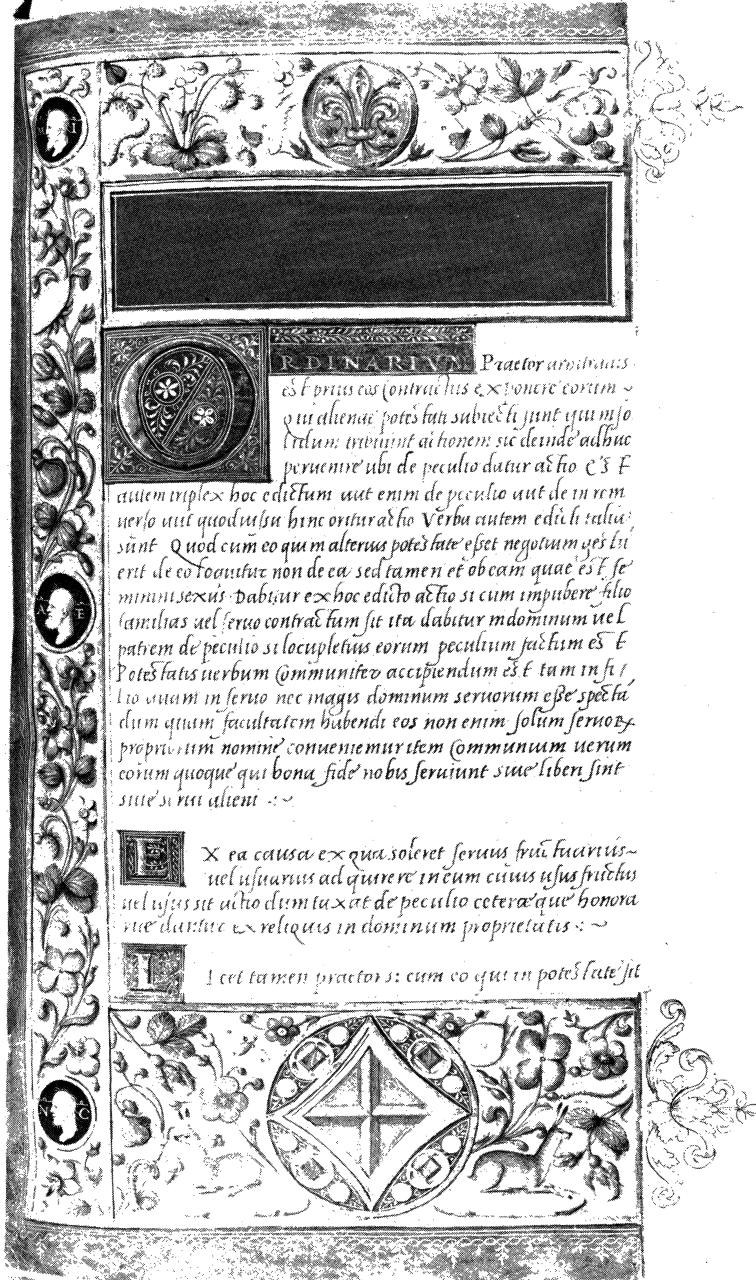
22–25. Illuminations by Giovanni Boccardi in the Pandects, MSS. Magliabecchi XXIX, no. 16 (B.R. 24), Biblioteca Nazionale Centrale, Florence.
Photos courtesy of the Biblioteca Nazionale Centrale.



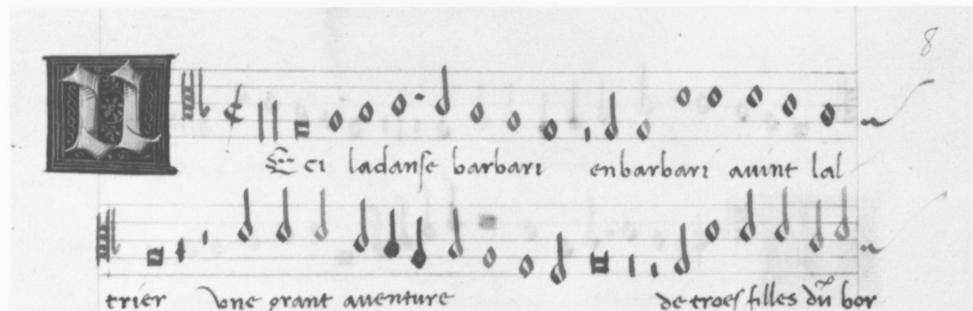
23. Fol. 84



24. Fol. 2



25. Fol. 336



26. Illuminations in the Corsiniana manuscript, MS. 1232, fols. 25^v-26, Biblioteca Corsiniana, Rome. Courtesy of the Accademia Nazionale dei Lincei, Rome.
27. Illuminations from MS. nouv. acq., fr. 1817, fol. 8, Bibliothèque Nationale. Photo courtesy of the Bibliothèque Nationale.



28. Drawing of Alessandro de' Medici, first page of cantus, Vallicelliana partbooks, S.Borr. E.II, 57, fol. 1, Biblioteca Vallicelliana. Courtesy of the Biblioteca Vallicelliana.



29. Portrait of Alessandro de' Medici in the Martin A. Ryerson Collection, Art Institute of Chicago, attributed to Jacopo Pontormo; photo courtesy of the Art Institute of Chicago. A copy of a painting in the Riccardi Palace, Museo Mediceo, attributed to Vasari.



30. Verdelot and Ubretto, painting attributed to Sebastiano del Piombo. Formerly in the Kaiser-Friedrich Museum, Berlin. Photo courtesy of the Staatliche Museen zu Berlin.



31. Illumination, showing pomegranate, from Royal MS. 8 G VII, fol. 1^v, British Museum. Photo courtesy of the British Museum.

BLANK PAGE