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THE ITALIAN SECULAR VOCAL WORKS OF JACQUET BERCHEM. (VOLUMES I AND II)

The Ohio State University, Ph.D., 1973
Music

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THE ITALIAN SECULAR VOCAL WORKS
OF JACQUET BERCHEM
VOLUME I

DISSERTATION
Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

by

Dale Emerson Hall, B. S. Ph., Mus. B., M. A.

***

The Ohio State University
1973

Reading Committee:
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Approved by

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This dissertation is a study of the madrigals of the sixteenth-century composer Jacquet Berchem. Berchem was a prominent—if elusive—Netherlands composer who emigrated to Italy in the fourth or fifth decade of the Cinquecento. He was a master of the early madrigal, having written nearly 200 pieces by 1563. He also wrote chansons, motets, and masses, although his contributions to these genres are much fewer in number. He is important as a historical figure because he belonged to a group of Netherlands composers working in and around Venice who created the madrigal by combining the contrapuntal style of the North with Italian chordal writing. His madrigal output is particularly interesting because of his penchant for organizing his musical settings into groups or cycles. Indeed, he seems to have been the first composer to set a madrigal cycle. Also important is his use of pre-existent melodic formulas in the Capriccio (1561), a setting of stanzas from Ludovico Ariosto's Orlando furioso.

Only a few of Berchem's madrigals and chansons have been published in modern editions. Volume II of this dissertation contains transcriptions of thirty-seven of the composer's madrigals that have not heretofore been available. Volume I consists of a discussion of the biographical information, poetic texts, expressive aspects of the madrigals, a study of the Capriccio, an examination of the
musical borrowings and parodies that occur in the composer's works, and a thorough analysis of the composer's musical style.

Three symbols are used in the dissertation to designate the sixteenth-century prints devoted solely to the madrigals of Berchem. The five-part madrigal book of 1546 is referred to as the Bk a5 (1546), the four-part book of 1555 as the Bk al (1555), and a later print divided into three "books," Primo secondo et terzo libro del Capriccio, is shortened to Canriccio (1561). Occasionally a similar symbol is used for the works of other composers; Arcadelt's first four-part madrigal book, for example, may be referred to as his Bk I al. Usually, however, the system of sigla used to identify specific Cinquecento prints is taken over from Répertoire international des sources musicales, Series B (Munich: Henle, 1960). The Répertoire (usually abbreviated RISM), lists chronologically and briefly describes anthologies of music printed in the sixteenth and seventeenth centuries. In RISM a siglum such as 1539\(^{22}\) identifies a specific print as the twenty-second item originally published in 1539 which is still extant. For ease of typing, the form of the sigla in RISM has been modified in this dissertation by using a slash, as in 1539/22.

Translations of all poems or poetic lines are mine except for those from Orlando furioso in Volume II, which are taken from William Rose's excellent English translation. I have tried to steer a course between literalness and license in my translations. If I have erred through either ignorance or paraphrase, the fault is mine. Punctua-
tion and diacritical marks have been inserted in both the original and the translation, since neither is present in most Cinquecento music prints.
ACKNOWLEDGMENTS

I wish to express my gratitude to my adviser, Professor Richard Hoppin, whose comments and criticisms have been invaluable, and to the members of my reading committee, Professors Albert Mancini, Norman Phelps, and especially Keith Mixter, who was kind enough to prepare a list of corrections and annotations.

Thanks are also due to members of the staff of the Musiksammlung at the Bayerische Staatsbibliothek in Munich who aided my researches when I was in Munich in 1967 and 1968 and provided microfilm copies of Gardane's edition of Berchem's Bk ah (1556) and the Capriccio (1561). I am also grateful to the Herzog August Bibliothek in Wolfenbüttel for providing a copy of Berchem's Bk as (1546) and to the Archivo de Musica at the cathedral of Valladolid, Spain, for a copy of Scotto's print of the Bk ah (1555).
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREFACE</td>
<td>ii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>v</td>
</tr>
<tr>
<td>VITA</td>
<td>vi</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>ix</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. JACQUET BERCHEM AND OTHER JACQUETS</td>
<td>1</td>
</tr>
<tr>
<td>II. POETIC FORMS</td>
<td>27</td>
</tr>
<tr>
<td>Canzone</td>
<td></td>
</tr>
<tr>
<td>Sestina</td>
<td></td>
</tr>
<tr>
<td>Ballata</td>
<td></td>
</tr>
<tr>
<td>The Trecento Madrigal</td>
<td></td>
</tr>
<tr>
<td>The Cinquecento Madrigal</td>
<td></td>
</tr>
<tr>
<td>Sonnet</td>
<td></td>
</tr>
<tr>
<td><strong>Ottava rima</strong></td>
<td></td>
</tr>
<tr>
<td>III. POETIC FORM AND MUSICAL FORM</td>
<td>61</td>
</tr>
<tr>
<td>Canzone</td>
<td></td>
</tr>
<tr>
<td>Sestina</td>
<td></td>
</tr>
<tr>
<td>Ballata</td>
<td></td>
</tr>
<tr>
<td>The Madrigal Proper</td>
<td></td>
</tr>
<tr>
<td>Sonnet</td>
<td></td>
</tr>
<tr>
<td><strong>Ottava rima</strong></td>
<td></td>
</tr>
<tr>
<td>IV. CONTENT OF THE POETRY</td>
<td>99</td>
</tr>
<tr>
<td>V. EXPRESSIVE ASPECTS OF THE MADRIGALS</td>
<td>114</td>
</tr>
<tr>
<td>VI. THE CAPRICCIO</td>
<td>132</td>
</tr>
<tr>
<td>VII. MUSICAL BORROWINGS</td>
<td>166</td>
</tr>
<tr>
<td>vii</td>
<td></td>
</tr>
</tbody>
</table>
Chapter V III. STYLISTIC ANALYSIS ................................................ 200

Musical Texture
The Note Nere Madrigal
Melodic Contour
Melodic Variation
Melodic Intervals
The Melodic Line: Functions of Notes of Various Durations
Chord Progressions
Dissonance Treatment: Passing and Ornamental Dissonance
Dissonance Treatment: The Suspension
The Consonant Fourth
The Passing Six-Four
The Six-Five Dissonance
Crudities in Voice Leading
Tonal Organization

IX. SUMMARY ................................................................. 321

APPENDIX

A. Dedications and Translations of the Bk a5 (1546), Bk ah (1555), and the Capriccio .................. 325
B. Contents of the Bk a5 (1546), the Bk ah (1555), and the Capriccio ........................................... 329
C. Anthologies Containing Berchem's Secular Works ................................................................. 334
D. Poets and Poetic Forms of the Madrigals .............................................................. 346
E. Arrangement of Berchem's Bk a5 (1546) ......................................................... 351
F. Scotto's Arrangement of O s'io potessi, donna ......................................................... 352
G. Number of Voices, Sources, and Transcriptions of Berchem's Secular Works .................... 355

BIBLIOGRAPHY .......................................................... 363

viii
### LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ascriptions of Nine Pieces in Reprints of a Note Nere Anthology 1542-1569</td>
<td>18</td>
</tr>
<tr>
<td>2.</td>
<td>Stanzas in the Capriccio that Use Formula 2</td>
<td>158</td>
</tr>
<tr>
<td>3.</td>
<td>A Comparison of the Frequency of Melodic Intervals in Three Madrigals of Berchem</td>
<td>232</td>
</tr>
<tr>
<td>4.</td>
<td>Method Used in Transcribing Pieces in G and C</td>
<td>239</td>
</tr>
<tr>
<td>5.</td>
<td>Root Movements in Three of Berchem’s Madrigals</td>
<td>250</td>
</tr>
<tr>
<td>6.</td>
<td>Mode and Final in Four Madrigals from Di Girolamo Scotto il primo libro de li madrigali 1551 and Girolamo Scotto Madrigali a tre voci 1549</td>
<td>289</td>
</tr>
<tr>
<td>7.</td>
<td>Cadence Types in Berchem’s Madrigals</td>
<td>293</td>
</tr>
<tr>
<td>8.</td>
<td>Cadence Progressions in the Various Modes and Scale Degrees on Which They Occur</td>
<td>298</td>
</tr>
<tr>
<td>9.</td>
<td>Frequency of Cadences on Various Scale Degrees in Berchem’s Madrigals</td>
<td>300</td>
</tr>
<tr>
<td>10.</td>
<td>Use of Accidentals in Berchem’s Madrigals According to Mode in Decreasing Order of Frequency</td>
<td>319</td>
</tr>
</tbody>
</table>
CHAPTER I

JACQUET BERCHEM AND OTHER JACQUETS

Among the problems that plague present-day historians of the sixteenth century, the confusion of identity that arises in connection with composers and musicians of the same name is one of the most troublesome. Compositions ascribed merely to "Benedictus," "Nicolas," or "Gheerkin" in Cinquecento prints have often been a source of confusion because it has not always been possible to determine which of a pair of composers is meant. The problems in separating the identities of these "double masters," however thorny they may be, are even greater when three, four, or even more candidates vie for the office of composer. The name "Lupus" is one in which multiple masters are involved; another is "Jacquet."

The two Jacquets most often confused by historians are Jacquet of Mantua and Jacquet Berchem. Such illustrious scholars as F.-J. Fétis and August Ambros thought they were the same man, and the confusion of the two has continued almost to the present day. ¹ An early

attempt to establish their separate identities was made by Eitner.\(^2\) Eitner’s article was followed by Kurt Huber’s review of the various Doppelmeister of the Cinquecento, including the Jacquets,\(^3\) and by a more recent study by Anne-Marie Bautier-Regnier concerned primarily with Jacquet of Mantua.\(^4\) Bautier-Regnier’s study is a valuable source not only for information about the Mantuan but also for the other Jacquets. It is the basis, in part, for the biographical information found in two more recent studies by Karl Widmaier and Philip Jackson.\(^5\) Still another study, in which heretofore unknown material about the Jacquets will be brought to light, is George Nugent’s "The Jacquet Motets and Their Authors," a 1973 Ph. D. dissertation at Princeton University. In view of this recent attention to the various Jacquets, it is unnecessary to treat them exhaustively here, particularly since Nugent’s researches have uncovered new material. Therefore, the


\(^4\)Anne-Marie Bautier-Regnier, "Jachet da Mantoue (Jacobus Collebaudi), v. 1500-1559; Contribution à l'étude du problème des Jachet au XVIe s.,” Revue belge de musicologie, VI (1952), 101-19.

Jacquet problem will be briefly outlined and supplemented by whatever deductions can be made from a study of Berchem's madrigals.

Jacquet of Mantua (Jacques Collebaudi) was an important master of sacred music between Josquin and Palestrina. He settled in Mantua under the patronage of Ercole Cardinal Gonzaga, bishop of Mantua and son of the brilliant Isabella d'Este. Collebaudi's decree of citizenship in that city describes him as a native of the town of Vitre in Brittany. He is mentioned as chaplemaster of the cathedral of San Pietro in 1537, and two of his motet prints published by Scotto in 1539 name him "magister" of both the chapel of Cardinal Gonzaga and the choir of San Pietro. He was undoubtedly an older man than Berchem.

The death of his first wife in Mantua in 1527 at the age of thirty has led Bautier-Regnier to suppose that Jacquet was about the same age, born "alentours de l'an 1500." This supposition has led her to doubt that five motets in MS Q 19 (c. 1518) at the Civico Museo Bibliografico Musicale in Bologna attributed to "Jachet" are really the Mantuan's, since by her reckoning he would have been "adolescent" in 1518.

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6 Bautier-Regnier, op. cit., p. 101, has cited Mantua, Arch. Stato, L. decreci. 10, 21, as the source of this information.


8 Bautier-Regnier, op. cit., p. 105. The documentation of the death of Jacquet's wife is cited from Mantua, Arch. Stato, Registri necrologici, A 5 1527, 29.

9 Ibid., p. 117. If Jacquet were the same age as his wife he would have been twenty-one years old in 1518, hardly an adolescent.
Gustave Reese has pointed out, however, that one of the pieces of Q 19 is included in Jacquet's motet collection of 1545, *Jactet musici suavissimi*... (Venice: Antonio Gardane), and has noted that the composer might well have been older than his wife. If the motets of 1518 are his, and it is likely they are, evidence of his creativity occurs twenty years before Berchem's, whose first madrigal appeared in print about 1538. Jacquet of Mantua was a prolific composer and received recognition from theorists such as Lanfranco and Artusi. From the early 1530's until after his death in 1559, his compositions were regularly issued by printing houses throughout Europe. In contrast to Berchem, most of whose works are secular, Jacquet of Mantua was primarily a composer of sacred music.

Two other Jacquets who have been confounded with Berchem are Jacquet Buus and Jacquet Brumel. Both seem to have been more famous as instrumentalists than as composers. The Flemish Buus was second organist at St. Marks in Venice from 1540 to 1550 and later became organist at the court of Ferdinand I in Vienna. His stay in Venice undoubtedly overlapped Berchem's residence in the city, but the two are quite distinct in Cinquecento publications. In Moderne's *Paragon des chans-

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11 Bautier-Regnier has noted, *op. cit.*, p. 103, that the Venetian documents on Buus are given in René Lenaerts, "La Chapelle de Saint-Marc à Venise sous Adrien Willaert (1527-1562)," in *Bulletin de l'Institut historique belge de Rome*, XIX (1938), 205-55.
sons (1540/16), for example, the chanson Las si mon cuer is ascribed to "Ia. Buus," and Las que mon duet to "I. Berchem." Antonfrancesco Doni mentions both composers in his Dialogo della musica (1544/22, Venice: Girolamo Scotto, fols. 36 and 44) and in his Libraria del Doni fiorentino, published in Venice by Giolito de' Ferrari in 1550.12

The other organist, Jacquet Brumel (or Brunel), has been confused both with Buus and Berchem. It has been supposed that this Jacquet, also known as Jaches organista and Jaches de Ferrara, was a son of the more famous Antoine Brumel. Both had relations with the court of Ferrara, but the elder Brumel was a priest.13 According to Knud Jeppesen, Jacquet Brumel's activity as court organist at Ferrara extends from 1533 to 1559.14 He was highly honored both as executant and teacher, as the composer Jacopo Corfini attests in his first book of motets (1571/3), dedicated to the duke of Ferrara. Corfini affirms that he learned the rudiments of music at Ferrara from "messer Giaches Brunel."15

12 An annotated list of the contents of the Libraria appears in James Haar's article "The Libraria of Antonfrancesco Doni," Musica Disciplina, XXIV (1970), 101-23. On page 111, both "Giachet Berchem" and "Jaches Buus" are listed as composers of five-part compositions.

13 Bautier-Regnier, op. cit., p. 103.


Jacquet Berchem is one of the most elusive of the Jacquets—almost nothing is known about him. Berchem, a town near Antwerp in Belgium, is undoubtedly his place of birth, not his surname. He was mentioned as still alive in Lodovico Guicciardini's work, *Descrittione di tutti Paesi Basi*... (Antwerp: G. Silvio, 1567), but Guicciardini's writing undoubtedly preceded the publication date by several years. Fétis supposed that Berchem was still alive in 1582, but the source of this conjecture is Daniel Federmann's translation of Guicciardini in 1582, *Beschreibung des Niderlands Ursprung...in unser Hoch Deutsch transferiert*. Federmann merely translated Guicciardini's earlier assertions without revision.

In Cinquecento prints Berchem is referred to as Jachet, Jacquet, Jaquet, Giachet, or the diminutive Giachetto. His native town is variously spelled Berchem, Berchen, Berkem, Bercan, or Berquem. In his secular works both names are almost always used together in attributions. "Giachet Berchem" or "Jachet Berchem" is the usual form in the madrigals. Occasionally "Berchem" alone is given, particularly in the table of contents of French chanson prints. In secular prints "Jachet" or "Jacquet" alone is so rare that its appearance indicates a possible attribution to some other Jacquet, perhaps the Mantuan.

16 On page 43 of the 1581 edition of the *Descrittione* it is asserted that "di presente vivono Cipriano di Rore, Gian le Coick, Filippo de Monte, Orlando di Lassus...Giachetto di Berckem vicino d'Anversa, e molti altri tutti maestri di Musica celeberrimi..." Cipriano de Rore is known to have died in 1565.

17 Fétis, *op. cit.*, I, 351.
Berchem is mentioned among the most celebrated musicians of his
day in the first of two groups of composers in the prologue to the
fourth book of Rabelais' *Pantagruel* (1548):

I remember I say, that one day of tubilustre [horn-fair] at the
festivals of good-man Vulcan in May, I heard Josquin Des prez,
Olkegan, Hobrethz, Agricola, Brunel...de la Rue...Mouton...
Loyset Compere...Constantino Festi, Jacquet Berçan, melodiously
singing the following catch on a pleasant green.\(^{13}\)

Rabelais' "following catch" is typically risqué. Among the second group
of composers mentioned by Rabelais are Willaert, Gombert, Jannéquin,
Arcadelt, and Claudin de Sermisy. Most of the men in both groups
were of northern origin, but at least two, Constanzo Festa and Fran­
cesco Rosselli, were Italians.

Berchem is also mentioned among famous Cinquecento composers in
Tommaso Garzoni's *La piazza universale di tutte le professioni del
mondo*, published in Venice c. 1585.\(^{19}\) Two Cinquecento music theorists,
Pietro Pontio and Giovanni Artusi, mentioned the composer in connection
with a motet, *In illo tempore*, usually ascribed to Jacquet of Mantua,

\(^{13}\) François Rabelais, *Gargantua & Pantagruel*, trans. Sir Thomas
Urquhart and Peter Le Motteux (New York: Dodd, Mead & Co. [1928]),
pp. 501-02.

\(^{19}\) It has not been possible to see this rare print, but the
reference occurs on page 195 of a Spanish translation of the work by
C. Suarez de Figueroa, *Plaza universal de todas ciencias y artes*
(Madrid: L. Sanchez, 1515), where the composer's name is spelled
Jacquete Verchen.
but occasionally merely to "Jacquet." Similarly, a theorist of the early Seicento, Pietro Cerone, mentioned the composer, whom he called Iaqueth Berghem, on page 887 of his El Melopeo y maestro tractado de musica theorica y pratica (Naples: I. Gargano and L. Nucci, 1613); again, the reference involves a motet usually ascribed to Jacquet of Mantua in the prints, Repleatur os meum.

The earliest compositions definitely attributable to Berchem, three five-part madrigals, were published by Antonio Gardane in Venice in Di Verdelot le dotte et eccellente compositioni, [c. 1538]/20, where they are ascribed to "Giachet Berchem." The subtitle of the publication indicates that it is a reprint, but the earlier edition is no longer extant. Two earlier compositions, Canamus e bibamus in Canzoni Frotole & capitoli... (Rome: Valerico Dorico, 1531/4), and Vostre dolce parole in Il secondo libro de madrigali di Verdelot... (Venice: Andrea Antico, 1531/4), are ascribed merely to Iachet.

Alfred Einstein was particularly amused by the macaronic Latin-German text of Canamus, with its "trinch trinch io io io!", an allusion to "Europe's notorious drinkers, the Germans."21


Kurt Huber conjectured that Berchem was in Rome early in his career.22 This assumption stems in part from F. X. Haberl's list of musicians singing in the Cappella Giulia in 1536, where a "Jachettus gallus, sopr." is mentioned.23 Assuming that Berchem's madrigals of c. 1538 were written in his young manhood, it is difficult to imagine him a soprano in 1536; and if Canamus e bibamus (1531) and Vostre dolce parole (1534) were actually Berchem's compositions, the identity of Jachettus gallus, sopr. with Jacquet Berchem is a fortiori excluded. Huber also conjectured that Berchem was the Jacquet mentioned as a member of the papal chapel in 1532 and that he had been "demoted" (zurückversetzt) to the Cappella Giulia in 1536.24

Huber's conjectures are not entirely based on his linking of the Roman Jacquets with Berchem. He noted that in several prints c. 1540 Berchem appears in the company of composers who belonged to Roman or Florentine circles.25 Arcadelt's Bk I al (1539/22—a reprint) includes madrigals of Constanzo Festa, Berchem, Francesco Layolle, and Corteccia. Festa and Arcadelt belonged to the Roman circle. Arcadelt

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22 Kurt Huber, Ivo de Vento (ca. 1540-1575) (Lindenburg in Allgäu: J. A. Schwarz, 1913), p. 28.


24 Huber, op. cit., p. 28, citing Haberl, op. cit., p. 262.

25 Huber, op. cit., p. 29.
was singing at the Cappella Giulia in 1539. Layolle's whereabouts c. 1539 is uncertain, but his relations with Florence have been documented. Corteccia also belongs to the Florentine group. Likewise, in Arcadelt's Bk IV al (1539/41), Berchem is included with Roman composers such as Cristobal Morales, Yvo[de Vento?], and C. Festa.

Composers of the Roman circle are generously represented in two other prints that contain Berchem's madrigals: [c. 1538]/20, mentioned above, and D. autori il primo libro d'i madrigali (1542/16). Composers associated with Rome in these prints include Arcadelt, Leonardus Barre, C. Festa, Yvo, Domenico Perabosco, and Ubert Naich. All of these "Roman" prints were published in Venice by Antonio Gardane, who, with his Venetian rival, Girolamo Scotto, led all other Italian printers in the number of their musical publications. They printed works by composers from all parts of Italy: Rome, Naples, Verona, Florence. The whereabouts and, indeed, the identity of several composers of the prints of [c. 1538]/20 and 1542/16 are unknown. It is not impossible that some of them were living in Venice, and a Venetian publisher could easily include madrigals by composers close at hand.


27He was Benvenuto Cellini's music teacher c. 1505-06 in Florence. He died c. 1540 in Lyon. See François Lesure's article, "Layolle" in Die Musik in Geschichte und Gegenwart, Vol. VIII, cols. 397-400.

28For full details of these and other prints that contain Berchem's madrigals, see Appendix C.
At least one such composer, Adrian Willaert, appears with the Romans in [c. 1538]/20. The possibility that Berchem was in Venice c. 1540, where his madrigals would have been easily accessible to Gardane, weakens Huber’s conjectures about a Roman sojourn, but still other evidence must be considered before rejecting his hypotheses.

The text of Berchem’s Poiché tante nemiche is concerned with certain Cinquecento political conditions:

Poiché tante nemiche, empie contese,
(Quando men si sperò) quetate et spente
Ha la tua santa destra, e parmente
L'ira crudel ch'è Neal petti access.
Tu re del ciel, da le continue offese
Ond'èl popolo tuo fu sì dolente:
Hor queste quella spada d'occidente
Maov'a più degne e honorate imprese.
Faccian nell'Asia i bei dorati gigli
Ferma radice, e 'nsieme alta e veloce
L'aquil' a figli tuoi sicuro nido,
Sicché, libero homai da fieri artigli,
Adori e 'nchini ogni lontano lido
La santa terra ove moristi in croce.29

The fleur-de-lis (bei dorati gigli) and the eagle were, respectively, heraldic devices of Francis I, king of France, and Charles V, king of Spain and Holy Roman Emperor. The political conditions alluded to

---

29Ek av, 1546, Volume II, No. 4. Since your holy right arm has calmed so many enemies and cruel strifes (when hope had been lost), and at the same time managed to extinguish the cruel ire which inflamed the royal breasts: You, King of Heaven, whose people were so saddened by these continual offenses, inspire both swords of the west to more honorable deeds; may the beautiful gilded fleurs-de-lis take firm root in Asia and the eagle establish a secure nest for your children so that every distant shore, free from wild claws, may worship and kneel in the Holy Land where you died on the cross.
In the text prevailed first in 1538 and again in 1544.

In 1538, weary of invasions by transalpine nations, Italy rejoiced all too briefly when Pope Paul III returned from his mediation between Francis I and Charles V in Nice. Pope Paul himself did not actually take part in the final understanding between the two rulers, who met secretly July 14-16 at Aigues-Mortes after the pope had left for Rome. However, Charles informed the Venetian ambassador to the Papacy that Francis was still bound for eight months by his treaty with the sultan of the Ottoman empire but after that would make war on the Turks. Francis' bad faith became apparent later, when he failed to live up to his agreement and continued in alliance with the Turks.

Pope Paul was noted for his magnificent festivals at the Vatican. Returning to Rome on July 24, 1538, he entered the city with great pomp. He was met by the Senatori, the Conservatori, and the Caporioni at the Ponte Molle. The pope's return would have supplied a likely occasion for the performance of Berchem's madrigal. The reference to the bei dorati gigli taking firm root in Asia might also allude to political conditions in 1544, when Francis was again in open alliance

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[31] Ibid., p. 293. Pastor noted that a number of poems in Cod. Vat. 3701 were probably written at this time. Dr. Charles J. Ermatinger, librarian of the Vatican Microfilm Collection at Saint Louis University kindly checked this codex and found that Poiché is not among its contents, which are exclusively Latin. His help is gratefully acknowledged.
with the Turks. Charles led an army into France from the east and forced the French king to terms. Peace was concluded at Crépy-en-Laon on September 17, 1543, and it can easily be supposed that there was rejoicing throughout Italy, rejoicing which might occasion the setting of a text such as Poichè. If the occasion for the text was the peace of 1538, Huber's conjectures about Berchem's possible Roman residence at that time are strengthened; if the occasion was the peace of 1543, the composer could just as well have been in Venice, although his presumed presence there does not preclude an earlier residence in Rome.

Berchem's Bk a5 (1546), in which Poichè appears, describes him as amorevole domestico (fond domestic) in the household of Giovanni Bragadino in Venice. Thus, by 1546, Berchem was in the employ of the Bragadinos. An older relative of Giovanni, Lorenzo Bragadino, was Venice's ambassador to Rome in 1535-36. If it is assumed, as Huber does, that Berchem was in Rome during these years, it is tempting to see in Lorenzo a link between Berchem's residence in Rome and his subsequent association with the noble Venetian family of Bragadino.

In the dedication of the Bk a5, Giovanni is described as son of the late Girolamo Bragadino. Girolamo was at various times procurator of St. Marks in Venice, and podestà of Peltre. Giovanni, lord of Casale Palmonte in Cyprus, died in the defense of Nicosia in 1570,
as did his far more famous relative Marcantonio. The composer calls himself both Giachet Berchem and Giachetto de Berchem on the title page. Berchem, the "fond domestic," asserts that Bragadino's name will lend authority to the publication and confirm Berchem's authorship.\(^{34}\) The composer wishes it known that the pieces are by him, not by others, "for I know that there are in the world today crows which quite often dress themselves in the plumage of the swan."

The metaphor of the crows and swan is striking. It may have been suggested by a passage in Canto XXXV of Ariosto's Orlando furioso, stanzas 10-22, where plates of gold, silver, and iron, engraved with the names of noble patrons of the arts, are thrown into a river. In stanza 13 the poet describes crows and vultures, which represent flattering courtiers, hangers-on, etc., attempting to carry off the plates in their claws. They lack the strength to do so, but two swans, which represent authors, pluck up what nameplates they can, bear them to shore, and rescue the patrons from oblivion. A nymph at the water's edge, who represents Fame, takes them and suspends them about an image placed on a shaft.\(^{35}\)

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\(^{34}\)The title page and dedication are translated in Appendix A.

\(^{35}\)One of Aesop's Fables concerns a raven that envied a swan the whiteness of its plumage. Shakespeare used the swan-crow metaphor to contrast beauty and ugliness in Romeo and Juliet. In Act I, scene 2, he has Benvolio say: "Compare her face with some that I shall show,/ And I will make thee think thy swan a crow."
pieces had been ascribed to others in earlier prints. Six madrigals of Arcadelt's Bk I ali (1539/22), attributed to Berchem in later reprints, bear Arcadelt's name only in the first seven printings of the work. Suddenly, in 1546/17, Gardane ascribes four of the pieces to Berchem, and in 1550/16, all six to him. It is possible that the six pieces were originally printed by Gardane in good faith. He may have believed that they really were Arcadelt's pieces. It is noteworthy that in 1539/22, the earliest print of Arcadelt's Bk I ali still extant, Gardane indicates that the print has been preceded by two others, one issued from his own press, and one pirated in Milan. In the dedication, he notes that ten new madrigals have been added. Unfortunately, there is no way of knowing which ten madrigals these are, but it is not improbable that they included Berchem's six plus four others that are consistently attributed to other composers by Gardane in 1546 and later prints. Two of these ten madrigals, Ragione è ben by Berchem and Lasciare il velo by Layolle, are mentioned by Antonfrancesco Doni in his Dialogo della musica in 1544/22:

Singers who know no more of deeds than of words: to them it is enough to emit sol mi fa re; they are satisfied with this; and do not search further: But cultivated men know quite well who wrote the words, and I have sung with people who say "Ragione e ben ch'alcuna volta io canti" is by Giacchetto Berchem, "Lasciare il velo" by Aiolle [Layolle].

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36 Antonfrancesco Doni, Dialogo della musica (Venice: G. Scotto, 1544), ed. by G. F. Malipiero (Vienna: Universal, 1964), p. 82: ...cantori che non sanno più di fatti, che di parole: (a lor basta a raggiare sol mi fa re), restano sodisfatti a questo e non cercano più là; ma gli uomini d'ingegno sanno molto bene dire di cui sono le parole ancora, et io mi son trovato a cantare con molti che sanno ben dire, "Ragione e ben ch'alcuna volta io canti," è di Giacchetto Berchem, "Lasciare
Doni is emphasizing that many people fail to distinguish between poet and composer. *Ragion è ben* and *Lasciare il velo* were well-known texts of Petrarch, and cultivated people would not attribute the texts to the composers who set them, namely, Berchem and Layolle. Doni implies that Berchem's authorship of the music of *Ragion è ben* was widely known, even though it would not be ascribed to him until 1546 by Gardane in a reprint of Arcadelt's Bk I aù—the same year the publisher brings out Berchem's Bk a5 with its metaphor of the crows and swan. Oddly enough, the first madrigal of Arcadelt's Bk I aù is *Il bianco e dolce cigno* (the sweet white swan), an immensely popular Cinquecento madrigal and Arcadelt's most famous by far.37 Thus, the swan of Berchem's metaphor, taken from Ariosto, may be an oblique reference to Arcadelt's Bk I aù.38

*il velo* è del Aiolle. — The words *raggiare sol* probably represent an example of one of Doni's tiresome puns. *Raggiare* means to radiate, or emit rays, like the sun (*sole*); the contracted form of *sole* is *sol*, identical with the solmisation syllable.

37 The traditionally voiceless swan sets the tone; and needless to say, the sweet white silence of Arcadelt's Bk I aù is unbroken by any vulgar cawing of crows. Berchem, a *rara avis* himself in sixteenth-century documents, seems to have been a bird-watcher far in advance of his time. Besides crows and swans, he logs a nightingale in *Quel rosignuol* (Bk a5), and observes its habits, but fails to identify even the species of bird in *Vago angelletto* in his Bk aù (1555).

38 Emil Vogel's listing of the contents of the various reprints of Arcadelt's Bk I aù in *Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500-1700* (Hildesheim: Olms, 1982, reprint of the edition of Berlin, 1892), I, 27-35, is not trustworthy, due, no doubt, to the impossibility for the author to see all the prints. A list of the contents of 1539/22 (Arcadelt's Bk I aù) and nine succeeding reprints is available in Jacobus Arcadelt, *Opera Omnia*, ed. by Albert Seay (place of publication varies: American Institute of Musicology, 1965-1970), II, xv-xx. A complete study of the various editions of the Bk I aù will have to await Thomas W. Bridges' *Harvard...
Another group of prints in which conflicting ascriptions cast doubt on Berchem's authorship may have been an additional source of irritation to the composer. In 1542, Gardane published D. autori il primo libro d' i madrigali (1542/17), a note nere anthology. Gardane continued to reprint this work, with some variations in title and contents, until 1557. It was a popular print and was pirated by other printers and continued to be published until at least 1569. In Gardane's first two prints, 1542/17 and 1543/17, none of the madrigals is ascribed to Berchem. In the print of 1546, however, Gardane ascribes six pieces to Berchem, a circumstance reminiscent of the printer's similar changes in his 1546 reprint of Arcadelt's Bk I al. The evidence strongly suggests that Berchem first came into contact with Gardane directly about 1545 or 1546; in Gardane's 1545 reprint of Arcadelt's Bk I al (not listed in RISM) no one but Arcadelt is named as composer. Perhaps Berchem moved to Venice from Rome about this time. The changing ascriptions of eight madrigals in the note nere anthology from 1542-1569 are listed in Table 1.

If it is assumed that Poiche tante nemiche was written after the Peace of Crépy in 1544, rather than in 1538, and that Berchem came directly to Venice from the north in the early 1540's rather than dissertation, "Jacques Arcadelt's First Book of Four-Voiced Madrigals," now in preparation.

39 See Jacobus Arcadelt, Opera Omnia, II, xix-xx, for a description of this print. For further details about the reprints of Arcadelt's Bk I al, see also Appendix C.
TABLE 1

ASCRITIONS OF 9 PIECES IN REPRINTS OF
A NOTE HERE ANTHOLOGY 1542-1569\textsuperscript{a}

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<td>Yvo</td>
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<td>Yvo</td>
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<td>Yvo</td>
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<td>Yvo</td>
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<td>Anon.</td>
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<td>Cogliete</td>
<td>Berchem</td>
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<td>Berchem</td>
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\textsuperscript{a}Prints numbered 1, 2, 3, 4, 5, 7, and 9 were published by Gardane in Venice; numbers 6, 8, 10, 12, and 13 by Scotto; number 11 by F. Rampazetto, and number 14 by Z. Zorzi.

\textsuperscript{b}Dashes indicate that the piece is not present in a particular anthology.
from Rome, it is easier to explain how six of his chansons found their way into print in France in 1540–41. A total of twelve chansons by the composer are still extant; nine of these occur in MSS 1503a and 1508 at the Bayerische Staatsbibliothek in Munich. Six of the nine are unica in the manuscripts, while three others are part of the six printed by the French publishers Pierre Attaingnant and Jacques Moderne 1540–
1541.\(^{10}\) The contents of MSS 1503a and 1508 have been described by Julius Maier in his catalogue of manuscripts in the Munich library.\(^{11}\) Maier cross-referenced the contents of the manuscripts with Cinquecento prints, so that it is possible to establish that many of the pieces in both collections of chansons were printed c. 1540. Thus, it is almost certain that Berchem's total chanson production occurred early in his career. Cultural communications between France and Italy were no doubt lively in the 1540's, but it is difficult to understand why Berchem, if he was really then in Rome, published French chansons via French publishing houses. He may have had a French patron in Rome, or perhaps he was, like Morales, part of the pope's entourage at Nice in 1538 when the pope mediated between Francis and Charles. He might have found opportunity to leave several chansons in France, which found their way into print in the publications of Attaingnant and Moderne in

\(^{10}\) For further details of the chanson prints and MSS 1503a and 1508, see Appendix C.

\(^{11}\) Julius Maier, Die musikalischen HSS. der K. Hof- und Staatsbibliothek in München...1: Bis zum Ende des 17. Jahrhunderts (Munich: Palmischen Hofbuchhandlung, 1579), pp. 117–21.
Unfortunately, the paucity of documents on the composer makes speculation about his career almost unavoidable, and speculation is often miserably erroneous. À propos of the French chanson, it is apposite to observe here that one of the two masses definitely ascribed to Berchem, the Missa Mort et fortune (1546/1), takes as a model Nicolas Gombert's chanson of that name, published first in Attain­gnant's Livre premier contenant xxix. chansons a quatre (1536/4).

The heretofore unknown model was discovered in the course of the pre­paration of this dissertation. Unfortunately, the model of Berchem's Missa Mort et merci is still unknown.¹³

One of the few documents of Berchem's employment concerns his

¹²Morales' Latin motet Jubilate Deo omnis terra was probably written for the meeting at Nice. It has been published in modern trans­cription in Cristobal de Morales; Opera Omnia, Vol. II, Notets I­XXV, ed. by Higino Anglés (Rome: Consejo superior de investigaciones científicas, 1953), in the series Monumentos de la música española, XIII, 184-91.

¹³It is not the fifteenth-century chanson setting by Caron preserved in the Mellon and Pixérécourt MSS and printed in Sechs Trien­ter Codices; Geistliche und weltliche Kompositionen des XV. JHs., ed. by Guido Adler and Oswald Koller (Graz: Akademische Druck­ u. Verlags­anstalt, 1959), Vol. XXII (Jg. XI/1) in the series Denkmäler der Tonkunst in Österreich, pp. 235-36. Neither is the model a setting ascribed to P. de Villiers in 1540/10, Tier livrre contenant xxix. chansons nouvelles (Paris: P. Attaingnant and H. Jullet), which I transcribed in full for purposes of comparison. It would be extremely unlikely that Thomas Crecquillon's setting of the text was composed before 1540, since it was printed for the first time in [1552]/7, La fleur de chansons et premier livrre a quatre parties, contenant xxxi. nouvelles chansons (Antwerp: T. Susato). Presumably, the Mort es merchi [sic] ascribed to Crecquillon in 1555/21, Cinquiesme livrre des chansons a quatre parties nouvellement composez (Louvain: P. Phalèse, 1555), is the same setting. I was able to examine a microfilm of the 1555 print. It is not the model for Berchem's mass.
election to magister (chapell master) of the Verona cathedral in 1546.

Enrico Paganuzzi has referred to the notice cited by Antonio Spagnolo, an entry in the Acta capitularia of the notary Alberti Gaioni for the period 1534 to 1556; the notice is dated 16 September 1546:

\[\text{Insuper posita fuit alia pars quod in locum dicti magistri Nicolai eligatur magister Jacket Berchen musicus capta parte ballotis 6 pro, 3 con.}\]

How long Berchem remained in Verona is unknown, but Paganuzzi has noted that in 1552 the post of chapell master was probably held by Vincenzo Ruffo.

The publication of Berchem's E1 a5 in 1546, in which he is described as amorevole domestico in the household of Giovanni Bragadino in Venice, came near the end of his service to the Venetian family, since he evidently left Venice in that year to assume the duties of chapell master at the Verona cathedral. After 1546, his path is difficult to follow. He cannot have held the post of chapell master for any considerable time. Undoubtedly secular music and secular patrons were

\[\text{14 Enrico Paganuzzi, "Verona," Die Musik in Geschichte und Gegenwart, Vol. XIII, col. 1506. Gaioni's entry is quoted by Spagnolo in "Le scuole accolitai di grammatico e di musica in Verona," Atti dell'Accademia...di Verona, Series IV/5 (1904-05), 81. Dr. Paganuzzi has graciously confirmed by letter that he himself checked the entry in the Acta capitularia.}\]

\[\text{15 Acta capitularia, busta 87, fascicolo 1, folio 25: Moreover, it was decided in another deliberation that the musician Jacket Berchen [sic] be elected magister in place of the said Nicolai, [the results of] deliberation having been taken by ballot, 6 pro, 3 con.}\]

\[\text{16 Paganuzzi, op. cit., col. 1506.}\]
more to his liking. His secular Latin motet published in 1549/12, 
Unica lux Venetum, is an enthusiastic tribute to a certain Venetian 
Marcantonio. Unica lux is, at least in part, written in elegiacs:

Unica lux Venetum, spes unica, unica sedes
Virtutum et muliae, firma columna domus:
Te genuit Phoebus, te nutrit utraque Pallas,
Pieridesque novem te docuere loqui.
Marc, quis, Antoni, iam te mortalibus addat,
Quem genuere Deae?47

Albert Dunning has supposed that the unica lux was Marcantonio 
Bragadino (1523-71), a more famous relative of the Giovanni to whom 
Berchem's Ek a5 is dedicated.48 If so, he would have been only about 
twenty-six years old when the motet was published. George Nugent has 
suggested that the Marcantonio referred to is Marcantonio Trevisano, 
music lover and doge of the Venetian republic in 1553. It is tempting 
to view this motet as evidence that Berchem returned to Venice c. 1549. 
It could have been written in Verona, however; Verona was ruled by 
the Venetians at this time, and communications between the cities were 
no doubt lively.

Berchem's Ek a5, published by Scotto in Venice in 1555, is

47 Sole light of the Venetians, sole hope, sole abode 
Of virtues, and firm column of the royal house: 
Phoebus begat you, Pallas, on her part, nourished you, 
And the nine muses taught you to speak. 
Who, Marcantonio, would now enroll you among mortals, 
To whom the goddesses gave birth?

48 Albert Dunning, Die Staatsmotette, 1480-1555 (Utrecht: 
Costhoek, 1970), 292.
dedicated to a certain "Neapolitan gentleman," Andrea Marzato. Its rather fulsome flattery implies that the composer was, or wanted to be, in the Neapolitan's service, but little else can be gleaned from it. Andrea Marzato was governor and military captain of Monopoli sometime during the first half of the century. The madrigal Glorioso pastore (Volume II, No. 15) of this book is addressed to a Spanish churchman. His identity, and what connection Berchem may have had with him, are unknown, as are so many details connected with the career of the composer.

Berchem's gigantic Capriccio, a work of ninety-four pieces in three separate books published in 1561, is based almost entirely on stanzas from Ludovico Ariosto's epic poem Orlando furioso. The printer, Gardane, dedicated the Capriccio to Alfonso II, duke of Ferrara; the composer is barely mentioned in the dedication. The duke, a member of the illustrious d'Este family, received the dedication because Ariosto's patron had been Ippolito d'Este. Ariosto and his predecessor Matteo Boiardo, author of Orlando innamorato and also a member of the court of Ferrara, had traced the lineage of the Estensi to the marriage of the mythical Ruggiero and Bradamante. Boiardo's story of chivalry had been broadened and considerably elaborated in Ariosto's Orlando furioso, but Ruggiero and Bradamante are still among the personae and

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49 The text and translation of the dedication are given in Appendix A.

50 I am indebted to George Nugent for this information.

51 The title and dedication are translated in Appendix A.
figure prominently in the stanzas Berchem chose for musical setting.

Gardane's authorship of the dedication to the Capriccio might be taken as an indication that the composer had died before having a chance to write it himself. Such a supposition seems to be contradicted by later evidence of the composer's creativity; his last madrigal, Madonna poi ch'uccider, appeared first in Orlando di Lasso's Bk III a5, 1563/11. Madonna poi ch'uccider may, of course, have been written several years before it was published, but if the composer died about 1560 it is difficult to understand why he is described as still alive in Guicciardini's Descrittione, published in 1567, even though Guicciardini probably wrote this part of his history no later than 1565. The dedication of the Capriccio and a reference in Pietro Cinciariino's Introduttorio abbreviato di musica... (Venice: D. de' Farri, 1555) to "il tanto eccellente messer Jaches organista del...Duca di Ferrara" led Einstein to suppose that Berchem was an organist at Ferrara. 52 It seems likely, however, that the reference is not to Berchem but to Jacquet Brumel, court organist at Ferrara from 1533 to 1559.

Only the Capriccio definitely links Berchem with Ferrara. Its composition must have been a gigantic undertaking for the composer and is surely the result of a commission by the duke of Ferrara which took years in its execution. In musical style it is close to the madrigals

52 Einstein, op. cit., I, 433.
of the Bk alt (1555). If it represents merely a bid for an appointment
to the court of Ferrara, rather than a direct commission, the composer
must have intensely coveted a position there to go to so much trouble.

Almost all of the few sacred works that can be definitely as-
cribed to Berchem were published before 1545; the only exception is
the motet Hodie in Jordane (1555/12). It is odd that the post of chapel-
master at Verona should bring no sacred works of his to publication,
but it is noteworthy that from 1546 to 1555 a hiatus also occurs in the
publication of new secular works by the composer. The only work appear-
ing during these years was the secular Latin motet Unica lux Venetum
(1549/12).

The little that is known of Berchem's life can be briefly sum-
marized. According to Guicciardini, he was a native of Berchem-lez-
Anvers. If the first compositions ascribed to him, the madrigals of
c. 1538/20, were products of his early maturity, he may have been
born about 1510. He was primarily a secular composer, whereas Jacquet
of Mantua wrote primarily sacred works. This dichotomy in the areas of
interest of the two composers suggests a rule of thumb in dealing with
questionable attributions: madrigal or chanson, Berchem; motet or
mass, Jacquet of Mantua. Unfortunately, this dichotomy is not abso-
lute, since Berchem did write at least two masses and a number of
motets, while certain secular works always ascribed to "Jachet" may
be compositions of the Mantuan. It would be extremely unlikely that
Jacquet of Mantua wrote no secular works at all.
Some evidence suggests that Berchem spent his early career in Rome, although he may have come directly to Venice from the north in the 1540's. In 1546 he was in the employ of Giovanni Bragadino in Venice, but later that year he was elected chapelmaster of the cathedral at Verona. After 1546 his whereabouts is unknown. The subject of his Latin motet of 1549 is a Venetian Marcantonio; perhaps he returned to Venice about this time, although it is quite possible the motet was written at Verona, a city then under Venetian rule. His Bk al of 1555 is dedicated to Andrea Marzato, governor of Monopoli. One madrigal of the Bk al, Glorioso pastore, mentions an unknown Spanish churchman. What connection Berchem had with either of these men is unknown. His most ambitious composition, the Capriccio, published in 1561, probably represents a commission from the Duke of Ferrara, but what connections he had with the court there, if any, are unknown. The final evidence of his creative output comes in 1563 with the publication of his madrigal Madonna poich' uccider. He is mentioned as still alive in Guicciardini's Descrittione di tutti Paesi Basi, but Guicciardini's reference was probably written some years before the publication of his work in 1567. Perhaps Berchem died about 1563, bringing to an end a career which remains, for the most part, veiled in obscurity.
CHAPTER II

THE POETIC FORMS

The poetry used by Cinquecento madrigal composers in their musical settings abounded in structural variety. Besides the madrigal proper, other poetic forms such as the canzone, the ballata, the sonnet, ottava rima, and the sestina are well represented in Cinquecento madrigal prints. A knowledge of these various forms is requisite to an understanding of musical form in the madrigal. Such particularisms as division of a poem into parts, as in the sonnet, naturally suggest a parallel musical construction; poetic rhyme suggests musical "rhyme," i.e., similar musical settings for lines which rhyme; and cadences to a great degree reflect the entities of thought in a poem. Therefore, a discussion of the poetic forms that appear in Berchem's madrigals is a necessary prelude to a consideration of his musical settings. In the present chapter, each of these forms is discussed separately in the following order: canzone, sestina, ballata, madrigal, sonnet, and ottava rima.

The Canzone

The canzone, generally considered a form of high literary quality, seems to have been derived from the Provençal canso by a group of thirteenth-century poets associated with the court of the
Emperor Frederick II. It was cultivated by Dante and Petrarch, and it is undoubtedly the revival of interest in Petrarch in the early years of the Cinquecento that is responsible for its further cultivation. This literary phenomenon is reflected by the increasing frequency with which the canzone appears in the texts of the frottolists in the first two decades of the Cinquecento. Thus, as Einstein pointed out, in 1507 the first musical setting of a canzone appeared in Petrucci's prints; by 1520 the majority of the thirty-seven compositions in \[c. 1520]\(1/7,\) Frottolo de Misser Portolomio Tromboncino & de Misser Marchetto Carr... per cantar à sonar col lauto were canzone stanzas, ottave rime, and madrigals proper.\(^2\)

The term canzone is of course used to describe a specific poetic genre, but it is also used loosely by Cinquecento theorists of versification to mean poem. The poet and theorist Girolamo Ruscelli dealt in some detail with the occasional ambiguity of the word in his Del modo di comporre in versi nella lingua italiana (Venice: 1572).\(^3\) Ruscelli


\(^3\)This work, a combined rhyming dictionary and treatise on versification, was first published c. 1560 and enjoyed great popularity; reprints of it continued to be published through the nineteenth century. Ruscelli, a voluminous writer, was born in the early 1500's and died in 1566. Especially versed in grammatical studies, he spent some years in Rome and founded there l'Accademia dello Sdegno; he settled in Venice in 1548. See Mario Pelaez's article "Ruscelli" in Enciclopedia italiana (Rome: Istituto della Enciclopedia italiana, 1929-39), Vol. XIV, 258.
pointed to the inexact use of the term in Pietro Bembo's Degli Asolani, where two poems of three quatrains each are called canzoni; both have the form ABBA CDCC EFEE. One modern editor of Bembo has called these pieces odi, but odi take one of two forms, abbc, cdde, effg, etc., or aaab, bbbc, cccd, etc. Bembo's "canzoni," however, are exclusively hendecasyllabic and have a different rhyme scheme. In Ruscelli's discussion of the ballata, he remarked that Bembo called his own bal-
late canzoni:

And Bembo himself calls them all canzoni, as each who wishes can see in his book, where either before or after they are recited he calls them all canzoni, as after the first two, which he has sung by the two little girls, he adds: "When the two little girls had finished singing their canzoni.

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1Bembo (1470-1547) was an Italian aristocrat and scholar, later a cardinal, whose writings in the vernacular set a literary standard for the Cinquecento. Degli Asolani (1505), dialogues on platonic love dedicated to Lucrezia Borgia, and Prose della volgar lingua (published in 1525, but begun as early as 1511), an Italian grammar, are his best known works.

5Capital letters stand for lines of eleven syllables, lower-
case letters for lines of seven syllables. Any particular letter, whether capitalized or lower-case, also stands for the final rhyme in a line; thus, A and a represent the same rhyme, the former at the end of a hendecasyllabic, the latter of a septisyllabic line.


7According to Walter Rubsamen, Literary Sources of Secular Music in Italy (ca. 1500), (Berkeley: University of California Press, 1943), p. 5, the first three lines of an ode are always septisyllabic; the last line may be of four, five, seven, or eleven syllables.

8Ruscelli, op. cit., p. 121: Et egli stesso il Bembo le nomi-
na tutte sotto il nome di Canzone, come ciascuno che vuole può vedere in detto suo libro, ove o prima che le faccia recitare, o poi, che son recitate, egli le nomina per Canzon, sì come doppo le due prime,
A certain looseness of terminology with respect to poetic forms is noticeable not only in Cinquecento poets and theorists, but in modern Italian editors as well. For the purposes of this discussion, it seems best to follow strict definitions of verse forms. More flexible procedures lead to unwieldy terms such as canzone-madrigal, ballata-madrigal, etc., that often are more confusing than useful.

Modern scholars recognize two general types of canzoni, the canzone with stanze continue and the canzone with stanze divide. The canzone with stanze continue consists of six to eight unrhymed hendecasyllabic or septisyllabic lines, or mixtures of the two line lengths, whose endings are duplicated in each successive stanza, as in AbCdefg/AbCdefg. This form is akin to the sestina, which Ruscelli considered a special form of canzone. The sestina is discussed in the next section of this chapter. Berchem set no canzoni with stanze continue, so the form need not be considered further here.

The second type of canzone, that with stanze divide, is particularly associated with Petrarch, who wrote twenty-eight poems in this genre in addition to one with stanze continue, Verdi panni, sanguigni, oscuri e persi (Canzoniere, XXIX). The canzone with stanze divide is so named because its stanzas are divided into parts, the first called the fronte, the second the sirima. Each of these parts

che fa cantare alle due fanciulle, egli soggiunge. Poi che le due fanciulle hebber fornito di cantare le lor Canzoni. — This passage is from Degli Asolani; see Dionisotti, op. cit., p. 319.
could be subdivided into two minor periods, rarely three. The subdivisions of the *fronte* were called *piedi*, those of the *sirima*, *volte*. The *fronte* consists of hendecasyllabic or septisyllabic lines, or a mixture of the two, in paired verse groups; i.e., in couplets, AB/AB, tercets, ABC/ABC, or even quatrains, ABCD/ABCD, to employ examples with only hendecasyllabic lines, by no means the norm. The first stanza of Petrarch's *Mai non vo più cantar* (CV), set by Berchem in his Bk a5 (1546), provides a typical example of the *fronte* of a canzone:

```
Mai non vo più cantar com'io soleva,
Ch'altri non m'intendeva ond'hebbi scorno:  A  first piede
E puossi in bel soggiorno esser molesto.   B

Il sempre sospirar nulla rileva:           A
Già su per l'alpi neva d'ogn'intorno      B  second piede
Et è già presso al giorno ond'io son desto... C
```

In this straightforward example, the rhymes keep the same order in each *piede*, but this is by no means always the case. The order of the rhymes may be shuffled, but the order of the length of the lines may not. For example, the scheme of the *piedi* in Petrarch's *Si è debole il filo* (XXXVII), also set in Berchem's Bk a5, is:

```
Si è debole il filo a cui s'atene        A  first piede
La gravosa mia vita,                     b  second piede
Che s'altri non l'aita,                   b
Ella fia tosto di suo corso a riva:      C

Però che doppo l'empia dipartita         B
Che dal dolce mio bene                    a
Feci, sol una spene                       a
È stata insin' a qui cagion ch'io viva;... C
```
It can be seen from this example that the same rhymes are kept in the second piede, but that their order is shuffled. Nevertheless, the first and last lines in both piedi are hendecasyllabic, the middle lines septisyllabic.

The second part of a stanza of a canzone with stanzze divise is called the sirima, or sirmà. The sirima can theoretically be divided into volte, just as the fronte is divided into piedi, but actual examples are rare. The arrangement of the sirima is usually much freer than that of the fronte. The poet may alternate hendecasyllabic and septisyllabic lines as he pleases, and the rhyme scheme is free. Often, the rhyme systems of fronte and sirima are connected by a linking rhyme. Dante mentioned this phenomenon in his De Vulgari Eloquentia, II, 13:

Nevertheless, most often the termination of the first line of the last part [the sirima] rhymes with the termination of the last line of the first part [the fronte], which is seen as no other than a beautiful concatenazione [linking] of the same stanza.9

The concatenazione occurred when the first line of the sirima rhymed with the last line of the second piede. The text of Berchem's setting of Ragion è ben (1539/22), a stanza from Petrarch's Lasso mei ch' i' non so in qual parte (LXX), illustrates this common feature of the

9Dante Alighieri, Le opere minori (Florence: A. Salani, 1938), p. 510: Sepissime tamen hoc fit in desinentia primi posteriorum, quam plerique rithimantur ei que est priorum posterioris; quod non aliud esse videtur quam quedam ipsum stantie concatenatio pulchra.
canzone:

Ragion è ben ch'alcuna volta io canti; A first piede
Perbò c'ho sospirato sì gran tempo, B

Che mai non incomincio assai per tempo B second piede
Per aquetar col riso i dolor tanti. A

E s'io potessi far ch' a gli occhi santi A concatenazione
Porgess'alcun diletto c
Qualche dolce mio detto, c
0 me beato sopra gl'altre amanti A
Ma più, quand'io dirò senza mentire: D
Donna mi priega, per ch'io voglio dire. D

Usually the canzone has more than a single stanza; when it does, it keeps the same arrangement of rhymes and length of lines in all stanzas. "Nevertheless," wrote Ruscelli, "one would not commend a canzone which passed the number of fifteen stanzas, if it reached that."\(^{10}\) Ruscelli also warned against making the canzone stanzas themselves too long:

Nevertheless, it is to be added...that the writer should not take in the stanzas a number of lines that is excessively long; neither in Petrarch nor anyone else is it seen that they ever made any canzone which passed the number of twenty lines per stanza.\(^ {11}\)

All stanzas of a canzone have the same rhyme scheme, but the rhymes themselves are usually different for every stanza. The canzone

\(^ {10}\)Ruscelli, op. cit., p. 125: Nulladimeno non sì loderebbe una Canzone, che passasse il numero di 15. stanzze, se pur vi arrivasse.

\(^ {11}\)Ibid. Tuttavia è da soggiungere...che non vero il compositore si prenda nelle stanzze un numero di Versi, che sia soverchiamente lungo, & che ne il Petrarcha nè alcun'altro si vede che habbia fatta mai alcuna Canzone, che habbia passato il numero di 20. versi.
often concludes with a truncated stanza called the commiato which is free both in number of lines and rhyme scheme. A study of Petrarch's twenty-nine canzoni shows clearly how the great Italian poet handled the form. Except for one poem, all are canzoni with stanze divise. The number of stanzas varies from five to ten; most of the canzoni have a commiato, but not all. Petrarch often addressed and personified the canzone itself in his commiati:

Canzone, st'al dolce loco  
La donna nostra vedì...  
Le di ch'io sarò là tosto ch'io possa...  

Only one canzone of Petrarch has an irregular fronte, that of Qual più diversa e nova (CXXXV). Although the same line lengths are kept in the second piede, a new rhyme is introduced: aBbC/cDdA. All canzoni except one, Mai non vo più cantar, have the concatenazione, or linking rhyme, between fronte and sirima. In nearly all the canzoni, the rhymes (but not the rhyme scheme) of each stanza are completely different from those of every other stanza, i.e., if the rhyme -ella (as in bella, stella, verginella) is used in the first stanza, it will not appear in any other stanza.

Ten or eleven examples of canzoni occur among Berchem's madrigal texts. They are given in Appendix D with the poetic form as it occurs in the Cinquecento music prints. The composer never set more than a

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The commiato of Si è debile il filo (XXXVII): Canzone, if thou seest our lady in her sweet retreat...tell her I will be there as soon as I can.
single canzone stanza as a madrigal and sometimes only part of a stanza, as in *Ma non me '1 tols* (CXIX, stanza 3, Ek a5, 1546), where only the fronte is used. When only part of a stanza is set, it is occasionally difficult to identify a text as part of a canzone unless the poem occurs in an independent source. Since a single canzone stanza can be confused with a poetic madrigal, those texts whose source is unknown and which are identified as canzone stanzas in Appendix D meet two technical criteria found in many canzoni: each has a regular fronte, and each has a concatenazione, or linking rhyme, between fronte and sirina. These requirements are admittedly rigid but justified because of the possibility of confusing canzone and madrigal.

The Sestina

Dante ascribed the invention of the sestina to the troubadour Arnaut Daniel. It is closely related to the canzone with stanzas divide mentioned above. Ruscelli defined the form in this way:

They are called sestine because they have six lines in every stanza. Those which have six stanzas are called simple sestine, but those which are double sestine have twelve stanzas. The double, like the simple, has a simple ripresa or commiato at the end. Its laws are that, first of all, one places at the end of every line only words of two syllables, and that one places there no verb...the structure is thus, that having written the first stanza of six lines, one commences the next[stanza], making its first line finish with the same word with which the last[line] of the preceding stanza is ended. The second[line] is made to end with the word of the first[line] of the preceding stanza...then returning to the bottom and again rising to the top, which comes to be the sixth,

\[13^{De Vulgari eloquentia, II, 13. See Dante Alighieri, Le opere minori, p. 510.}\]
first, fifth, second, third, and fourth [lines of the first stanza], and continues this way to the end of the sixth stanza.  

In other words, every line of the poem ends with one of six key words, all of which appear once in each six-line stanza but always in a different and predetermined order. As explained by Ruscelli, the key words 1-6 of the first stanza return in the second in the order 6, 1, 5, 2, 4, 3. Each succeeding stanza then shuffles the word order of the one before according to the same prescribed formula. As a result, the complete poetic form of a sestina is always ABCDEF, FAEBDC, OFDAEB, ECBFAD, DEACFB, BDFAEC, plus a commiato of three lines. The commiato has no prescribed form, but it usually includes all six key words, two to each line. A typical example is the commiato of Petrarch's sestina A qualunque animal (XXII), set by Berchem in the Bk al(1555). The six ending nouns as they appear in the first stanza are terra, sole, giorno, stelle, selva, and alba. They take a different order

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11Ruscelli, op. cit., pp. 132, 133: Elle son dette Sestine, perche sono di sei Versi per ciascuna stanza, & vengono poi parimente di sei stanze, quelle che sono Sestine semplici, ma quelle che sono Sestine doppie, vengono ad haver dodici stanze, & cosi le doppie come le semplici hanno una sola Ripresa, ò un solo Commiato nel fine. Le leggi sue sono, che primieramente nel fine d'ogni verso non si mettano voci, che sieno se non di due sillabe, & che non vi si metta in tali fini alcun verbo;...La Testura è, che doppo fatta la prima stanza di sei versi, si comincia l'altra, facendosi finire il suo primo verso nella stessa parola, con la quale è finito l'ultimo della stanza precedente, poi il secondo si fa finir nella voce del primo della detta precedente stanza,...poi ritornando à basso, & salendo in alto, che viene ad essere il sesto, & il primo, il quinto, e l' secondo, il terzo, & il quarto, & così si vien tessendo tutta sino alla sesta stanza...Ruscelli has erred here; instead of "third, and fourth," read "fourth, and third."
in the commiato:

Ma io sarb sotterra in secca selva A E
E 'l giorn'andra pien di minute stelle C D
Prima ch' a si dolc'alba arrivi il sole.' F B

F. J. Davidson has pointed out several antecedents in earlier
Provençal poetry that are somewhat similar to Daniel's sestina, but
Daniel seems to have given the Provençal form its final cast.15 Only
one of Daniel's sestine is still extant, Lo ferm voler qu'el cor m'in-
tra; the first line of each of its stanzas is short, having only eight
syllables, while the other five lines have eleven syllables each.16
The tornada, as the commiato was known in Provençal poetry, consists
of three hendecasyllabic lines. Daniel's tornada repeats the six key
words, two in each line, but they fall after the caesura, whereas
in the Italian sestina, the first of the two key words in each line of
the commiato may fall either before or after the caesura. The order
of the key words in the tornada of Daniel's sestina is taken from the
final stanza, BE DC FA (1, 4, 2, 5, 3, 6); the Italian counter-
parts follow no prescribed formula. In addition to the use of a short
line at the beginning of each stanza, Daniel's sestina differs from
Ruscelli's definition in two ways. Daniel used a verb, intra, as a
key word and, in the sixth stanza, ended a line with a word of three

15F. J. Davidson, "Origin of the Sestina," Modern Language
Notes, XXV (1910), 18-20.

16The text of Lo ferm voler is given in Friedrich Gennrich,
ed., Lo gai saber; 50 ausgewählte Troubadorlieder (Darmstadt [private-
sylables, s'enongla, also a verb and a variation of the key word ongla.

Among Petrarch's nine sestine are some of the most successful examples of the form in Italian, examples which were widely imitated in the Cinquecento. Petrarch's choice of key words, mostly nouns or adjectives of two syllables, was particularly felicitous, and he often followed the troubadour practice of using the same word with different meanings. For example vita in his fourth sestina (LXXX) is used in the course of the poem in the sense of the duration of a particular life, the manner of life, the state of being alive, and the future heavenly life. He also used homonyms of his key words. The word lauro, laurel tree, becomes l'auro, gold, in the commiato of his second sestina (XXX); both words echo the name of his beloved Laura.

After Petrarch and Dante, the form was cultivated by the petrarchists of the Cinquecento, among whom Sannazaro and Bembo left notable examples. Petrarch's sestine are always amatory in nature, but Sannazaro's are associated with pastoral life. Two of his four sestine are included in his pastoral romance, Arcadia; one of these is a dialogue between two shepherds, Logisto and Elpino.

After the Cinquecento, the sestina fell into disuse in Italy until it was revived by Carducci and d'Annunzio in the nineteenth century. Meanwhile, the form was taken over into other languages and sometimes modified to suit the idiosyncrasies of poetical stress and convention of the borrowing language. Edmund Spenser, who presumably
introduced the sestina in the English language, used lines of iambic pentameter exclusively in his pastoral poem *August*, a part of his *Shepherd's Calendar*. Contemporary poets such as Ezra Pound, W. S. Merwin, and Donald Hall have revived the form in English. The inexorable repetition of key words creates a formidable challenge to the poet, who must use every artifice at his disposal to counteract the potential monotony of repetition.

Berchem set two complete sestine of Petrarch in madrigal cycles; *A qualunque animal* (XXII, Bk 4, 1555); and *A la dolce ombra* (CXLII, 1554/22). A third cycle, *Hai lasso, io mi credea* (1555/25), is a setting of a sestina presumably written by the Neapolitan poet, Luigi Tansillo. It is ascribed to him in a madrigal print containing compositions of Leonardo Primavera published by Scotto in 1573, *I frutti di Giovan Leonardo Primavera,...a cinque voci con un dialogo a dieci*. Unfortunately, it has not been possible to verify whether the sestina appears in modern editions of Tansillo's poetry, so his authorship is open to question. Berchem also set single stanzas of four other sestine of Petrarch. All of Berchem's settings of sestina texts are listed in Appendix D.

The sestina, like the canzone, plays an important role in the

17Perhaps the sestina appears in F. Fiorentino's edition of Tansillo's lyrics, *Poesie liriche edite ed inedite* (Naples: 1882) or in E. Percopo's collection, *Il Canzoniere, edito ed inedito...ed altro manoscritti e stampe* (Naples: 1926). A limited search for copies of these works in U. S. libraries has been unsuccessful.
history of the madrigal cycle, and Berchem would seem to be responsible for the concept. His setting of *A la dolce ombra* (1544/22) is the earliest known example of a madrigal cycle.

The Ballata

One of the most common poetic forms in Italy from the second half of the fourteenth to the end of the fifteenth century was the ballata. Its very name, as well as the term for its Provençal counterpart, danza, implies that dancing was involved in its performance.\(^{18}\) According to Nino Pirrotta, the earliest examples of ballata form are found in a collection of Bolognese notarial acts entitled *Memorali*, which date from about 1266.\(^{19}\) Only the poems are given; the music is not extant. The form is of popular origin and, unlike many other poetic forms used in the Cinquecento, in its early history was nearly always associated with music in connection with its performance. Pirrotta has pointed out that some of the oldest pieces in ballata form are the laude of the Flagellants, a group of religious penitents whose movement arose in Umbria about 1258 and spread over middle and northern Italy. The ballata embodied a particular form of responsorial singing, with alternation of leader and chorus, and seems to have lent itself well to


\(^{19}\) Pirrotta, *op. cit.*, col. 1158.
the purposes of the brotherhood of Flagellants. 20

The ballata developed as a poetic form independent of both
dance and responsorial singing, but as late as 1560, Ruscelli was still
recalling its origins in a chapter entitled "Delle ballate":

Since the canzone(1) was sung by one lady alone, or one man, when
he was at the end of each stanza all the chorus of the dance,
which had the custom of remaining always alert to remember the
first line of the canzone upon hearing the first rhyme sang to­
gether the first line... 21

As a poetic form, the ballata consists of a ripresa, followed
by one or more stanzas, usually not more than six, and quite frequent­
ly only one. It is not clear whether the ripresa was always repeated
after each stanza in the early history of the ballata; in the Cinque­
cento madrigal, it usually is not repeated at all. The ripresa may
have from one to five lines. If it has only one line, the ballata as
a whole is called a ballata minima or piccola; if two lines, a ballata
minore; if three, a ballata mezzana; four, a ballata grande, five,
a ballata stravagante. The lines may be septisyllabic, hendecasyllabic,
or rarely, octosyllabic. The barzelletta, a ballata of trochaic octo­
syllables, was prominent in the poetry of the sixteenth-century Frottola.

20 Ibid.

21 Ruscelli, op. cit., 116-17: Percioche la Canzone veniva
cantata da una sola donna, o huono, & quando era al fine di ciascuna
stanza, tutto il Coro del ballo, il quale haveva in uso di star sem­
pre avvertito per tenere à memoria il primo verso della Canzone, veniva
allora udendo la prima rima, à cantare unitamente tutti insieme il detto
primo verso...
Each stanza subdivides into two parts, the mutazione and volta, to create a structure closely resembling that of the canzone. The mutazione may derive its name from its changed tune, which differed from the tune of the ripresa in early ballate. Like the fronte of a canzone, the mutazione is divided into two piedi. These piedi are paired groups of lines, for example, Cd Cd, cDE cDE, or even CddE CddE, as in Petrarch's ballata Di tempo in tempo (CXLIX). The order of the rhymes can be shuffled, as in the piedi of a canzone: Cd DcE. The piedi are followed by another group of lines called the volta, which maintains the same number of lines and the same line lengths as the ripresa. Sometimes, but by no means invariably, its last line rhymes with the first line of the ripresa. Ruscelli's example of a ballata is Boccaccio's Deh! lassa la mia vita!, whose rhyme scheme is as follows:  

\[
\begin{align*}
&\text{a B A (ripresa)} \\
&CdE CdE \quad (\text{mutazione, or piedi}) \\
&e B A \quad (\text{volta}) \\
\end{align*}
\]  

\[
\begin{align*}
&\text{a B A (ripresa, repeated)}
\end{align*}
\]

The poem fits Ruscelli's description exactly: the chorus listens for the A rhyme during the stanza and, upon hearing it, repeats the ripresa. The first line of the volta often rhymes with the last line of the mutazione, forming a concatenazione, as also occurs frequently

\[\text{Deh! lassa occurs near the close of the Settima Giornata of Il Decameron.}\]
between the piedi and sirima of a canzone stanza.

In many Cinquecento ballate, the last line of the volta does not rhyme with the first line of the ripresa, as in Boccaccio's Deh lassa, but rather with its last line. An example occurs in the text of Troppo scarsa, madonna, a ballata setting ascribed to both Berchem and Yvo in Cinquecento prints:

Troppo scarsa, madonna
Sete degli occhi vostri,
Ond'hanno lum' e vita
gli occhi nostri.

Non è, però, ch'in
essi rimirando,
Si spengh o si consumi
Il lor vago splendore.

Ma com'il sol che lum' e
vita dando
A tutti gli altri lumi,
Non divien mai minore.

Così man ch'il valore
De lucidi occhi vostri
Non fia in dar lume e
vit'a gli occhi nostri.

Ruscelli divided ballate into two classes: those which had two or more stanzas he termed vestite (adorned), those which had a single stanza non vestite (unadorned). Troppo scarsa, as it appears in the prints, is non vestite, nor is the ripresa repeated after the volta. In both these respects, the text is typical of ballata settings in the Cinquecento madrigal.

23Ruscelli, op. cit., p. 121.
During the fourteenth century the ballata, along with the Trecento madrigal and the caccia, was often set to music. Each of the Giornate of Boccaccio's Decameron ends with the dancing and singing of a ballata. Other Trecento poets who wrote in the form include Petrarch and the minor poet Franco Sacchetti, who favored the ballata over all other genres. Boccaccio's ballate have at least three stanzas each; Sacchetti's usually have only one. Boccaccio prefers a ripresa and corresponding volta of three lines; Sacchetti more often a ripresa and volta of only two lines. Of Petrarch's seven ballate, five have only one stanza; each of the two others has two stanzas. His ripresa and volte have either three or four lines.

Einstein remarked that the madrigal prints of Berchem's contemporary, Alfonso dalla Viola, contain an astonishing number of ballate. After the first flush of madrigal production, however, the ballata tends to fall out of favor. Berchem set only three (see Appendix D). One of these, however, is O s'io potessi, donna, one of the most popular musical settings of the Cinquecento.

The Trecento Madrigal

In the Cinquecento, the term madrigale was used in two ways: to name a specific poetic form and as a generic title for musical settings of texts in a variety of forms. The Trecento madrigal was also set to music, but the text of that music was nearly always a poetic

24Einstein, op. cit., I, 302.
madrigal. Broadly speaking, the verse forms of the Trecento madrigal are different from the free Cinquecento form, but an examination of the earlier type is necessary here because it still appears in a few sixteenth-century madrigals. This circumstance is no doubt due in part to the profound influence of the great Trecento poet Petrarch, who left four madrigals of the earlier type to posterity. One of these, Hor vedì, amor (CXXI) was set by Berchem in the Bk al. Petrarch's other three madrigals were also popular texts with Cinquecento composers. Cinquecento poets too were well aware of Petrarch's madrigals, and they paid him the compliment of imitating his style and subject matter, and occasionally his poetic form as well.

In its final form, the Trecento madrigal consisted entirely of hendecasyllabic lines arranged in two or three tercets followed by a rhyming couplet called the ritornello. Usually, there were two rhymes to a tercet. ABB CDD EE is a common pattern in Franco Sacchetti's madrigals, which, in their complete regularity, show the fully crystallized form. Earlier in the century, however, the form of the madrigal varied greatly.

Antonio da Tempo (fl. 1329-1338) discussed the madrigal, among other forms, in his De rithmis vulgaribus, an early treatise on Italian prosody written c. 1332. Antonio divides madrigals into several

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types from which two basic patterns emerge: madrigals with ritornelli and those without. Madrigals without ritornelli he calls mandriales communes, of which he describes five types. The mandrialis communis is rare, however, in the Trecento poetic repertory still extant.

One is found in the oldest collection of Trecento secular music, a manuscript fragment known as Vatican Rossi 215, which is believed to preserve music from the court of Alberto della Scala in Padua and Verona in the 1330's and early 1340's. It was under the patronage of the Scaligeri that da Tempo wrote his treatise, so it is safe to assume that the practice he was describing was that of the poets of Vatican Rossi 215. According to Antonio, mandriales communes may have such forms as AbA BaB, aaB aaB, abb abb, ABA ABA ABA, etc.

In spite of Antonio's designating madrigals without ritornelli as communes, the madrigal with ritornello is by far the commoner type in the Trecento repertory. The ritornello is a line or pair of lines which follows the final tercet; occasionally, however, ritornelli are found after each tercet, or two ritornelli may come at the end, as in the following madrigal by Pescione dei Cerchi:

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27 Antonio cites examples of these four forms. See Grion, op. cit., pp. 139-144.

28 As in Quando la stella, ABB CC DEE FF, transcribed by Pirrotta, op. cit., I, 38-39.
Seguendo un pescator ch'è riva a riva
pescando giva, senza navicella
tercet
per una cheta e chiara marinella,

i', poi che per piu volte ebbi pescato
pesce alcun non prendea,
tercet
ma la rivera tanto mi piacea

che vago mi posai press'a quell'onde
che ombreggiavan le verdette fronde:

ritornello I

ove donna gentil veder mi parve
ch'a perdut'occhi mai piu bella apparve.29

ritornello II

One of Petrarch's four madrigals, Hor vedi, amor (CXXI), is
a mandralis communis; its form is ABB ACC CDD. The other three have
ritornelli: Perch'al viso (LIV), ABA CBC DED E; Non al suo amante
(LII), ABA BCB CC; Nova angeletta (CVI), ABC ABC DD. Nova angeletta
is unusual in having no rhyming lines within the tercets.

The Cinquecento Madrigal

In contrast to the Trecento type, the Cinquecento madrigal is
not usually broken into tercets and ritornello. Rather, it is the
freest of all Cinquecento poetic forms in line lengths, number of lines,
and rhyme sequence. Nevertheless, it is possible to discern certain
features common to many Cinquecento madrigals and to show that the
sixteenth-century type was often influenced by other poetic forms.

Gaetano Cesari noted that Cinquecento theorists differed markedly
among themselves in establishing norms for the sixteenth-century madri-

gal. Some set down rules based on the practice of their contemporaries. Others began with a more historical and doctrinal concept, referring to the earlier Trecento form. For Bembo, the madrigal’s form was left to the caprice of the poet:

Free, then, are those others, which have no laws either in the number of their lines or in the way they rhyme.

Ruscelli was somewhat more restrictive in his description of the Cinquecento madrigal:

And everyone can form the structure to his liking if his goddesses do not prescribe other laws; nevertheless, the madrigal must not be so long that it reaches the twelfth line...

A glance at Cinquecento madrigal texts confirms Ruscelli’s indication that the madrigal should not exceed eleven lines; most madrigals have from seven to eleven. Ruscelli did not admire or even understand the basis of Petrarch’s Trecento madrigals. He felt that variety of line length was the hallmark of the madrigal, and Petrarch’s were unreliedly hendecasyllabic: "[Petrarch’s madrigals] did not have much

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31Dionisotti, op. cit., p. 152: Libere poi sono quell’altre, che non hanno alcuna legge nel numero de’ versi o nella maniera del rimargli.

32Ruscelli, op. cit., p. 115: Et può ciascuno formarsi delle testure à sua voglia, che non si dee loro prescriver’altra legge, se non che in effetto il Madrigale non vuole in alcun modo esser tanto lungo, che acceda il duodecimo verso...
felicity...because this type of composition searches out short [septisyllabic] lines as none other." Ruscelli supposed that Petrarch was ignorant of the ottava rima form since his madrigal Non al suo amante, with the form ABA BCB CC, was so close to the ottava rima stanza, ABABABCC. In his accurate observations about the usual length of a madrigal and his insistence on the use of both septisyllabic and hendecasyllabic lines, Ruscelli faithfully reflected the practice of Cinquecento poets. About the disposition of the rhymes in the madrigal he remarked that some theorists wished to make it a rule that every line must rhyme with at least one other line. Unrhymed lines really are not proper in the madrigal, he asserted, but he had seen madrigals where there were as many as two of them. As may be seen in Appendix D, most of the poetic forms of the Cinquecento madrigals set by Berchem bear out Ruscelli's assertion.

One characteristic of many Cinquecento madrigals that Ruscelli does not mention is the frequent practice of ending with a pair of rhymed lines, a characteristic the madrigal shares with other poetic forms such as the canzone stanza, the ballata, and ottava rima. The rhyming pair usually consists of lines of the same length, but not invariably, as is shown by the close of Hor cruda, hor pia.

33Ibid., p. 114: ...non v'hebbe molta felicità, perche in effetto questa sorte di componimento piu ricerca i versi corti, che nium'altra.

34Ibid., p. 113. Ruscelli seems not to have recognized that Petrarch's madrigal falls into two tercets and a final distich.

Lidia (Bk a5, 1546):

Ver me fidel' e pia  
Donna d'alto valor, speranza mia.

The Cinquecento madrigal, then, can be defined as a poetic form in which hendecasyllabic and septisyllabic lines are freely mixed. Its normal length is seven to eleven lines. Each poetic line usually rhymes with at least one other, but occasionally one or two lines may be unrhymed. It usually ends with a rhymed pair of lines. With these definitions in mind, it is appropriate to inquire at this point into the forces that shaped this freest of Cinquecento poetic forms.

An examination of madrigal prints of the 1530's and 1540's makes it abundantly clear that the Cinquecento madrigal was related to at least three other forms: the Trecento madrigal, the ballata, and the canzone stanza. A few sixteenth-century madrigals duplicate the rhyme scheme and line length of their Trecento prototypes. To cite one instance, Luigi Cassola's Altro non è il mio amor, set by Berchem in 1539/40, has exactly the same rhyme scheme as Petrarch's madrigal Hor vedi, amor: ABB ACC CDD. However, the poem is not divided into three tercets, as the Trecento type was. The grammatical structure, as well as the poem is set in Cassola's print of 1544, makes this clear:

Altro non è il mio amor, ch' il proprio inferno:  
Perchè l'inferno è sol vederse privo  
Di contemplar nel ciel un sol Dio vivo:
altro duol non v'è, ne foco eterno,
Adunque il proprio inferno è l'amor mio:
Ch'in tutto privo di veder son'io
Quel sol mio ben, che sol veder desio.
Ahi forza d'Amor quanto se' forte
Se fai provar l'inferno anzi la morte. 36

Altro non è was a favorite text of the early madrigalists. Settings by Philippe Verdelot, Constanzo Festa, and other composers are extant. It was not the only Cinquecento madrigal with the same poetic form as Petrarch's Hor vedi, amor. Another example is Bramo morir per non patir' più morte, set by Arcadelt in 1539/23. A text in Berchem's Bk a5 (1546), D'un altro fuoco, uses the same poetic scheme as Petrarch's madrigal Non al suo amante: ABA BCB CC. It is difficult to determine whether it breaks into tercets and ritornello. These examples indicate that, in specific instances, the Trecento madrigal as it occurs in Petrarch probably influenced the poetic form of some Cinquecento madrigals.

The form of the ballata also influenced the Cinquecento madrigal. Although Ruscelli devoted separate chapters to the ballata and madrigal in his treatise, he remarked in several passages that he did not like to make a distinction between the two. Why this is true is not clear, but undoubtedly the loose use of the two terms by poets

36 Madrigali del magnifico signor cavallier Luigi Cassola Pia- centino (Venice: Gabriel Giolito di Ferrara, 1544), p. 8v., No. 22. Cassola's madrigals circulated in manuscript long before they were published. The frrottolist Bartolomeo Tromboncino set one of them in Canzoni della fortuna as early as 1530, and Claudin de Sermisy's setting of Altro non è appeared as early as 1534 in one of Attaingnant's chanson collections.
had something to do with it. Certainly, his description of the ballata form is technically correct for his example, Boccaccio's Dehi lassa.

In his chapter on the madrigal he remarked of the poems in Fiori delle rime illustri, an anthology of verse: "Some people will want to call many of them ballate rather than madrigals."

Several other of his remarks indicate that ballate and madrigals were not clearly differentiated. This confusion of terms is evident in Cassola's print of 1554. Twenty-four poems labelled "ballata" are freely interspersed among the 364 madrigals of the volume. In these "ballate" the parallel rhyme schemes and line lengths that characterize the volta and ripresa are lacking. The poetic form of Ballata XI, for example, Felice, aventuroso, almo paese, is A B C B D c D e E F g g F A A.

The only characteristic this poem shares with ballata form is the return of a ripresa rhyme, A, in the presumed volta, A A.

Cesari noticed that the overall design of the ballata appears in some Cinquecento madrigals. The rhyme scheme of such a text as Io potrei forse dire, set by Arcadelt in 1539/23, deviates from ballata form only in the septisyllabic line of the first piede: aBB Cd CD dBB. The inner rhymes of many other madrigal texts reveal

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37 Ruscelli, op. cit., p. 115: Ancor che molte d'esse alcuni vorranno chiamar più tosto Ballate, che Madriali. — The anthology Ruscelli mentioned is probably his own collection, I fiori delle rime de' poeti illustri, published in Venice by G. Giolito in 1553.

38 Cassola, op. cit., p. 19r.

39 Cesari, op. cit., p. 5.
a relationship to the piedi of the ballata; two texts from Berchem's repertory seem to show this inner correspondence, Deh, com'è spenta (Bk a5, 1546) and Ben mille volte (Bk a4, 1555). The rhyme schemes of both are identical, ABAB CDcE DEe FF. Unlike the piedi of ballata, however, the rhyming sections do not correspond in the placement of seven- and eleven-syllable lines.

It is noteworthy that the first four lines of the poetic scheme of Deh, com'è and Ben mille could also be the fronte of a canzone stanza. The influence of the canzone stanza on the madrigal has been widely recognized, even in the Cinquecento. The theorist Filippo Massini declared: "it is impossible to fashion a canzone of one stanza that is not a madrigal."\(^{10}\) Cesari gave an example of a poem by Biagio Bonaccorsi, Con soave parlar, which is labelled "madrigal" in Codex Ashburnham I146, folio 8 in the Biblioteca Laurenziana in Florence.\(^{11}\) Its form is AbCa CaBc AbcAbc. The first eight lines could easily be the fronte of a canzone stanza.

Although it seems certain that the Cinquecento madrigal was influenced by its Trecento counterpart, by the ballata, and by the canzone, the difficulty in recognizing the form of a particular text in Cinquecento music prints remains. Sometimes a composer leaves out

\(^{10}\) Quoted by Cesari, op. cit., p. 6, from Massini's Del Madrigale, Lettione dell'Estatico Insensato, recitata...il dì 28 Aprile 1588...(Perugia: 1596), p. 171: Impossibil cosa è di far canzone d'una sola stanza che non sia madrigale.

\(^{11}\) Cesari, op. cit., p. 6.
part of a poem in his musical setting. Even if he omits only one line, the form of the poem becomes unrecognizable unless the complete text is known from another source. One might think that the omission of a line of poetry would create a hiatus in thought sequence, but a composer could have substituted other words or altered the text in such a way that omissions could not be detected.

The Sonnet

A group of early Italian poets associated with the court of Frederick II was responsible for the cultivation—and probably the invention—of the sonnet. Although traditionally called "the Sicilian poets," only about a third of them were Sicilian—some were Tuscan, some from southern Italy—and the court itself was seldom in Sicily. It is perhaps more accurate, therefore, to refer to them simply as "the Frederican poets."42

The Frederican sonnet of fourteen hendecasyllabic lines was divided into two parts, the octet, rhyming ABABABAB, and the sestet, rhyming CDECDE or CDGDCD. The Frederican was to be a model for sonnet composition not only in the Italian language, but also in other languages which took over the form with slight modifications. Catherine Ing has pointed out that, of all the poetic forms which originated in western Europe, only the sonnet has never gone entirely out of favor.

42 For more details on the Frederican poets see Ernest Wilkins, History of Italian Literature, pp. 18-23.
Mario Praz has postulated that the very name of the sonnet attests to a musical origin, the word sonetto meaning piccolo suono or breve melodia, and that a first section of music $A$, corresponded to the first two quatrains (ABAB, ABAB), and a second section, $B$, corresponded to the final tercets (CDE, CDE). From this musical contrast the name mute, given in early times to the tercets, is derived, since the tune was "mutated" or changed for this section, as also happened in the mutazione of the ballata.

Whether the sonnet was derived from earlier forms or whether it sprang fresh and fully-formed from the pen of a Frederican poet, like Pallas Athene from the mind of Zeus, is a moot point and one that can only be conjectured from a study of the sonnets of the Frederican poets themselves. The similarity of the octet of this early sonnet to the Sicilian form of the strambotto (ABABABAB) is striking, but Wilkins notes there is no evidence of the existence of the strambotto in the Frederican period. Wilkins also denies another popular notion, i.e., that the sonnet is a canzone stanza. None of the eighty-five extant Frederican canzoni exhibits a form like the sonnet.

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45 Wilkins, op. cit., p. 18.

46 Ibid., p. 19.
After the first flowering of the sonnet in the south, the form spread to the north and was continued by Guittone d'Arezzo (c. 1235-1294), by Dante for some of the poems of the Vita nuova, and by Petrarch, who wrote some of the most famous sonnets ever composed. More than two-thirds of the 228 sonnets of In Vita di Madonna Laura, the first half of Petrarch's Canzoniere, have one of two forms: ABBA ABBA CDE CDE or ABBA ABBA CDE DCE. Only a handful exhibit structures like their presumed Frederican models: ABAB ABAB CDE CDE or ABAB ABAB CDC DCD.\(^1\) Implicit in all of these early sonnets, however, is the assumption that the form must have no more than five rhymes.

The disposition of rhymes is different when the sonnet is taken over into other languages, as might be expected. Shakespeare's sonnets comprise three quatrains and a closing couplet: ABAB, CDCD, EFEF, GG. The meter is changed to a pattern more suitable to English, iambic pentameter. Similarly, the French sonnet's lines are disposed in alexandrines.

Berchem set all or part of fifteen sonnets, nine of which are poems of Petrarch. Their forms are given in Appendix D. One setting, Chi vuol veder (1546/15), has an unrhymed line in the sestet: ABBA ABBA CDE FCE. The last three lines are:

\(^1\)Ibid., pp. 18-19. Wilkins fails to mention whether the octets and sestets of Frederican sonnets are subdivided, respectively, into quatrains and tercets, as is usual in Petrarch's repertory.
The anonymous poet asserts that anyone who wants to understand the depths of mortal love "may do well henceforth to study her (costei) whom the name of grace, virtue, beauty, and honor chose from a benign star." It seems likely that an actual name, such as Lucrezia, might have been inserted in performance in the place of costei to flatter the lady of the moment. Einstein has mentioned similar cases in connection with Bernardino Lupacchino's Bk I al (1543).\(^8\)

**Ottava rima**

The ottava rima, or stanza, is an eight-line form, exclusively hendecasyllabic, rhyming ABABABCC. Its origin is obscure, but Wilkins links it with a verse form of popular origin, the strambotto.\(^9\)

According to Wilkins, the strambotto existed in two forms: the Sicilian, rhyming ABABABAB, and the Tuscan, ABABABCC.\(^{50}\) He also notes that the Tuscan variety is sometimes termed rispetto. Other writers disagree with Wilkins about the poetic form of the strambotto, although all admit that it consists of eight hendecasyllabic lines.

Pirrotta applies the term to two texts set by Johannes de Florentia, 

\[^8\]Einstein, op. cit., I, 188.
\[^9\]Wilkins, op. cit., p. 76.
\[^{50}\]Ibid., p. 10.
O perlare gentil and Donna già fui; the form of both is ABABCDDD.51
The frottolists set a large number of strambotti. Forty-seven are
included in Petrucci's fourth book (1505), which includes a table of
contents that classifies the texts according to poetic type.52 All
have the Tuscan form, ABABABCC, except Da poi che non, whose form is
Sicilian, ABABABAB, and Risero i monti, whose form is irregular,
ABABABBDD.53 A later collection, Andrea Antico's Canzoni, Sonetti,
Strambotti et Frottole Libro Tertio (1517), includes five strambotti,
only one of which, Non hebe mai alcun, differs from ottava rima in
its form: ABABCDDD.54

The form of the Tuscan strambotto, ABABABCC, was adopted by
Boccaccio for his romantic epic Filostrato (c. 1339), his Tuscan epic
Teseida (1340-42), and the idyll Ninfale fiesolano (1346-49). There-
after it was known as ottava rima and became the standard form for
stanzas of epic and narrative verse. Ariosto's Orlando furioso, from

51N. Pirrotta, ed., The Music of Fourteenth-Century Italy,
I, pp. 26-28 and 12-14, respectively.

52See Rudolf Schwartz, ed., Ottaviano Petrucci, Frottole,
Buch I und IV (Leipzig: Breitkopf & Härtel, 1935), facsimile reprint

53Ibid., pp. 76-77 and 71, respectively.

54Antico's publication has been transcribed by Alfred Einstein
in the series Smith College Music Archives, Vol. IV. Non hebe appears
on pp. 25-27. In Music in the Renaissance (revised ed.; New York:
that, except for Non hebe the strambotti of Antico's print have the
form ABABABCD. This may be a printing error; the four other stram-
botti have the form ABABABCC.
which Berchem drew the texts of his *Capriccio* (1561), is cast in the
form, as is Torquato Tasso's *Gerusalemme liberata* (completed in 1575).
After Tasso the popularity of *ottava rima* declined, but not before it
was introduced into Spain, Portugal, and England. Examples of its use
in English include Byron's *Beppo* (1818) and Don Juan (1819-24), where
the meter is characteristically altered to decasyllables.

Three of the forms discussed in this chapter, the *sestina*, the
sonnet, and *ottava rima*, are "fixed" forms. *Ottava rima*, in its
inexorable alternation of rhymes and final distich is fixed to the
greatest degree. The *sestina* permits slight variations in its *commaio,
but it is otherwise a fixed form also. The sonnet, aside from rare
experiments with its form, varies within fixed limits. Two other forms,
the *ballata* and *canzone*, were also fixed originally to some degree.
It is noteworthy that the *ballata* is the equivalent of the French *virelai,
and the *canzone*, except for its lacking a refrain, the equivalent of
the *ballade*. Both *virelai* and *ballade* remained *formes fixes* in French
literature. In Italy, however, the *ballata* form in particular became
freer, and a looser use of terms prevailed. Cassola, for example,
applied the name *ballata* to poems of a single stanza which barely re-
semble a *ballata* in general outline.

The Cinquecento madrigal, freest form of all, borrows charac-
teristics from the *ballata*, the *canzone*, and occasionally the Trecento
madrigal. Nevertheless, its structure is in a way limited by associa-
tion with a pre-existent formal pattern. Since a single madrigal is
always nonstrophic, it is entirely appropriate that the name madrigal began to be applied to musical settings of Italian poetry about 1530. The nonstrophic connotation of the word presages a characteristic of the musical genre which is only incipient in 1530: the nonrepetition of musical material. "Madrigal" is also a handy term for a genre that includes among its texts not only poetic madrigals, but single stanzas of other poetic forms.
CHAPTER III

POETIC FORM AND MUSICAL FORM

Writers sometimes describe an "ideal" or "classic" madrigal in terms that make it a sort of transcendent Platonic idea of secular song. Its text is of high literary standard; its music may be either imitative or chordal but should reflect the content of the poetry—the line, the phrase, even the separate word. Implicit in the attempt to make the music reflect the meaning of the text is the assumption that the "ideal" madrigal is musically nonrepetitive, i.e., a continuous setting of a poem without musical repetition. On the other hand, lines or phrases of the text may be repeated for emphasis, but the accompanying music usually is not. Undoubtedly, the description of an "ideal" madrigal has its didactic uses, but textbook generalities about the madrigal, whose history and development encompass many decades, seem to fit pieces written around 1560 better than those written in 1530 or 1600.

The early madrigal, far from being nonrepetitive musically, often contains schemes of repetition, schemes which can be traced to musical forms found in frottola collections. The frottola, in turn, was influenced by the formes fixes of the fifteenth-century chanson. In these earlier genres, poetic and musical form were often intimately
related. Poetic reprise, for example, suggested musical reprise to a composer. The convention of fitting music to poetry in certain stylized formal patterns survived in the early madrigal. In spite of this convention, however, or perhaps even in reaction to it, the early madrigalists sometimes superimposed a musical form that ran contrary to poetic form or at least cannot be directly related to it. Hans Engel has written that the musical form A B A, and to a lesser extent A A B B, was a favorite scheme used by composers kicking against the pricks of convention.¹ Engel has supposed that such a form as A B A stemmed from musical settings of French chansons or the frottola proper (i.e., the poetic form). In the frottola proper, a ripresa often introduces and follows contrasting material in both poetry and music.

This chapter will examine the settings of Berchem and his contemporaries in an effort to determine how they treated musical form in relation to the various poetic genres found in the madrigal. First, however, we must examine the solutions the frottolists brought to their settings of sonnet, canzone, ballata, etc., in order to make comparisons with the madrigalists' treatment of the same poetic forms. It will then be instructive to observe the dynamic struggle among the various solutions the early madrigalists applied to their formal schemes: solutions that emphasize the poetic form, those that run contrary to

it, and those that reject musical repetition as a device for delineating poetic form, relying on more subtle means such as cadence structure and harmonic plan to correlate music and poetry.

In the following discussion, attention has been largely focused on the parallels between musical and poetic form in order to trace the continuity of musical thought from _frottola_ to madrigal. This procedure is useful but potentially misleading, at least in the case of the madrigal. Rhyme scheme is only one aspect of poetry; sense and sentence structure may run counter to poetic form just as may an arbitrarily imposed musical form. Discrete units of thought do not always coincide with the rhyme scheme—no matter whether the poem is a sonnet, a _canzone_, or any other poetic form. Likewise, repetition of thought or parallel ideas may exist quite independently of the rhyme scheme in a poem. Such considerations are particularly important when a composer seems to be imposing an arbitrary musical form in his setting of a poem. Occasionally, what seems merely arbitrary in the way of musical repetition is found, on closer inspection of the poem, to relate to sense or structure that is independent of rhyme scheme. A detailed discussion of the relationships between musical and poetic form in the madrigal would require an intensive study of the poetry as well as the music. Unfortunately, a close examination of the poetry is beyond the scope of this discussion. Hence, it is possible that in some cases musical repetition reflects subtle textual relationships that are independent of the external poetic form.
Certain procedures are common in many madrigal settings regardless of the poetic genre. Textual repetition is one of the commonest that Berchem and his contemporaries use to emphasize a particular line of poetry or even a specific word or phrase within the line. Often, although not invariably, the repeated words are paralleled by musical repetition. Such repetition of both music and poetry occurs so frequently on the last poetic line that it constitutes a mannerism, not only of the early madrigal but of the later madrigal as well. Engel has called it "the only fixed formal peculiarity of the mature madrigal" and has also noted its presence in French sacred motets, the French chanson, and the German lied of the Cinquecento. One of many examples in Berchem's repertory is the close of *Ma più tosto vorrei* (Volume II, No. 19).

Similarly, adjacent rhymes often suggested musical repetition to a composer, particularly if the rhyming lines were the same length. In Berchem's setting of *Dolor ch'hai* (Bk all, 1555), where the poetic scheme is A b b c c D D, the second and third lines receive such a treatment (Example 1). Musical repetition may occur on a still smaller

\[ \text{Example 1} \]

\[ ^{2}\text{Ibid., p. 173.} \]
scale. The opening of Berchem's madrigal *Hor cruda, hor pia, Lidia* (Volume II, No. 5) emphasizes the parallel thoughts of the poet about the lady Lidia, who is "now cruel, now kind," by repeating the opening phrase at a higher pitch level (Example 2). Textual repetition,

\[ \text{EXAMPLE 2} \]

on the other hand, may occur independently of musical repetition. Berchem repeats the opening line of *Si vario 'l mio pensiero* (Bk alh, 1555) to different music (Example 3). All of these types of repetition

\[ \text{EXAMPLE 3} \]

are common in the madrigal—text alone, music alone, and text and music together—and they occur in settings of any of the poetic genres. On a larger scale, however, certain schemes of musical repetition tend to be associated with particular poetic forms, a circumstance that is no accident but rather a musical reflection of poetic organi-
zation.

In tracing the continuity from frottola to madrigal, the following discussion tends to neglect continuous settings in which musical repetition is not involved. In their nonrepetitive settings, the madrigalists often showed the relationships between poetry and music by more subtle means such as cadence structure and harmonic plan. For example, in Berchem's sonnet setting S'una fede amorosa (Petrarch, CCXXIV, 1540/20), the poetic form is delineated by the cadence structure: the first and last musical phrases of each quatrain cadence on A, as does the final phrase of the sestet.

Art music from 1450 to about 1550 was dominated by northern European composers, whose services were eagerly sought after by Italian courts and churches. These composers are often referred to as "the Netherlands," although they came not only from Holland but also from Belgium and northern France. A "Netherlands" composer drawn to Italy around the beginning of the sixteenth century would have found a musical art form, the frottola, flourishing vigorously in native Italian soil. The frottola was assiduously cultivated at northern Italian courts such as Ferrara, Urbino, and especially Mantua, where the native Italian composers Bartolomeo Tromboncino and Marchetto Cara worked under the patronage of the brilliant Isabella d'Este. An older generation of Netherlands, such as Josquin des Prez, Agricola, and Compère, wrote frottole occasionally; a younger generation of
northerners including Willaert, Arcadelt, Verdelot, and Berchem, mindful of their inheritance, grafted their own musical style on the native form to create that which came to fruition as the madrigal.

The printer Ottaviano Petrucci, well known for his Harmonices Odhecaton A, the earliest printed collection of part-music, published no fewer than eleven books of frottole from 1501 to 1514. These early frottole were sometimes homophonic with the superius as the most important melodic line; imitation was sparingly used. A "harmonic bass," i.e., a bass that determines the harmonic progressions by leaps of a fourth or fifth, is characteristic of the frottole. Sometimes the inner parts were lively and nonvocal in character. Perhaps the lower parts were intended for instrumental performance, since they have only text incipits in Petrucci's prints. The complete text usually appears only in the superius, whose melodic line has a small range and many repeated notes. In contradistinction to the Netherlands motet style, the melodic phrases of the frottole were clear cut, with all parts usually beginning and ending together.

The very earliest frottole texts were often quite trivial poesia per musica. In Petrucci's first four frottole prints, popular verse forms predominate, such as the filastrocca and the frottole proper.  

The *frottola*, or *barzelletta*, closely resembles the *ballata* in that a *ripreza*, or refrain, precedes and follows each stanza. However, the meter of the *frottola* proper is always trochaic octosyllabic, whereas the *ballata* usually comprises a mixture of septisyllabic and hemiecasyllabic lines. The word *frottola* is also used in a general sense, since other poetic forms, such as *strambotti* or *odi*, were included in *frottola* collections.

Poetic form was often intimately related to musical form in the *frottola*. For example, an anonymous setting entitled *Persettiti* in Petrucci's third book provides two sets of musical phrases which suffice for the setting of any sonnet:

Music:  A   A   B  B  (instr. coda)

It is to be expected that the early madrigal, influenced by its predecessor the *frottola*, shares such matching of music to poetry. An examination of particular solutions of frottolists and madrigal composers, ordered according to poetic type, will be useful in showing how *frottola* and madrigal correspond and differ in their treatment of the poetry.

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^Transcribed by Cesari, op. cit., p. 127. In Petrucci's print, a specific sonnet, *Si morse donna*, underlies the superius to show the disposition of quatrains and sestet in the music.
The Canzone

The first settings of canzoni in Petrucci's frottola prints occurred in Book VII (1507). Three are poems of Petrarch: Si è debile il filo (fols. 41'-51'), Che debb'io far (fols. 131'-141), and S' i' l dissì mai (fols. 311'-321). The fourth poem is a canzone of Petrarch's champion, Pietro Bembo, Non si vedrà giamai (fols. 81'-91). In the setting of Si è debile and Che debb'io, a second stanza appears in the frottola print. S' i' l dissì has two stanzas printed below the musical setting of the first, and Bembo's canzone setting is followed by two stanzas and a commiato. The music of the first three is ascribed to Bartolomeo Tromboncino, that of the last to Antonio Caprioli.

In the superius of Si è debile, Tromboncino provides five musical phrases, four of which form the basis of most of the melodic material used throughout the piece. The canzone, of course, consists of a fronte (two piedi) and a sirima, and these two parts are often joined by a linking rhyme known as the concatenazione. Si è debile has the poetic form AbbC/BaaC/cddEedFF. The first four melodic phrases occur in the fronte; a fifth phrase, E, appears only once, at the beginning of the sirima:6

Poetry: A b b C B a a C c d d E e d F F (F)
Music: A B E1 C D A1 A2 C E C1 C2 D C3 A3 D1 B2 D3

5These four pieces are transcribed by W. Rubsam in Literary Sources of Secular Music in Italy (ca. 1500) (Berkeley: University of California Press, 1983), pp. 53-64.

6Parentheses enclosing letters in the poetic diagram, for
The setting of the final line of each piede to the same music parallels the rhymes of the poetry and helps to set off the fronte from the sirima, which begins with contrasting music. Similarly, the inner rhymes of each piede, bb and aa, are emphasized by repetition of music.

In the second canzone of Petrucci's seventh volume, Che debb'io far, the musical relationship of Tromboncino's setting of the two piedi is even more striking:

Poetry: A b C A b C c D d E E
Music: A — B — A — B — ext. — C — A₁ A²

Setting the piedi to the same music emphasizes the rhyming relationships of these two poetic sections of the canzone. The music of the first line of the sirima is an extension of the last phrase of the second piede. This extension links the music of fronte and sirima just as the concatenazione, C / c, links the poetic parts. The return of the musical phrase A in the last lines is reminiscent of rounded chanson form in troubadour and trouvère songs and foreshadows a similar construction that is not uncommon in the early madrigal.

In S' i' 'l dissi mai, another Tromboncino setting, the same rhyme ends the first piede and begins the second:

Poetry: A B B A A c c c A
Music: A B B C A₁ D E F C₁

element (F), signify that a particular line is repeated in the musical setting.
The adjacent rhymes are set to the same music, which blurs the poetic division between the two piedi yet forces on the listener a consciousness of rhyming relationships. Furthermore, beginning and ending both fronte and sirima with similar music, A and C, divides the music into sections that correspond to the poetry.

If only one stanza of Bembo's Non si vedrà giamai were extant, it would be impossible to identify it as part of a canzone. Its poetic form, Ab bA AbbA, is irregular, not only because the first lines of each piede are different metrically, but also because the rhymes and rhyme schemes of the sirima and fronte are identical. Each of the three stanzas uses the same poetic form; a one-line commiato, A, is appended to the last stanza. The music is simply repeated for each of the three stanzas. For the first two stanzas of this piece, Rubsamens's transcription indicates a repetition of the last line with the final musical phrase, which is textless in Petrucci's print. Presumably, this final phrase would also serve for the commiato after the third stanza:

Poetry, first two stanzas: A b b A A b b A (A)
Music: A B B C C D D E F

Poetry, final stanza: A b b A A b b A A (commiato)
Music: A B B C C D D E F

Rubsamen, op. cit., pp. 63-64.
The sequence of musical phrases is parallel, ABBC CDDE, and adjacent rhyming lines in each part are set to the same music.

About ten years after the four settings just discussed were printed, a collection published in Rome by Andrea Antico, *Canzoni*. Sonetti Strambotti et Frottola, Libro Tertio [c. 1517]/1, contains a canzone setting whose technique adumbrates that of the mature madrigal. Its text is a stanza of Petrarch's *Se 'l pensier che mi strugge* (CXXV). The music, composed by Carpentras [Elzear Genet], is non-repetitive except for similarities designated by x and x₁ in the diagram:⁸

```
Poetry: a b C a b C c d e e D f f
Music: x------------------x1---------------------
```

In its continuous use of new musical material, this setting of the text is more like the procedure of the madrigalists than that of the frottolists.

An examination of some canzone settings of two early masters of the madrigal, Philippe Verdelot and Jacobus Arcadelt, provides a useful comparison and contrast to the practices of both Jacquet Berchem, their approximate contemporary, and the frottolists. Hersh has noted

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⁸Transcribed by Alfred Einstein in *Canzoni, Sonetti, Strambotti, et Frottola Libro Tertio* (Andrea Antico, 1517) (Northampton, Mass.: Smith College, 1941), pp. 22-24. Hyphens in the diagram indicate that musical material is not repeated.
three canzone settings of Verdelot in which the composer establishes musical relationships that emphasize the poetic divisions. They are Quanta dolceza Amore, Ultimi mei sospiri, and Quanto sia liet' il giorno. In all three madrigals, the relationship of the two piedi is reflected by setting each to the same music; conversely, the sirima is set to contrasting music:

Poetry: a b C a b C c D d e E
Music: A A B

Hersh mentions a fourth canzone setting, Si suave e l'inganno, in which the music for the second line of the piedi returns for the penultimate line of the poem. He has also found eighteen other examples of canzone settings in Verdelot's repertory, but in most the rhyme scheme is disregarded and the music nonrepetitive.

Usually, madrigal composers set only one stanza of a canzone, a significant change from the frottolists of Petrucci's seventh book,

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10 Quanta is anonymous in MS Ry 11 at the Newberry Library in Chicago, but most of the other madrigals that accompany it can be attributed to Verdelot. Ultimi appears in a collection à6 devoted to Verdelot, 1514/16, Quanto sia in Verdelot's Bk I al, 1533/2.

11 Hersh, op. cit., I, 131. It is unclear whether Hersh means the second line of each piede or merely the second line of the fronte.

12 Ibid., p. 132.
who repeat the same music for succeeding stanzas. Since the form of
the single canzone stanza is relatively free, it is sometimes difficult
to recognize it in madrigal settings, as was mentioned in Chapter II.
A number of Arcadelt's madrigal texts seem to be canzone stanzas, but
where the poem is irretrievable from literary sources, it is impossible
to be certain. The following citations of identifiable canzoni have been
gleaned from Albert Seay's transcriptions of Arcadelt's works. 13
A setting of Vaghi pensier, the third stanza of Petrarch's canzone
Lasso me! ch' i' non so (LXX), appeared in Arcadelt's Bk III a4
(1539/23): 14

Poetry: A B B A A c c A D D (D)
Music: A B d1 C D c1 c B2 c2 c B3 c D

Arcadelt's setting is not divided into partes, but an emphatic
cadence at the end of the fronte divides the music into two sections
that correspond to the major poetic divisions. The use of similar
music for rhymes in the fronte recalls Tromboncino's setting of S' i' 14
dissi mai. In two canzoni in the Bk IV a4 (1539/24), Ardentí miei
desíri and Quest' è la fede amanti, 15 and a third in the Bk V a4

13 Jacobus Arcadelt, Opera Omnia, ed. by Albert Seay (10 vols.;
place of publication varies: American Institute of Musicology, 1965-
1970).

14 Ibid., IV, 61-63.

15 Ibid., V, 12-44 and 44-46.
(15th/16), *Dolce rime leggiadre* (CXXV),\(^{16}\) Arcadelt uses the musical form encountered in Verdelot. The scheme of *Quest'è la fede*, for example, is:

Poetry: \(abCaBCcdeeDef\)  
Music: \(AAAB\)

Much later, Arcadelt still used the same form when he set a complete canzone in his madrigal cycle *Chiare, fresche e dolci acque* (Petrarch, CXXVI) in 1555/26.\(^{17}\) Each stanza of the poem is set as a separate madrigal but receives similar musical treatment:\(^{18}\)

Poetry: \(abCaBCcdeeDef\)  
Music: \(AAAB\)

A poem of unknown authorship, *Poiché 'l fiero destin*, occurs among the settings of Arcadelt's Bk II al (1539/23).\(^{19}\) The music is ascribed to Arcadelt in this first print but to Berchem in two subsequent prints. The poem seems to be a canzone stanza. The musical

\(^{16}\)Ibid., VI, 1-3.  
\(^{17}\)Ibid., VII, 162-74.  
\(^{18}\)It is noteworthy that the poetic schemes of two of Petrarch's canzoni, *Se 'l pensier* (CXXV) and *Chiare, fresche* (CXXVI) are almost the same. The anonymous poet of Arcadelt's *Quest'è la fede* evidently took *Se 'l pensier* as a poetic model, while the poet of Berchem's *Glorioso pastore*, discussed below, took *Chiare fresche* as a model.  
\(^{19}\)Jacobus Arcadelt, op. cit., IV, 102-05.
setting is divided into two partes, but the point of division comes after the first piede, not between fronte and sirima as would be expected. The meaning of the poem is obscure; perhaps the composer sensed a division of thought not now readily apparent—at any rate, the music is divided into two partes of unequal length and is nonrepetitive.

Other canzone settings known to be by Berchem show that the composer usually rejected the musical solutions of Arcadelt and Verdelot and disregarded poetic divisions in favor of the nonrepetitive musical flow characteristic of the "ideal" madrigal. Only three of the ten or eleven examples in the composer’s repertory involve repetition: Glorioso pastore (Bk al, 1555), Ragion è ben (1539/22), and Mai non vo più cantar (Bk a5, 1546).

The only canzone with the overall musical scheme A A B encountered in some of the examples cited above is the setting of Glorioso pastore:

<table>
<thead>
<tr>
<th>Poetry:</th>
<th>a b C a b C c d e e D f F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music:</td>
<td>A A B</td>
</tr>
</tbody>
</table>

In Ragion è ben, two pairs of adjacent rhymes, cc and DD, prompt musical repetition, but it is not used, as in the preceding

20 Appendix D includes a complete list of Berchem's canzone settings with their poetic forms.
example, to delineate the poetic divisions:

Poetry: A B B A A c c A D D
Music: - - - - - - - - - - x x y z z

In *Mai non vo più*, as in *Ragion è ben*, musical form runs contrary to poetic form:

Poetry: A B C A B C D E D d E F G g F
Music: A - - - - - - - - - - - - - - - - A

No striking parallel of thought between the first and last lines of the stanza warrants this repetition of musical material. It seems, rather, to be Berchem's method of unifying an otherwise continuous setting of a lengthy text. Although the musical form in *Mai non vo* might be designated as A B A, it can scarcely be said that the music is cast in ternary form, since A and A\(^1\) are so brief compared to B. Engel's example of ternary form, which he finds so common in the early madrigal, is Verdelot's *Amor io sento l'alma*, in which the three sections of the musical setting are more nearly equal in length than in *Mai non vo*.

The three parts of *Amor io sento* constitute musical sections, not only because of length, but also because of definite cadences at the end of each; the ternary idea is much less apparent in *Mai non vo*.\(^2\)

\(^2\) Engel, *op. cit.*, p. 173. *Amor io sento* (1536/7) seems not to be available in a modern transcription. Fortunately, I was able to see a copy of it on microfilm. Engel cites it as an example of a madrigal in which musical form runs contrary to poetic form, but he is in error. He gives the poetic form as abb cdc dee ff; it is actually abB cdE cdE bb. If an e were inserted before the final b, the poem
In most of their canzone settings, then, both Verdelot and Berchem rejected the musical repetition that delineated the divisions of canzone stanzas in the works of the frottolists. Nevertheless, Berchem uses the form A A B as late as 1555 in his Glorioso pastore. Arcadelt stands closer to the frottolists than Verdelot and Berchem: throughout his career he uses the musical form A A B in his settings of canzoni. As late as 1555, he sets each of the stanzas of Chiare, fresche in this form.

The Sestina

The sestina, as has already been noted in Chapter II, is a poem of six stanzas in which key words at the end of each line of the first stanza are shuffled in a prescribed order in each of the following stanzas. It is important to recognize that in any single stanza no line rhymes with any other: ABCDEF. The lack of symmetrical piedi and stanza divisions, typical features of the canzone, and the absence of rhymes within a stanza may have caused the frottolists to avoid the form, since repetition in rhyme and music characterizes the frottola. The nonrepetitive musical flow of the "ideal" madrigal, with its individual treatment of each poetic line, is more suitable than the frottola for a stanza without rhyme. Hence, it is not surprising that sestina settings came into vogue after the principle of musical nonrepetition would be a perfect example of the ballata. In Verdelot's setting the lines abB constitute A of the musical form; cdE cdE form the B section, and the return of bB brings a repetition of A in the music.
had made inroads on the madrigal. Thereafter, settings of single
sestina stanzas became common as well as settings of complete sestine
in cycles of madrigals. Berchem, for example, set single stanzas of
several of Petrarch's sestine as well as all six stanzas of Petrarch's
* A la dolce ombra*, the earliest known example of a madrigal cycle.
Other composers, such as Vincenzo Ruffo, Giovanni Nasco, and Hippolito
Camaterò, quickly followed Berchem's lead, setting both canzoni and
sestine in cycles.

Musical relationships that occur among the different parts of a
sestina cycle will be discussed briefly in Chapter VII. Usually such
relationships were not directly connected with poetic form but were
dictated by a desire for musical unity, just as musical unity was
sought in settings of the Mass. A comparison of Cipriano de Rore's
cyclical setting of *A la dolce ombra*, printed in 1550 in Rore's Bk I
ah, with Berchem's setting of 1541 points up some of the musical pro­
cedures used in single sestina stanzas. In Rore's setting whole
poetic lines are occasionally repeated but usually to the same musical
phrase, as in *A la dolce ombra*, the first stanza:

Poetry: A B (B) C D E F (F)
Music: A B B₁ — C — D D₁

22See Einstein's transcription of Rore's cycle in *The Madrigals*
of Cipriano de Rore for 3 and 4 voices (Northampton, Mass.: Smith
College, 1943), pp. 12-25; a transcription of Berchem's cycle is
available in Antonfrancesco Doni, *Dialogo della Musica* (Venice: G.
Scotto, 1541), ed. by G. F. Malipiero (Vienna: Universal, 1964),
pp. 131-55.
The repetitions of lines B and F are emphasized by corresponding musical repetitions. Berchem, on the other hand, repeats a musical phrase to a new line of text at the beginning of the third stanza, *Un lauro mi difese*, and repeats a line of text (D) to different music:

\[
\text{Poetry: } A \, B \, C \, D \, (D) \, E \, F \, (F) \, (F) \\
\text{Music: } A \, A^1 \, \underline{B} \, C \, C^1 \, C^2
\]

As a rule, however, Berchem's settings of sestina stanzas are nonrepetitive except when he repeats poetic lines, as at the end of the stanza in the above diagram. Nonrepetition is also the rule in Berchem's two other sestina cycles and his settings of single stanzas of sestine. His setting of *Poggito è 'l sonno* (Petrarch, CCCXXXII, Bk a5, 1546) is unique in its musical division into two partes which break the poetic stanza at mid-point: ABC / DEF.

**The Ballata**

The ballata was early associated with dancing and music, and the names for its three parts, ripresa, mutazione, and volta, were perhaps suggested by the musical structure. The ripresa (reprise) was repeated at the end of the poem, if not always after each stanza. The mutazione may have described the tune, which was "mutated," i.e., different, from the tune of the ripresa. The music of the volta (turn) "returned" and repeated the music of the ripresa. A fourteenth-century ballata set by Francesco Landini, *Chi prego vuol*, illustrates this
relationship of poetry and music:

<table>
<thead>
<tr>
<th>ripr.</th>
<th>mut.</th>
<th>volta</th>
<th>ripr.</th>
<th>mut.</th>
<th>volta</th>
<th>ripr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poetry:</td>
<td>A</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Music:</td>
<td>A</td>
<td>b</td>
<td>b</td>
<td>a</td>
<td>A</td>
<td>b</td>
</tr>
</tbody>
</table>

The music consists of only two sections, but the above scheme clarifies their relationship by using a capital letter to indicate the refrain, and lower-case letters for sections repeated with different words.

Chi pregio vuol is a two-stanza ballata, the Italian equivalent of the French virelai or chanson balladée.

The virelai, one of the formes fixes, continued to flourish in both French poetry and music in the fifteenth century, and ballate continued to be written by Italian poets. By the early years of the Cinquecento, the barzelletta began to appear in collections of frottole. Essentially a ballata consisting of trochaic octosyllabic lines, the barzelletta was poetically unpretentious and often contained witty sayings and epigrams. It usually began with a four-line ripresa followed by a stanza (mutazione plus volta) of six or eight lines. After the stanza, the ripresa was repeated, and additional stanzas usually followed. Cara's setting of Io non l'ho, for example, has four stanzas,

only one of which is included in this diagram:\(^2\)h

\[
\begin{array}{cccc}
\text{Poetry:} & \text{rip} & \text{mut.} & \text{volta (rip\textsuperscript{r}), etc.} \\
\text{a b b a (a) (a) c d (d) c d (d) d e e a a b b a (a) (a)}
\end{array}
\]

\[
\begin{array}{cccc}
\text{Music:} & A & b & b & c & A \\
\end{array}
\]

It is noteworthy that Cara has set the \textit{volta} to different music, a practice that contrasts with Landini's setting of \textit{Chi pregio vuol}, in which two sections of music serve the various parts of the \textit{ballata}.

The frottolists used many different musical schemes in their \textit{barzelletta} settings, most of them involving repetition.

The madrigalists abandoned the \textit{barzelletta} and returned to the \textit{ballata} of mixed septisyllabic and hendecasyllabic lines. Usually, they set only stanza but did not repeat the \textit{ripresa} after the \textit{volta}.

Hersh has cited Klefisch's assertion that after the madrigal and \textit{canzone}, the \textit{ballata} enjoyed Arcadelt's highest esteem.\(^2\)5 Klefisch must have considered many poetic madrigals with \textit{ballata}-like characteristics to be true \textit{ballate}, because an examination of the 129 texts of Arcadelt's Bks II, III, IV, and V (all \textit{ah}) shows that only three true \textit{ballate} occur, all of them in the Bk IV \textit{ah} (1539/2\textit{h}).\(^2\)6

\(^2\)hTranscribed by Rubsamen, \textit{op. cit.}, pp. 39-44.

\(^2\)5Hersh, \textit{op. cit.}, p. 76. Hersh cites a passage from W. Klefisch's \textit{Arcadelt als Madrigalist} (Köln: Orthen, 1938).

Dolcemente s'adirà
Poetry: a B B C d E D c E e B B

Injustissim'amore
Poetry: a B B C d E D c E e A A

Io son tal volta
Poetry: A b B c d E c d E E a A

The musical settings of the first two ballate are divided into two partes, the double bar occurring after the ripresa. However, the music is nonrepetitive. In Io son, on the other hand, the first and last two lines, which are almost identical, are set to the same music. The three poetic divisions are also articulated by strong cadences and rests between ripresa and mutazione, and between mutazione and volta.

Certain other texts of Arcadelt are closely related to the ballata, but in none does a rhyme of the ripresa return in the volta.

The text of Madonna s'io credessi (Bk III al, 1539/23) is an example:

Poetry: a b B c D D c c e E

Music: A // B A

As in Dolcemente and Injustissim'amore, the musical setting is divided into partes, the point of division occurring after the ripresa. In addition to the different rhymes in ripresa and volta, the mutazione is irregular. In a true ballata, the sequence of line lengths must be

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27Ibid., IV, 35-37.
the same in each piede, as in cD, dC. Nevertheless, the music—
A B A—reflects the poetic structure even if the poem is not a ballata.

Hersh has noted the same da capo treatment in certain ballate
and ballata-like madrigals of Verdelot. Se dimostravi apieno (1537/10)
is an example:

Poetry: a B B C d E D c E e B B
Music: A B A

It is noteworthy that, in this A B A form of the madrigalists' ballate,
musical repetition in the piedi disappears.

Hersh has found twenty-three ballate in Verdelot's repertory and
nineteen madrigals that he considers like the ballata in form. His
criteria for deciding whether a particular poem is a ballata are loose,
however. He even classifies a poem such as Se l'ardor foss'equale
(1540/20) as a ballata. Its rhyme scheme is as follows:

a A (ripresa?) B c B D E e (mutazione?) C A A (volta?)

The piedi are not matched at all, and the volta is not modeled after
the ripresa, although the same words equale and tale are used as rhymes
in both ripresa and volta.

Berchem set only three poems that are true ballate: O s' io
potessi, donna; Volgendo gli occhi (Petrarch, LXIII); and Troppo

28 Hersh, op. cit., pp. 85 and 296.
scarza, madonna. The composer set the text of O s'i'io twice, first in 1539/22 and again at the end of the Capriccio (1561). In the earlier setting, the relationship between music and poetry is as follows:

Poetry: a B B C d E D c E e B B

Music: A B A

The beginning of the piedi is signalled by a change from four-voiced texture to paired voices (Example 4). Berchem's second setting of O s'i'io is nonrepetitive. In the other two ballate, Volendo gli occhi

\[
\text{EXAMPLE 4}
\]

\[\text{Example U}\]

The earlier setting has been transcribed by Seay in Arcadelt, op. cit., II, 84-86 and by J. Maldeghem, Tresor musical...Musique profane, Vingt-septième années (Brussels: C. Muquardt, 1891), pp. 7-9.
[c. 1538]/20 and Troppo scarsa, madonna (15h2/17), the beginnings of ripresa and volta are musically similar, but the correspondences are not long enough to produce a ternary form. Rather, the composer is content to repeat a melodic phrase at the beginning of the volta to underline the relationship between the two sections. Otherwise, the music of both ballate is nonrepetitive.

The Madrigal Proper

In the fourteenth century, the term madrigal was applied to a poetic genre whose form was apotheosized by Petrarch. Berchem set four madrigals of the Trecento type. One of these is Petrarch's Hor yedi, Amor, discussed in Chapter VIII. Cinquecento poets paid Petrarch homage by imitating his rhyme schemes. Luigi Cassola, for example, imitated the scheme of Hor yedi, Amor in his Altro non è. Berchem's setting of Altro non è is discussed fully in Chapter VII along with a textual parody of the poem, L'alto mio amor, so it need not be discussed further here. A fourth madrigal of the Trecento type set by Berchem, D'un altro fuoco, is musically nonrepetitive.

The Cinquecento madrigal is the freest of sixteenth-century poetic forms. It is difficult to generalize about its musical treatment—the formal characteristics of Berchem's settings vary greatly from poem to poem. Only about eight of Berchem's forty-three settings of the madrigal proper involve schemes of musical repetition. Nearly all of these were printed early in his career. The repetition scheme of O felici occhi miei (Bk a5, 15h6) is typical of these early pieces:
Poetry:  a B a B a (a) c (c) (c) a c (c)
Music:  A B A₁ B₁ C₁ D₁ D² E₁ E²

The alternation of a and B rhymes in the first four lines of the poem is matched by the alternation of musical sections A and B, each set off by an emphatic cadence. The return of the a rhyme in the fifth line does not prompt the composer to return to his opening musical material, as might be expected. Instead, he introduces new thematic material, C, which is promptly repeated to the same words. Thereafter a new line, c, is set to fresh thematic material which is then repeated twice as the line is sung again. A final return of the a rhyme then follows, accompanied by new thematic material, E. The final line, c, is then set to the musical material of E and repeated to close the piece.

After 1546, only one of Berchem's settings of poetic madrigals uses a repetition scheme, Dolor ch'hai (Bk al, 1555):

Poetry:  A b b (b) c c D D (D)
Music:  A B B₁ B² C₁ D E F

Except for the final D rhyme and its repetition, the music matches the poetry exactly.

The Sonnet

The growing number of canzoni and sonnets set by the frotolists in the early Cinquecento reflects a revival of standards that favored these more "literary" poetic forms. Knud Jeppesen's examina-
tion of Petrucci's frottola prints shows the sharp increase in the number of sonnets that took place in 1514:30

<table>
<thead>
<tr>
<th>Books of Frottola</th>
<th>number of sonnets</th>
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<tr>
<td>I, 1504</td>
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<td>II, 1504</td>
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<tr>
<td>X, not extant</td>
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<tr>
<td>XI, 1514</td>
<td>11</td>
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The principal problem facing a composer who wished to set a sonnet to music was its length: fourteen hendecasyllabic lines. The frottolists, as would be expected, divided the poetry into groups of lines to be sung to the same music. Franciscus Ana's setting of Niccolò da Correggio's Quest'è quel locho amore in Petrucci's Bk II is divided into two repeated partes, the first for the quatrains, the second for the tercets.31 The poetic and musical form are exactly the same as the musical formula from Petrucci's Bk III entitled Per sonetti, mentioned earlier in this chapter:


31Franciscus Ana was organist at St. Marks in Venice; Correggio belonged to the literary circle around Isabella d'Este and the Mantuan court. A transcription of Quest'è is available in Rubsam, op. cit., pp. 51-52.
Music: A B B A

Einstein noted that *Quest'è quel loco* is already somewhat "pretentious" in its use of different music for quatrains and tercets. Usually, he asserted, composers were content to supply only three phrases of music which had to be fitted to each of the four parts of the sonnet. A good example of this practice occurs in a setting entitled *El modo de dir sonetti*, which is ascribed to Johannes Brocchus in Petrucci's third book of *frottole*:

Poetry: A B B A (A) (A) A B B A (A) (A) C D C D C D
Music: A B C A B C A B C

Repetition of music in sonnet settings was carried over into the early madrigal. Hersh has noted three of Verdelot's settings in which the quatrains are supplied with the same or similar music, the sestet with contrasting material, so that the overall musical form is A A B.3\textsuperscript{14}

Continuous settings without musical repetition enjoyed increas-


\footnotesize{\textsuperscript{33}Transcribed by Cesari, op. cit., pp. 114-15.}

\footnotesize{\textsuperscript{34}Hersh, op. cit., p. 134. The sonnets are *Per mio servir* (1537/11), *Italia, Italia*, *ch'hai si longamente* (1538/21), and *Quella che sospirando* (1530/2).}
ing favor with the madrigalists, but the unwieldy length of the sonnet made it difficult to unify musically. Composers often bypassed this problem by using only part of a sonnet text. Hersh has noted that only eight of Verdelot's thirteen sonnet settings use the full fourteen lines. In one instance, the composer omits one of the quatrains; in three others the sestet is omitted; a fifth setting uses only the first quatrain, discarding ten lines of the original fourteen.

Arcadelt shares Verdelot's solutions in his setting of sonnets. For two by Petrarch, he repeats the music of the first quatrain for the second and provides contrasting material for the sestet. Thus the overall musical form is A A B. Arcadelt offers a different musical solution in his setting of Petrarch's Tutt'il di piango (CCXVI). The sonnet is set in partes, each of which begins with the same melodic phrase:

Music: A B --- // A C D1 D1 --- E

35Ibid., p. 96. The sonnet is Donne che di bellezza (1541/16).
36Ibid., p. 97. The three are Non po far morte (1537/10), Quand'amor i begli occhi (1537/9), and Tutt'il di piango (1541/16).
37Ibid. Petrarch's Ite, caldi sospiri (CLIII, 1538/21).
38Hor che 'l ciel e la terra (CLXIV) and Qual paura ho quando mi torna mente (CCXXXIX), both in the Bk III al (1539/23). Both are transcribed by Seay in Jacobus Arcadelt, Opera Omnia, IV, 58-61 and 90-92.
Only the first four lines are set in the *prima pars*; the last ten lines comprise the considerably longer *secunda pars*. The poetic correspondence of the first lines of the quatrains is paralleled by musical correspondence. Dividing a sonnet in two *partes* became the favorite musical solution of later Cinquecento composers, one that Willaert used in his *Musica nova* of 1559. In addition to sacred motets, the work contains twenty-five sonnets, twenty-four of them by Petrarch. Willaert's settings are generally nonrepetitive; the *prima pars* includes the two quatrains, the *secunda pars* the sestet—the normal division of sonnet settings after Willaert's time.

In at least one case, Arcadelt set only part of a sonnet. Only the sestet of Petrarch's *Cantai*, or *piango* (CCXXIX) is used for a madrigal in the Bk IV a4 (1539/2h).\(^{10}\)

Occasionally, Arcadelt and Verdelot applied the technique of nonrepetition to all fourteen lines without a division into *partes*. Verdelot's *Trist'Amarilli mía* (1530/2) and Arcadelt's *Deh sarà mai* (Bk II a4, 1539) provide examples.\(^{11}\)

All of these various solutions occur in Berchem's fifteen sonnet settings. The musical form in *Qual anima ignorante* (15h2/17)

\(^{10}\)Ibid., pp. 18-20. The sestet begins with the words *Tengan dunque ver me*.

\(^{11}\)A transcription of *Deh sarà* is available in Ibid., III, 37-40; *Trist'Amarilli* is transcribed in Hersh, *op. cit.*, II, 5-11.
is close to the tradition of the frottolists: A (first quatrain), A¹ (second quatrain), B (sestet). In *Come del gran pianet' al raggio vivo* (Bk a5, 1546), as in Arcadelt's *Tutt'il dì*, each quatrain begins with similar music:


Music: A B C D A¹ E C¹

Unlike *Tutt'il dì*, however, *Come del gran* is not divided into partes. The music of the third line of each quatrain of *Come del gran* is similar, further pointing up the poetic relationship of the two quatrains, but Berchem makes no separation between quatrains and sestet. Five of Berchem's settings use only parts of sonnets. Of Petrarch's *Ite, caldi sospiri* (CLIII, 1540/15) only the first quatrain is set, as in Verde's treatment of the same poem. Four other settings use only the first two quatrains of sonnets: *Quel rosignuol* (Petrarch, CCXI, Bk a5, 1546), *O dolci sguardi* (CCLIII, Bk a4, 1555, Volume II, No. 14), *Quando fra l'altre donne* (XIII, Bk a4, 1555), and *Vago angelletto* (CGLIII, Bk a4, 1555). The music of all these sonnet fragments is nonrepetitive.

Berchem provided continuous musical settings without repetition for four complete sonnets: *S'amor non è* (Petrarch, CXXXII, 1546/1547) and three in the Bk a5 (1546), *Voi ch'ascoltate* (Petrarch, I), *L'infinita beltà*, and *Poichè tante nemici*. Of these four, only *Poichè* is divided into partes. As in Arcadelt's *Tutt'il dì*, the first
four lines comprise the prima pars. Poichè may be divided this way because the last ten lines (the secunda pars) consist of a direct address, or prayer, to the Deity, while the first four refer indirectly to Italy's sufferings at the hands of foreign invaders.

In one setting, Chi vuol veder (1546/15), the musical form imposed on the sonnet runs contrary to its poetic form. As in Berchem's canzone Mai non vo più cantar, a lengthy poem is unified by using the same musical phrase for the first and last lines:

Music: A ---------------------------------

Chi vuol is divided into partes; the prima pars includes the octet, the secunda pars the sestet. This solution for setting a sonnet, a favorite one with composers such as Willaert, is also used by Berchem in Aspro core/Vivo sol di speranza (Petrarch, CCLXV, 1561/15).

Ottava rima

The frottolists of the early Cinquecento sometimes offer quite simple repetitive schemes in their musical settings of the strambotto, a form usually identical with ottava rima. In some of the strambotti in Petrucci's frottola publications, the first poetic line A is printed beneath the first phrase of the superius, and the second line B is printed beneath a contrasting phrase. The remaining six lines are printed below the piece. An example of this simple musical solution
is Tromboncino's setting of *Io son l'ocello*, a strambotto in Petrucci's
Bk VIII (1508).\(^2\)

Schwartz has remarked that a new kind of musical form appears
in some ottava rima settings beginning with Petrucci's seventh book of
frottola: in these, two musical phrases alternate to parallel the
rhyme scheme of the first three distichs, A B A B A B, and a contrast-
ing third phrase is used for the last two lines, C C. Thus, the music
faithfully mirrors the poetic form: \(^3\)

Poetry: A B A B A B C C
Music: A B A B A B C C

The same solution is seen in Alessandro Mantovano's *Consumo la mia
vita*, printed in Antico's *Canzoni Sonetti Strambotti et Frottole Libro
Quarto* (1517).\(^4\)

In sharp contrast to the close matching of music and poetry of
many frottola, a countercurrent occasionally anticipates the nonrepeti-
tive musical treatment of ottava rima in the madrigal. As early as
Petrucci's fourth book (1505), two strambotti, Tromboncino's *A che
affligie 'l tuo servo* and Cara's *Occhi mei lassi*, can be cited as

\(^2\) Transcribed in Gustave Reese, *Music in the Renaissance*

\(^3\) Schwartz, *op. cit.*, I, p. xi.

\(^4\) Transcribed by Einstein in *Canzoni Sonetti*, p. 33.
Although the musical material of each is highly unified by motivic repetition, whole phrases are not repeated for different lines of poetry as in the examples cited above.

The conflict between repetitive and nonrepetitive settings of ottave rime is apparent in Arcadelt's S'el foco in cui (Bk IV al, 1539/24). The first two distichs receive similar musical treatment, but the third is given contrasting material and is joined to the final rhymed couplet:

Poetry: A B A B A B C C
Music: A A- ^- B

The composer has thus imposed a musical form that is partially independent of the poetic form. Indeed, it suggests the treatment more often accorded to the canzone than to ottava rima.

The musical scheme A A B is also found in Verdelot's settings of ottave rime. His Dormend un giorno a Bai (Bk I a5, ca. 1535), Quando Madonna io vengo (Bk III al, 1537/11), and S'el foc in cui (1540/18) are examples in which the poetry is fitted to the same musical form as Arcadelt's S'el foco.47

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45 Transcribed in Schwartz, op. cit., II, 53 and 55.
46 Transcribed in Jacobus Arcadelt, op. cit., V, 67.
47 See Hersh, op. cit., I, 137.
Most of Berchem's ninety-three settings of ottave rime in the Capriccio (1561) are musically nonrepetitive. Five, however, do use the A A B form:

Bk I, No. 21, Deh dove senza mi
22, Dove speranza mia

Bk. II, No. 11, Ohimè ch' in van
16, Poco guadagno
22, Sa questo altier

Three other settings exhibit two other repetition schemes:

Bk II, No. 10, Di ciò, cor mio
Music: A B A - - - - - -

Bk II, No. 23, Deh ferma, Amor
III, 13, Signor, Lidia
Poetry: A B A B A B C C
Music: A B C B 1 - - - -

In addition to the ottave rime of the Capriccio, eleven other examples of the form occur in Berchem's repertory. Eight of these are musically nonrepetitive. The three in which repetition is found are Questi ch'indizio fan (Bk a5, 1566), and Misero lui/Et beato colui (1558/13, Volume II, Nos. 22-23), the latter a pair of ottave rime intended to be performed together.

Like the ottave of the Capriccio, the poetry of Questi ch'indizio fan is taken from Ariosto's Orlando Furioso. It is set in two partes, each of which ends with similar music:
None of the settings of the Capriccio is divided into partes, as this piece is. The similar musical phrases that conclude each pars are clearly related and do not seem to reflect any textual relationship of the two concluding lines. They can only be regarded as evidence of the composer's desire to give his setting a degree of musical unity.

In visere luï/et beato colui, each stanza forms a separate pars. The two stanzas are complementary, the first describing the lover whose lady is cruel, the second, he whose lady blesses him with her favors. Berchem has unified the two partes by setting each in the Mixolydian mode, by beginning each pars with the same rhythmic motive, and by concluding each pars with the same musical phrase.

The intimate relationships between poetic and musical form in the formes fixes of the fifteenth century are still discernible in many frottole of the early Cinquecento and to a lesser extent in the madrigal, which began to replace the frottole around 1530. The early madrigal displays considerable variety in its schemes of musical repetition, of which some complement the poetic form, some run contrary to it. However, the continuous settings without musical repetition that are characteristic of the mature madrigal are occasionally adumbrated in the frottole; an example is Carpentras' Se 'l pensier che mi
struggle, which is nonrepetitive except for one musical phrase. The reasons for the abandonment of musical repetition in favor of continuous settings are no doubt complex, but the renewal of interest in Petrarch and the concomitant rise in literary standards resulted in a respect for the text that must have influenced composers as well as writers. Nevertheless, the search for new means of musical expression, a constant in all historical eras, and even more, the desire to relate that expression to the meaning of the text, undoubtedly led composers to reject the solutions of the frottolists in favor of the nonrepetitive treatment that became the norm around 1560.
CHAPTER IV

CONTENT OF THE POETRY

The poetic texts of Berchem's madrigals display wide contrasts of literary style and taste; settings from Petrarch rub shoulders with ephemeral Cinquecento doggerel; stanzas from Ariosto mingle with disreputable serenades to madonna. It is impossible to know how great a choice the composer had in the texts he set. We may suspect that many were supplied to him by some noble patron desiring to woo the courtesan of the moment. This ephemeral doggerel notwithstanding, a large portion of Berchem's texts are of high quality, a circumstance in harmony with the often-observed rise of literary standards in madrigals of the mid-Cinquecento.

An understanding of the madrigal of the sixteenth century rests on its relation to Petrarch, the Trecento Italian poetic genius, not only because many of his poems were set to music by the madrigalists, but also because of his great influence on both major and minor poets of the Cinquecento. Petrarch knew the courtly, artificial troubadour poetry of the late Middle Ages as well as that of the dolce stil nuovo of late thirteenth-century Italy, and both contributed to the formation of his own distinctive lyric style. The love poetry of the troubadours had usually, although not invariably, been addressed to married women,
often of higher social rank than the poet himself. The poet may have
chivalrously pleaded for the bestowal of his lady's favors, but he
undoubtedly had more interest in pleasing courtly society with his
conceits than expectation of the consummation of his presumed passion.
In the poetry of the dolce stil nuovo, the love of the lady became a
symbol of divine love, as in the poems written by Dante in his Vita
nuova after the death of his beloved Beatrice.

Petrarch's Laura represented spiritual perfection to him, but
she is also a living, breathing woman whose physical attributes he
praises time and again. Petrarch realizes that his passion for her is
sinful yet equates her with divine love and virtue, an antithetical
state of affairs that is responsible for some of the loveliest effects
in his poetry and some of the most characteristic. It is his custom
to express, by antitheses and oxymora, a delicate balance of opposites,
as in his sonnet S'amor non è (Canzoniere, CXXXII), which Berchem set
as a six-part madrigal (15h6/19):

S'amor non è, che dunque è quel ch'io sento?
Ma s'è gli è amor, per Dio, che cosa e quale?
Se bona, ond'è I'effetto aspro mortale?
Se ria, ond'è si dolce ogni tormento?
S'a mia voglia ardo, ond'è 'l pianto e 'l lamento?
S'a mal mio grado, il lamentar che vale?

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1 Leonard Forster's The Icy Fire: Five Studies in European
is a stimulating discussion of Petrarch's influence on subsequent Euro­
pean poetry, his subject matter, and the technical devices of his
poetry. See particularly the first essay "The Petrarchan Manner: An
O viva morte, o diletto: male,
Come puoi tanto in me, s'io nol consento?
E s'io consento, a gran torto mi doglio.
Fra si contrari venti in frale barca
Mi trovo in alto mar senza governo,
Si lieve di saver, d'error si carca,
Ch' i' medesmo non so quel ch'io mi voglio;
E tremo a mezza state, ardendo il verno.²

The first six lines of this sonnet, each line a rhetorical question, contain a series of antitheses, a successful attempt to capture the subtleties of the complex emotions of unrequited love. The questions are disposed in a simple "if-why?" pattern which is broken in the seventh line by a passionate outcry, a pair of oxymora:

O living death, delightful agony...

The "living death" is Love itself, which both torments and beguiles the poet. The last six lines continue with pairs of antitheses: the lover is driven this way and that upon the open sea, grown in error, poor in wit. The sonnet concludes with the antithetical and arresting conceit "burn in winter—freeze in summer."

²If love it be not, what then do I feel?
If love, great God, what is its attribute?
If it be good, whence deadly its effect?
If evil, whence the sweetness of this pain?
If, by my wish, I burn, whence these complaints?
If wickedness my pleasure, whence these pangs?
O living death, delightful agony
How can you live in me without consent?
If I consent, I grieve me of my wrong.
I am as one all rudderless upon
The open sea, amid contrary winds
So grown in error, yet so poor in wit
That I myself know not my own desire;
I burn in winter, freeze in summer's heat.
Leonard Forster has pointed out that later generations found interesting in Petrarch was precisely these antitheses and oxymora, of which Petrarch himself makes liberal but discreet use. . . . Petrarch had forged for posterity a poetic idiom of great flexibility, which could be noncommittal or serious, as desired. . . . The petrarchist idiom became the obligatory language of love.3

Later generations also imitated Petrarch's hyperbole. He could write, for example, that his tears "cause the rivers to rise."4

Berchem set all or part of twenty-one of Petrarch's poems. Their titles, source, and form are given in Appendix D. Two of these are settings of complete sestina, A qualunque animal in the Bk ali (1555, Volume II, Nos. 8-13), and A la dolce ombra, which appeared in Doni's Dialogo (1544/22).5 In both sestina, Petrarch uses natural landscape as a setting for ruminations about his beloved Laura. In A qualunque animal (XXII), the antitheses of day-night, sleeping-waking, sunset-sunrise, and sun-stars are variations of a central thought, lightness-darkness, which unify the poem by a carefully planned balance of opposites. In the fourth stanza, Laura is obliquely mentioned as the

3 Forster, op. cit., pp. 6 and 8.

4 Canzoniere, CCCI, line 2: Fiume, che spesso del mio pianger cresce.

subject of the poet's lamentations. Recalling the dawn song, or alba, of the troubadours, the poet asserts that if only he could be with her one single night, with no dawn to cause their parting, the pain of many years would be redeemed. The poet's wish is a manifest impossibility, however, and he declares that he will be dead before it is fulfilled, e 'l giorno andrà pien di minute stelle (daylight will be filled with tiny stars), a final antithesis.

In A la dolce ombra (Canzoniere, CXLII), a difficult and highly allegorical poem, the antithesis of Petrarch's amorous passion for Laura, the living woman, and divine love, which the poet has learned to know through his suffering, is worked out in a series of images taken from nature: leaves, hills, boughs, and the laurel tree. The poet plays on the words lauro (laurel) and l'aura (the breeze), which set up associations with his lady's name. As is usual in Petrarch's sestine, the key words repeated in each stanza are used with many different meanings. The boughs (rami) of the first stanza stand for Laura's limbs in the second. Lume in the first stanza refers to the influences of the planet Venus, i.e., erotic love, while in the sixth stanza it probably refers to Laura's eyes. The lume of the commiato may be "...the true Light, which lighteth every man that cometh into the world" (Gospel according to Saint John, 1:9), since the poet has been shown the path to heaven by his lady's divine graces. Certain of Petrarch's images or even specific words were so much exploited by later poets that they could actually be codified in dictionaries, as
in G. B. Spada's *Giardino degli epitethi*... (Bologna: V. Benacci, 1645). The word *sole* (sun), to name only one of many examples, was often a symbol for the beloved.

The text of Berchem's third complete *sestina* setting, *Hai lasso, io mi credea* (1555/25) was presumably written by the Cinquecento poet Luigi Tansillo. In *Hai lasso* (Volume II, Nos. 16-21), as in *A la dolce ombra*, the poet runs to the woods and hills to escape the rays of his *sole* (sun, i.e., beloved). The antitheses of light-shade, fire-streams, and the oxymora of the final stanza and *commiato* (However, ere the sun emits black shade—cold be his fire...) are all conventions of the petrarchists.

Berchem set poems of Petrarch throughout his career. Two of his earliest settings, in [c. 1538]20, take as texts Petrarch's *ballata* *Volgendo gli occhi* (LXIII) and the fourth stanza of Petrarch's *sestina* *Non ha tanti animali* (CCXXXVII), *Consummandomi vo*.

In *Volgendo*, the poet recovers from an illness at the mere greeting of his lady. As in the texts of the *sestine* mentioned, nature is the setting of *Consummandomi vo*. The poet wanders in natural scenery to meditate on his love, or to try (in vain) to forget it.

This theme is sounded in a later century in Wilhelm Miller's *Die Winterreise*. *Consummandomi* is similar to *A qualunque animal* in its chiaroscuro imagery; the poet is pensive by day, tearful by night, roaming the woods and hills.
Fittingly enough, Berchem's Bk a5 (1546) begins with the first poem of Petrarch's Canzoniere, the sonnet Voi ch'ascoltate (Volume II, No. 1). Petrarch apologizes for his youthful follies and vain passion, which inspired the "scattered rhymes" that follow in his canzoniere. The penultimate madrigal of Berchem's Bk a5 is a setting of the first stanza of Petrarch's canzone Mai non vo più cantar (CV), in which the poet expresses his weariness of Laura's rejection of him.

Two other texts in the Bk a5 come from the second part of the Canzoniere, In morte di Madonna Laura, and are unique in that the object of the poet's love is dead. They are Fuggito è 'l sonno, the sixth stanza of the sestina Mia benigna fortuna (CCCXXXII), and Quel rosigniuol (CCCXI), a sonnet, of which Berchem has set only the octet:

Quel rosigniuol che si soave piagne
Forse suo figli o sua cara consorte,
Di dolcezza empie il cielo e le campagne
Con tante note si pietose e scorte;
E tutta notte par che m'accompagne
E mi ramente la mia dura sorte;
Che 'altri che me non ho di ch' i' mi lagne,
Che 'n Dee non credev'io regnasse Morte.6

6 That nightingale which grieves in muted tones
For his lost loved ones fills the evening air
With sweet, soft sounds; the heavens and field resound
With sorry, sad complaint and deep despair;
He follows in my footsteps through the night
And forces memory of my woeful fate,
For even Goddesses can suffer death
And leave me lonely in my mournful state.
Not all of Berchem's settings from Petrarch are as dolorous or as serious as the above. In Quando fra l'altre donne (Bk al, 1555), a setting of the first eight lines of the sonnet (XIII), the poet is transported to the skies by the virtues and beauty of his lady. Hor vedi, Amor (CXXI, Bk al), a true Trecento madrigal, pictures in rustic fashion a barefoot maiden seated on the grass, impervious to the attentions of her would-be lover and to the god of Love. The poet, in a series of military expressions, implores the god, who is armed with his bow, to release him, a prisoner of love, and avenge him by shooting an arrow into the beloved's heart.

In the fifteenth century, poets such as Serafino Ciminelli dall'Aquila (1466-1500) inevitably reacted against Petrarch's seriousness and conceits, but a return to the Christian humanism and balanced diction of Petrarch is evident in the poetry of Pietro Bembo (1470-1547). Bembo's restrained and tasteful, if uninspired, petrarchism exerted tremendous influence on the poetry of later sixteenth-century poets. Many modern commentators blame the petrarchists of the Cinquecento for their imitation of Petrarch's most obvious poetic devices: antithesis, oxymoron, hyperbole. Perhaps these criticisms are not entirely just; the best of the lyric poets of the Cinquecento assimilated what they could from the fourteenth-century master and left alone those aspects which are essentially inimitable. The Petrarchs of this world, after all, are sui generis, and slavish imitation of them invites comparison or contempt.
Some of the best poetry of the sixteenth century is to be found in epics such as Ariosto's Orlando furioso and Torquato Tasso's Gerusalemme liberata. Berchem's Capriccio (1561), a setting of some ninety-odd stanzas from Orlando furioso, will be discussed fully in Chapter VI. Consequently, it need only be mentioned here. For his poem Ariosto drew on Italian versions of Arthurian romances, on his predecessor Matteo Boiardo's Orlando innamorato, on classic poets, and for some incidental material, on Dante and Petrarch.

Einstein remarked on Berchem's "fresh and thoughtless choice of texts" in connection with the Bk al (1555). Among the lighter texts in his repertory are twelve of Luigi Cassola, a shadowy figure about whom little is known; Einstein termed him the chief poet of the "springtime of the madrigal." Cassola's poetry appeared as early as 1530 in madrigal prints, but his Madrigali del magnifico Signor Luigi Cassola Piacentino was not published until 1544 in Venice by Gabriele Giolito. As late as 1555 thirteen of the thirty compositions of Vincenzo Ruffo's Bk II all use Cassola texts. Einstein pointed out that Cassola struck the characteristic note of the madrigal: sentimentality with an epigrammatic point. The following text, set by Berchem (1539/2h), Verdelot, Maistre Jhan, and others, is typical:

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8 Ibid., I, 172.
9 Ibid., I, 173.
Altro non è il mio amor, ch'il proprio inferno:
Perché l'inferno è sol vederse privo
Di contemplar nel ciel un, sol Dio vivo:
Et altro duol non v'è, ne foco eterno.
Adunque il proprio inferno è l'amor mio:
Ch'in tutto privo di veder son'io
Quel sol mio ben, che sol veder desio.
Ahi forzezza d'Amor quanto se' forte
Se fai provar l'inferno anzi la morte. 10

This text is often parodied by other madrigal poets. Thus, Arcadelt sets Altro non è 'l mio amor che canto e riso in 1542/18, 11 and Berchem uses still another parody in the Bk a5 (1546):

L'alto mio amor è 'l proprio paradiso:
Che 'l proprio paradiso è l'esser degno
Di contemplar su nel celeste regno
Di quel che tutto puote il sacro viso... 12

Sometimes Cassola's epigrams consist of an altered line from Petrarch, as in Occhi piantate (Bk ah, 1555), where the last line, Ch'io non parlo ne scriv'altro che pianto, is a slight variation of the last line of the third stanza of Petrarch's sestina Mia benigna

10My love is nothing else but hell itself
Because hell is simply to be deprived
Of contemplating a single living God in heaven;
No other grief there is, nor eternal fire.
Therefore hell itself is my love
That I am utterly deprived of seeing
That single good, which alone I wish to see.
Ah, power of love, how strong you are
To show what hell is like before death.

11My love is nothing else than song and laughter

12My lofty love is paradise itself
For paradise is the worthy condition
Of contemplating among the celestial reign
Her sacred face, which all can [see]...
fortuna (CCCXXXII), Or non parl' io ne penso altro che pianto.\(^{13}\)

This practice of paraphrasing, or even quoting, whole lines from Petrarch is not at all uncommon in the poetry of Berchem's repertory. For example, the penultimate line of *Si vario 'l mio pensiero*, (Bk al, 1555, poet unknown) is closely related to the last line of Petrarch's *Trionfo d'Amore*: "Che 'l piede va innanzi e l'occhio torna a dietro:

Il piede va innanzi e l'occhio torna a dietro
E fondo mia speranza in fragil vetro.\(^{14}\)

The *Trionfo d'Amore* is the first of a series of visions and poetic ruminations, called *I Trionfi*, about Love, Death, Fame, etc.

A striking example of direct quotation from Petrarch occurs in the last lines of *Nasce dal pensier mio* (Bk al, 1555):

\[
\begin{align*}
\text{Nasce dal pensier mio} \\
\text{Tanto dolcezza al cor donna mentr' io} \\
\text{Penso di voi...} \\
\text{0 ch'io chiuda le luci} \\
\text{Ch'alla strada d'amor mi furon duci.} \quad \text{\(^{15}\)}
\end{align*}
\]

\(^{13}\)Now I neither speak nor think anything but complaint(s).

\(^{14}\)The foot goes forward and the eye turns back
And I build my hopes in fragile glass.

\(^{15}\)Such sweetness is born from my thought
In my heart, lady, while I
Think of you...
0 that I might extinguish the lights
Which were my guides on the street of love.
Le luci/Ch'alla strada d'amor mi furon duci is taken from the last two lines of the fifth stanza of Petrarch's *canzone Si è debile il filo* (XXXVII).

Aside from direct quotation, petrarchist mannerisms, hyperbole, oxymoron, and antithesis run like threads through much of this anonymous Cinquecento poetry. In *O felici occhi miei* (Bk a5, 1546), for example, the oxymora of the last line are reminiscent of those in Petrarch's *S'amor non è*:

Beato pur sarei
Se 'l mio ben fusse eterno
Che mai non mi dorrei
Perch'aggiacciassi e ardessi estat' e verno.16

The anonymous poet of *Quando son più lontan* (1542/17) touches the nadir of petrarchist exaggeration:

Quando son più lontan da bei vostri occhi...
Cresce la fiamma e mi conduca morte
E voi che per mia sorte
Potresti raffrenar la dolce fiamma
Mi negate la fiamma che m'inflamma.17

The interesting petrarchist antitheses of *Hor mi scacci* (Bk a5,

---

16 I too would be happy
If my good were eternal
That I would never lament
Because I might freeze and burn in summer and winter.

17 When I am farthest from your lovely eyes...
The flame increases and drives me to death
And you who for my fate
Should be able to quench the sweet flame
Deny me the flame that inflames me.
1546) include a reference to Tantalus, the king in Greek mythology who was banished by the gods to hell where he stood chin-deep in a pool, parched with thirst. When he tried to drink, the water suddenly receded from him; above his head luscious fruits were whirled by the wind out of his reach when he tried to seize them. In *Hor mi scacci*, the fickle lady is compared to Tantalus:

Hor mi scacci, hor mi chiami, hor segui, hor fuggi,  
Sei dolce e cruda e sei ritrosa e pia...  
Tanthalo anzi, voglio, (benche non sia)  
Il tuo morir di sete in l'onde lieve...  

Among Berchem's lighter texts are two serenades to *madonna*,  
*Hor cruda, hor pia*, *Lidia* (Bk a5, 1546, Volume II, No. 5), and  
*Madonna se volete* (Bk al, 1555). *Madonna*, who appears so often in the early madrigal texts, was evidently a lady of doubtful virtue whose favors a noble patron was seeking. Einstein noted that the text of *Madonna se volete* was "so coarse and outspoken that it could only be sung below the window or at the door of a courtesan."19

Einstein admired the fresh tone of Berchem's *Cogliete de le

18Now you drive me away, now call me, now follow, now flee  
You are sweet and cruel and coy and loving...  
Tantalus indeed, I wish (although you be not he)  
Your death from thirst in the light wave...  

19Einstein, op. cit., I, 133. A transcription of *Madonna se volete* is also included, III, 123.
You gather thorns; henceforth pick only roses
My lady, love is fleeting,
Like a frail flower, time it would be cheating
But cannot; wait not 'til time deposes
The beauty that today in you repose,
For every mortal love, and all things shining
Like arrows, wind, go flying
Evil alone remains, and death, and dying
Then break this ice confining
And give me comfort now, for soon approaches
My death, on your fair form old age encroaches.

Cogliete delle spine homai le rose,
Donna, che' l ben mortale
È proprio com'un fior caduco e frate
Non aspettate che l'alt'amorose
Belezze in voi del tutto sian nascose
Perch'ogni mortal ben ogni solatio
Fugge qual vent'o strali
E sol ne restan gl'infiniti mali
Rompete il duro ghiaccio
E non tardat'all'hor darmi conforto
Quando vecchia sarete e io già morto.

In many other of Berchem's madrigals, madonna is the subject of the poet's discourse. Her beauty and charms are often praised. Even before the madrigalists her beauties had been codified: her hair is de rigueur blonde and curly, her forehead ample, her neck white, her breasts like apples. Her cruel indifference can figuratively kill her lover. Even her sweet glances can cause his death, as in Madonna poi

20 Ibid., I, 183 and 433.

21 You gather thorns; henceforth pick only roses
My lady, love is fleeting,
Like a frail flower, time it would be cheating
But cannot; wait not 'til time deposes
The beauty that today in you reposes,
For every mortal love, and all things shining
Like arrows, wind, go flying
Evil alone remains, and death, and dying
Then break this ice confining
And give me comfort now, for soon approaches
My death, on your fair form old age encroaches.
ch'uccider (1563/12):

Madonna, poich'uccider mi volete  
Non niego di morire  
Ma se coi dolci sguardi voi potete  
La mia vita finire  
Egli è pur giusta voglia  
Ch'io mora di dolcezza e non di doglia.22

This antithesis of life/death derives from Petrarch, of course, but becomes profoundly boring in the hands of the madrigal poets, who go in for continuous weeping and dying.

In summary, it must be noted that a certain capriciousness is evident in Berchem's choice of madrigal texts, which range from poems of high literary quality through tedious doggerel to madonna to exaggerated mannerisms that imitate Petrarch's conceits. The subject of this poetry is nearly always erotic love; the poets, often anonymous, are indefatigable in praising the physical attributes of madonna and her cruelty and indifference to the exhortations of her lover, who yearns and burns and dies a thousand times a day. All these clichés create a poetry of excess that palls with familiarity.

22My lady, since you want me to die  
I do not refuse to die  
But if, with sweet glances, you can  
End my life  
It is merely in accordance with your wish  
That I die of sweetness, not of sorrow.
CHAPTER V

EXPRESSIVE ASPECTS OF THE MADRIGALS

The expressive compositional devices that became a feature of the Cinquecento madrigal are nowhere better illustrated than in Berchem's repertory. To some extent, the note nere madrigal, with its syncopations and many black notes, is an attempt to represent the text, especially where semiminims and fusae are associated with such words as oscuro (dark) or notte (night). Berchem often sets such words as chiaro giorno (clear day), alba (dawn), or sole (sun) to white notes, i.e., minims, semibreves, or breves, and not infrequently such "dark" words as notte, ombra (shade), and negre (black) are set off in black notes amid white. These devices, referred to as Augenmusik, were only for the benefit of the performer, since they were not discernible by an audience without score in hand. A characteristic use of the device in Gli è ver che ti bisogna (Capriccio, 1561, Orlando furioso, Canto XXXIV, stanza 67) occurs at the words Come la luna questa notte sia sopra noi giunta (as the moon has come up this evening above us, Example 5). The word notte is set to black semiminims which contrast with the surrounding white minims.

Other examples of Augenmusik occur in Berchem's setting of Tansillo's sestina Hai lasso, io mi credea (Volume II, Nos. 16-21), which imitates Petrarch in its use of antithesis and in its pastoral
setting. The poetic contrasts of sun and shadow, flight and return, fire and water, light and dark, provide the composer with many opportunities for tone painting. In the last stanza, *Quanto saevi felice*, coloration of larger note values provides a mensural change as well as a graphic representation of the line *Ma priā dal sol vedran si uscir negr'ombre* (but before they see black shadows come out from the sun). The original notation of the first part of this passage is shown in Example 6.

Another common device of the madrigalists is the use of notes of short duration, such as semiminims and fusae when the text suggests quickness, smallness, suddenness, or lightness. Such phrases or words in Berchem's settings as *minute schegge* (tiny sparks), *gl'altri sgombraro subito* (the others left quickly), *tanto leggiera* (so light) are normally set to short notes. In *Il duca Astolfo*
(Capriccio, 1561), for example, Berchem depicts the action of the words **in fretta andaro** (went in haste) by introducing semiminims and runs of *fusae* (Example 7). The imitation in Example 7, which suggests
one person hurrying after another, is reminiscent of another passage from the *Capriccio*, the close of *Gli agricoltori* (see Volume II, No. 26). Orlando, who has gone mad after discovering the perfidy of Angelica, destroys trees, kills oxen and cattle, and *ben è corridore chi da lui fugge* (good is the courser that escapes him) declares the poet in the last line of the stanza. The verb *fuggire* (to flee) and its forms were often used by Cinquecento composers as a pretext for imitation, suggesting both pursuer and pursued. In the close of *Gli agricoltori* the beat of the horse’s hooves is easily imagined, and the chase ends with the voices dropping out, one by one, until the horse is presumably safe in the last measures.

The characteristics of the *note nere* style are used effectively in Berchem’s setting of *Selve sassi*, the third stanza of Petrarch’s *sestina A la dolce ombra* (1544/22). The piece begins with unsyncopated notes of longer duration, but at the words *quanto è creato vincitore cangia ’l tempo* (time changes and conquers whatever is created) the composer creates a musical pun on *tempo* by the use of smaller note values and the introduction of syncopated *note nere* texture (Example 8).

Just as notes of short duration are used to express quickness, so do longer note values express concepts in which slowness is emphasized. Astolfo, the quixotic knight in *Orlando furioso* whose mission it is to recover Orlando’s lost senses, soars on his griffin-horse to a mountaintop to meet Saint John and, in order to do some sightseeing on the way, causes his steed to move slowly (*il suo destrier...a passo*
lento fa muovere adagio). This passage, from Astolfo il suo destrier (Capriccio, 1561), is set in notes of long duration. In Ella non sa (Capriccio), the impending death of Zerbino causes Isabella such distress that Zerbino is moved more by her sorrow than by his own strong and tenacious anguish (che de la passion tenace e forte). The tenacity of Zerbino's pain is emphasized by the larger note values with syncopations and suspensions on the word tenace (Example 9).

Further madrigalisms—as these pictorial devices used by sixteenth-century composers are sometimes deprecatorily termed—are the obvious musical reflection of words that refer to height, depth, ascent, descent. Examples are legion in Berchem's repertory. Such words as salto (leap), montare (ascend), profondo (deep), basso
e alto (low and high), cadere (fall), stelle (stars), invite leaps or ascending or descending melodic lines. The dolorous Isabella, whose lamentations were the cause of Zerbin's anguish in Example 9, declares her intention in Di ciò, cor mio to follow her lover to heaven or hell (Example 10). Zerbin is by now almost dead; whether
his death throes are aggravated more by his wounds or by Isabella's cries the poet does not say. He does say that the lady's screams were heard for miles around, a situation which perhaps helped to take Zerbino's mind off his own suffering. As may be seen, the melodic line in the bass is particularly apt. After it climbs an octave to heaven, it spans an octave and a fifth in its precipitous descent to hell. Finally, Zerbino dies, and in Sopra il sanguigno corpo (Example 11) Isabella throws herself on the ensanguined corpse with a final piercing scream. Berchem has illustrates stride sì (she screamed thus) by setting sì on a high g' in the tenor and on g'' in the superius, the highest note of the piece. It need not be supposed that Berchem had any humorous intention in illustrating the upper ranges of Isabella's shrieking soprano; people habitually scream in the poetry he chose to set musically, and they usually do it on high notes.
Another outward manifestation of inner turmoil is the sigh, which is conveniently illustrated in music by short rests. In Perché non date voi (1539/22) the poet asks why his lady does not give faith to his sighs (fede a tanti sospi). The exaggerates sighs created in the tenor on sos-sospisospiri could almost be mistaken for a speech defect (Example 12).

EXAMPLE 12

Another common madrigalism was the obvious device of setting phrases with such words as solo (alone) or uno (one) for a single voice. In Example 13, taken from Viste del pazzo (Capriccio, 1561), the bass alone introduces the line that tells how mad Orlando seizes one of the shepherds (uno ne piglia) and plucks off his head as if it were a flower.

In another class of madrigalisms, forms of the verb cantare (to sing) are set to vocal melismas. An excellent example occurs on
the word cantando in measures 29-30 of the tenor in Quanto sari felice, the sixth stanza of Hai lasso io (1555/25), (Volume II, No. 21).

Besides pictorial madrigalisms, Berchem and his contemporaries relied on harmonic expression to intensify the sentiments of their texts. Accidentals notated in madrigal prints often serve an expressive purpose, as do suspensions, augmented chords, and various types of dissonances. In an imitative passage from Alma dilettu sposa (Bk 14, 1555), Berchem illustrates the dolorous sentiment of the text che senza voi io son senza la vita (that without you I am without life) by juxtaposing e'-flat in the alto with e'-natural in the tenor in measure 1, and by sounding b'-flat and e'-natural together in alto and tenor in measure 2 (Example 14). It is noteworthy that the dissonances in the middle voices arise naturally, since Berchem keeps the exact succession of
EXAMPLE 14

intervals as in the superius, which begins the point of imitation. The melodic outlining of a diminished triad, as seen in Example 15, occurs near the opening of Ma poiché il mio destino (Caprice, 1561). The progression a'-c'-e'-flat in the superius in measure 3 reflects the vicissitudes of hard, cruel fate (destino iniquo e duro).

Rare, but by no means nonexistent, is the simultaneous sounding of such dissonant combinations as f-#-sharp, as in Example 16, a passage from Pel bosco errà (Caprice, 1561). The dissonance occurs on the words ira e furore (wrath and fury) in a description of Orlando's state of mind when he discovers that Angelica has betrayed him.

Like other Cinquecento composers, Berchem uses augmented chords as an expressive device. A fine example occurs in Quante lagrime lasso
(1540/20) on the words *Ella si stà pur com’aspr’alp’a laura dolce* (she still remains as harsh Alp to sweet laurel). The effect of the augmented chords is heightened by cross relations, as the dotted lines of Example 17 show. A deceptive cadence on an augmented triad occurs in the final line of the same poem, as shown in Example 18.
Suspensions are of course used for their dissonant effect, although they are not necessarily a reflection of an affective text. Usually they merely relieve the potential monotony of consonance, particularly in cadences. Berchem's use of double suspensions, however, is frequently text-related. In measure 17 of Berchem's setting of Voi ch'ascoltate (Volume II, No. 1), for example, the resolution of the $7_4$ suspension on the word errore, with the cross-relation $f'$ to $f$-sharp between alto and tenor undoubtedly illustrates the "error" by the insertion of $f$-sharp, the "wrong" accidental.

Berchem occasionally uses complete seventh chords for their expressive effect, although most could be explained as nonharmonic tones. In Example 19, a passage from Non muto qualitæ (Bk al, 1555), a passing seventh chord on the word parte is followed closely by a $7_6$
suspension. The dissonances are probably related to the text, _se part' il corpo non si part' il core_ (even if the body departs, the heart does not). Nevertheless, the first dissonance of the seventh arises quite naturally from voice-leading and may be a happy accident.

In Example 20, taken from _Qual iniqua mia sorte_ (1542/16), logical
voice-leading creates a seventh chord on the second beat of measure 2, a dissonance that is perhaps overshadowed by the preceding $\frac{6}{5}$ sonority on the first beat of the measure. The word *pena* (pain) must have suggested these dissonances to the composer.

In modern parlance, the second chord in the first measure of Example 21 is the second inversion of a secondary dominant chord ($V^7_3$ of $V$). The passage is taken from the close of *Madonna poi ch'uccider*, published first in 1563/11, the final evidence of Berchem's activity as a composer. This sonority, which must have been quite dissonant to Cinquecento ears, occurs in connection with the word *doglia* (pain). The numerous accidentals may be in part an indication that the performers of 1563 were less familiar with the rules of musica ficta than performers in 1546, when Berchem's Bk a5 appeared with its relatively sparse
A type of chromaticism known as degree inflection sometimes occurs in madrigals, particularly after 1550, and is usually text-related. Degree inflection involves semitonal progressions on a single scale degree in any given part—C to C-sharp or B to B-flat. Such progressions sometimes appear in Berchem's repertory and particularly in the later works. They may be present in earlier works also, but the Cinquecento convention of placing an accidental between adjacent notes of the same pitch often meant that both pitches were altered. To put this principle another way, the accidental could have retroactive effect. Such an interpretation is impossible, however, in a passage from Misero lui (1558/13, Example 22, complete piece in Volume II, No. 22). Degree inflection occurs in the alto, perhaps to emphasize the contrast between bene (good) and male (bad, evil). The c#-sharp
in the alto can scarcely be retroactive, since the preceding triad is built on c-natural. A similar example occurs in measures 18-19 in A qualunque animal (Volume II, No. 8).

The few examples of Berchem's expressive devices given in this chapter could be expanded, if space permitted, to include hundreds of others similar in kind. These devices fall into several classes, one of which is Augenmusik, exemplified in Berchem's repertory by setting "black" words to black notes. Pictorial devices more obvious to the ear include setting words that suggest quickness or smallness to notes of short duration and words that suggest slowness or deliberation to longer note values. Similarly, words denoting ascent or descent are illustrated by ascending or descending scales, just as height, depth, and leaping invite wide skips in melodic lines. Other madrigalisms include the use of rests to imitate sighing or sobbing and the setting of phrases with words such as uno or solo for a single voice. Various harmonic devices, usually involving dissonance, were also used to intensify the affective meaning of a text: suspensions, augmented chords, passing sevenths, and degree inflection. Although Berchem was always alert to the possibilities for musical expression inherent in a text, he was not in the vanguard of harmonic experimentation, and in his use of chromaticism was less audacious than some of his contemporaries, such as Rore. On the other hand, Berchem's inventions with regard to musical expression of an affective text are often subtle and imaginative. As will be shown in later chapters, however,
his particular genius seems to have been stimulated by problems of form and organization of musical material.
CHAPTER VI

THE CAPRICCIO

Berchem's Capriccio, published by Antonio Gardane in 1561, is a setting of ninety-three stanzas taken from Ludovico Ariosto's Orlando furioso, one of the most influential epic poems of the Renais­sance. The music was printed in three sets of partbooks, each of which contains thirty-one stanzas. In addition, Bk III concludes with a fresh setting of O s'io potessi, donna, a text that Berchem had already made popular in his madrigal published in 1539/22. Apparently, someone had asked Berchem to set the text again, since he prefaced the piece in the Capriccio with the words a requisizione d'uno amico (at the request of a friend).

The plot of Orlando furioso (Orlando insane) is a continuation of an earlier Italian poem, Orlando innamorato (Orlando in love) by Matteo Boiardo. Ariosto's poem appeared first in 1516 in an edition of forty cantos. A second edition in 1521 was substantially unchanged except for the addition, replacement, or elimination of a few stanzas. A third edition of 1532 represents a further amplification of the contents of the first two editions. Numerous other editions were published between 1516 and 1532, but modern scholars do not consider them authoritative, since they were published without Ariosto's
consent. The many orthographical variants among the three authoritative editions make it clear that Berchem's Capriccio is based on the edition of 1532. Even so, the spellings in the Capriccio often differ from the edition of 1532; indeed, the same word is sometimes spelled differently in the various partbooks, a not at all unusual circumstance in Cinquecento music prints. Occasionally Berchem made small changes in the text to give continuity to stanzas taken out of context. An example occurs in Canto XXXIV, stanza 11. The duke Astolfo descends into a hellish cavern, where he hears the mournful tale of Lidia. In the immediately preceding musical setting, XXXIV, 9, Astolfo begs the spirit of Lidia to tell its mournful tale. After another stanza in the original poem, the eleventh stanza begins:

And she began: Signor, I am Lidia

In the musical setting, Berchem omitted "and she began;" perhaps he thought it unnecessary, since Lidia's shade identifies itself in the words immediately following.

A complete list of the stanzas in the Capriccio is given in Appendix B along with their location in the edition of 1532. Berchem's choice of stanzas seems to have been made with several aims in view. Faced with the problem of extracting stanzas from a long epic poem with a wealth of sub-plots and personae in addition to the central

1E comincio: Signor, Lidia sono io
story of Orlando, the composer, in the sequence of stanzas he chose, deftly intermingle Orlando's tale with that of a number of other characters. The three books of the Capriccio divide the poem into three parts, like acts of a play. Unlike the acts of a play, however, each book could conceivably stand alone as a complete artistic creation. Book II, for example, begins with a synoptic stanza which both summarizes the situation at the end of Book I and leads smoothly to the following action. The composer undoubtedly realized that a performance of his work, a gigantic one by Cinquecento standards, might be presented in parts, A Cinquecento Ring Cycle, as it were.

Einstein's remarks on Berchem's choice of stanzas are noteworthy:

The title (Capriccio) is not inept, for the choice of the stanzas is made from two points of view. As a rule, musicians preferred the stanzas full of worldly wisdom and whimsical truth, such as are usually found at the opening of Ariosto's cantos.2

Einstein noted that, for their other choice, composers "were fond of the emotional and pathetic climaxes in the action of Ariosto's poem."3 Thus, Berchem seems to have judiciously varied a number of scenes


3Ibid., p. 208.
leading to "pathetic climaxes" by the insertion of epigrammatic stanzas that comment wittily on the action. It is perhaps not inapposite to observe that the Capriccio in many of its aspects prefigures the opera, a musico-dramatic form that would not appear until the turn of the century. One way in which the Capriccio parallels opera is in its pattern of action-reflection, analogous to the later formula of recitative and subsequent aria. To be sure, this pattern is inchoate in the Capriccio; a succession of purely narrative stanzas may either precede or follow monologues. On the other hand, the occasional stanzas that comment on the action find a parallel in the function of the chorus in an early opera such as Monteverdi's Orfeo. Soliloquy, also characteristic of early Baroque opera, is found in a sequence of stanzas in Bk II of the Capriccio where the warrior maiden Bradamante doubts the constancy of her lover, Ruggiero. The Capriccio was dedicated to the duke of Ferrara, and it is tempting to imagine that the work, if it ever was performed as a whole, might have been enhanced by the inclusion of tableaus representing the action, or that the action was mimed by dancers during the performance. Certainly, it is noteworthy that in Monteverdi's II combattimento di Tancredi e Clorinda, a setting of part of a later epic in ottava rima, Tasso's Gerusalemme liberata, Tancred and Clorinda are instructed to mime the action being described by a narrator.

Berchem's liking for groups of poems set in cycles is nowhere more evident than in the Capriccio. Following the model of his three
sestina cycles, \textit{A la dolce ombra}, \textit{A qualunque animal}, and \textit{Hai lasso}, \textit{io mi credea}, Berchem often arranged the stanzas of \textit{Orlando furioso} in such a way as to create self-sufficient entities ("scenes") within a larger framework. If he is not the actual originator of the madrigal cycle—the evidence indicates he was—he is by all rights its spiritual father.

On the whole, the sequence of stanzas in the \textit{Capriccio} maintains the same order as in \textit{Orlando furioso}. Stanzas from earlier cantos usually precede stanzas from later cantos, just as stanzas taken from a single canto follow one another in sequential order. Occasionally, however, Berchem breaks the sequence, as in the opening of Book II; after four stanzas from Canto XXIV in which Orlando's madness is described, Berchem returns to the first stanza of the canto, \textit{Chi mette il piè}, an epigrammatic statement of the madness inherent in erotic love and a fitting summary of Orlando's plight.

\textit{Orlando furioso} begins with a statement of the poet's intent. In the first stanza he declares that he is about to sing an ancient tale of knighthood, love, ladies, and chivalry; he then sketches the background for his tale, an embroidery of the struggle between Charlemagne and the Saracens. In the second stanza the poet introduces Orlando, a Christian knight who, while so wise in former times, fell upon evil days and became insane. The \textit{Capriccio} opens with these first two stanzas.
In the rest of Canto I, Ariosto writes of Orlando's return from Cathay with Angelica, daughter of the king of Cathay, who is coveted not only by Orlando but also by his cousin Rinaldo. Orlando has returned to fight for Charlemagne, who seizes Angelica and declares that he will give her hand to whoever fights most valiantly in the coming conflict. Angelica escapes on horseback during the battle and encounters her would-be lover, Orlando's cousin Rinaldo, whom she hates. Rinaldo has just lost his horse, but he follows after her on foot. Angelica and Rinaldo encounter Ferrau, fierce Saracen leader of the Saragossan troops. Ferrau recognizes Angelica, and while she rides away, he challenges Rinaldo to a duel. Eventually, they decide to call a truce until after they intercept Angelica. Rinaldo searches one route, Ferrau another. Ferrau soon finds himself back where he was when surprised by Rinaldo and Angelica, near a woodland pool where he had stopped to drink. He had dropped his helmet in the water, a helmet belonging formerly to a vanquished foe, Argalia, the brother of Angelica. As he stops to retrieve the helmet, Argalia's ghost rises up in the middle of the stream and accuses Ferrau of dishonor: Ferrau had promised to throw the helmet after Argalia's other arms when he slew him. Ferrau swears that henceforth, the only helmet he will ever put on will be Orlando's, when he slays that valiant knight in battle.

Berchem summarizes this scene in three carefully chosen stanzas. In the first, I, 22 (Berchem's third stanza), the poet contrasts the religious faith of Rinaldo and Ferrau, the one Christian, the other Saracen. The same stanza depicts the two knights riding side by side
after Angelica, the object of their mutual affection, until the road forks. In the next stanza set by the composer, I, 27, Argalia's ghost accuses Ferrau of dishonor. In the final stanza of this scene, I, 29, the ghost's accusations are continued. Ferrau, a devotee of Islam, feels his hair stand on end, and his face alternately blanches and burns as he views the supernatural manifestation of the "true faith," Christianity. This stanza must surely have pleased even the most lackadaisical Christian in Cinquecento Italy: the unbelieving foreigner getting his just due.

While Ferrau burns, Angelica is not fiddling away her time. Fleet as the wind she rides away, and after a day and night encounters Sacripante, king of Circassia, a Saracen kingdom. Like Ferrau and Rinaldo, Sacripante is another victim of Angelica's charms. Even if he is a trifle late in finding her, his interruption of the heroine's equestrian efforts must have been at least partially welcome, although the poet does not specifically say so. Angelica thinks to herself that perhaps Sacripante can be useful to her in finding her way back to Cathay. Just then, Rinaldo catches up with them, and he and Sacripante duel while Angelica escapes a second time. Berchem extracted four stanzas from this episode for musical setting. In the first two (I, 41 and 44), Sacripante soliloquizes on his loss of Angelica. In the third (I, 48) he encounters his lady, and in the fourth (I, 54) she embraces him. Orlando, Angelica, Ferrau, Rinaldo, and Sacripante, the prominent characters in the first book of the Capriccio,
are all dramatis personae in Boiardo's earlier Orlando innamorato, and probably served the composer as an additional means of unification. The four characters would have been familiar to a cultivated Renaissance listener from two great sources: Boiardo and Ariosto.

The next eight stanzas in the Capriccio are taken from Canto VIII. After fleeing from Sacripante and Rinaldo, Angelica has met a hermit who transports her to a desert by means of a magic charm. The hermit causes her to fall asleep with the expectation of assaulting her. Before this happens, however, Angelica's presumable virginity is saved by pirates, who carry her off in chains to become an unwilling sacrifice to an orc—a horrid sea monster. She is chained naked to a great rock to await her gruesome fate. In the first two of the eight stanzas related to this episode, Angelica is shown alone and in distress on the desert (VIII, 38 and 39). In four succeeding stanzas she soliloquizes on her predicament. Although she has actually done no evil, she has lost all honor in her wanderings and wishes for her own death. In two final stanzas she stands chained to the rock, awaiting the sea monster, while the poet comments on the cruelty of fate, which has decreed such a harsh death for the greatest beauty of Cathay.

Orlando, meanwhile, has gone to Paris to seek Angelica. Paris is being besieged by the Saracens, but Orlando is so obsessed by the thought of Angelica that he leaves the scene of battle, bringing dishonor to himself. The next six stanzas that Berchem set show
Orlando's troubled state of mind before he leaves the city. His soliloquy, like that of Angelica in the preceding stanzas, is one of the "pathetic climaxes" of the poem, an occasion for tone painting and madrigalisms in the music.

Angelica is eventually rescued from the orc by Ruggiero, a descendant of King Priam of Troy and mythical progenitor of Ariosto's patron, Ippolito d'Este. After other adventures, she encounters Medoro, a young Saracen wounded in battle, and, while nursing him back to health, falls in love with him. They become lovers and tarry a month at a shepherd's hut. Finally, they return to Cathay, but while they dally in their rustic retreat they carve their names on the bark of trees. After they have left for Cathay, Orlando, pursuing Mandricando, emperor of Tartary, stumbles upon a grotto where Angelica and Medoro had loved. Orlando realizes that Angelica has given her love to another and, after much suffering, goes insane. The eight final stanzas of the first book of the Capriccio, taken from Canto XXIII, shows Orlando, driven mad, roving the forest and wreaking havoc. He destroys a rock on which the names of Angelica and Medoro are carved. The last stanza shows him casting off his helmet, shield, and all clothing. He has become like an animal in the forest.

For the first book of his Capriccio, Berchem chooses stanzas that characterize five personae who would have been familiar to Renaissance listeners not only from Ariosto's epic, but from its predecessor,
Boiardo's *Orlando innamorato*, as well. Berchem concentrates his attention, however, on Orlando and Orlando's beloved Angelica, princess of Cathay. In their separate soliloquies, Angelica bewails the cruel fate that has placed her in mortal danger, while Orlando mourns his separation from her. The final stanzas deal with Orlando's discovery that Angelica has bestowed her love on another, a discovery that drives him mad.

Book II of the *Capriccio* begins with a synoptic stanza (XXIV, 4) that summarizes the situation at the end of Book I. In three subsequent stanzas Orlando kills three shepherds, innocent bystanders; the shepherds' companions flee to the rooftops. The epigrammatic fifth stanza of Book II (XXIV, 1) neatly sums up Orlando's predicament.

Shortly before he entered the grotto where he found traces of Angelica and Medoro, Orlando had rescued Zerbino, son of the Scottish king, who had been in mortal danger. Zerbino and his lady Isabella find Orlando's shield and weapons and, wondering what could have happened, hang them upon a tree. About this time, Mandricando, emperor of Tartary, arrives and claims the weapons. He tells Zerbino and Isabella that he has had them in his possession before and has established claim to them. This story is related by Boiardo in *Orlando innamorato*. Zerbino disputes the claim, and he and Mandricando duel; Zerbino is mortally wounded. Isabella's lament for him is the subject of the eight succeeding stanzas in Book II of the *Capriccio*. Isabella's soliloquy is interrupted by comforting words from her dying lover and
by purely narrative passages.

The next seven stanzas set by Berchem are concerned with Doralice and Mandricando, who has just slain Zerbino. In Canto XXX, Mandricando quarrels with Ruggiero, and the two decide to fight to the death. The stanzas Berchem set constitute a dialogue between Mandricando and his lady. Doralice pleads with him not to fight: the quarrel with Ruggiero is so trivial. Mandricando answers that honor compels him to the field, not Ruggiero's buckler, which he claims. Mandricando is finally slain by Ruggiero.

One of the principal subplots of Orlando furioso tells the love story of Ruggiero and the warrior maiden Bradamante, cousin of Orlando and daughter of Duke Aymon. The final eleven stanzas of Book II of the Capriccio (Volume II, Nos. 28-38) comprise a soliloquy of Bradamante, who has been waiting impatiently for Ruggiero. Ruggiero had promised to be baptized in the Christian faith before their wedding. He is delayed, however, and after waiting forty days for him, Bradamante is in despair. She gives vent to her wretchedness, resolving in the final stanza to kill herself. She thinks better of it, however, remembering that to do so would bring dishonor to her family's name.

Berchem has chosen the stanzas of Book II with an eye to continuity. Orlando, insane, discards his shield and weapons; Zerbino and Isabella find them, but they are claimed by Mandricando, who kills Zerbino. Mandricando then quarrels with Ruggiero, who slays
him while Mandricando's lady, Doralice, mourns. Finally, Bradamante
soliloquizes on Ruggiero, who she thinks has abandoned her.

In the third and final book of the Capriccio, the story of
Orlando's restoration to sanity is interwoven with the story of the
knight Astolfo, who drives the Harpies from Ethiopia, kingdom of
Prester John. Significantly, Astolfo is responsible both for restoring
Prester John's sight and Orlando's senses. In the first stanzas of
Book III, O famelice, inique e fiere Harpie and Troppo fallò (XXXIV,
1 and 2), Ariosto uses the Harpies as a symbol for the transalpine
nations that had overrun Italy in his time. Ariosto declares that God
has permitted the waste and rapine in order to punish Italy for her
sins. Two apt stanzas from Canto XVII follow, in which the poet
declares that warfare among Christian nations is misplaced: it is
against the Moslems that they should direct their concerted efforts.
The source of the two succeeding stanzas is unknown; they are not to be
found in either Orlando furioso or Orlando innamorato. One nineteenth-
century editor of Ariosto who was familiar with the text of the Capriccio
commented that they were "only a sketch," and seemed undecided
whether Ariosto had written them or not: "Son elle veramente dell'Ariosto? Ad ogni modo, non più che uno sbozzo."^4

The editor then quoted the two stanzas as they appear in the
Capriccio, modernizing the spelling and adding punctuation and dia-
critical marks:

Ma tu gran padre ch'esser dei il primo
A cacciar dell'Italia queste Arpie,
Perché, lasciato il dritto e ver sentiero,
Tvi le chiami per diverse vie?
Perché non segui il buon Silvestro e Piero
Che far tanti cavalli e fanterie?
Oimè, che metti Italia in tanti affanni,
Che uscir non ne potra molti e molti anni.

Non ti diede a portar Dio questa verga,
Perché sua greggia divorar tu lassi:
Ma perché la diffenda, se le terga
Lupi le premon d'ogni pietà cassi.
Deh! non esser cagion che si sommerga
L'Italia in maggior danni, sì che i sassi
Muova a pietà; che a te sol si conviene
Trarla d'anni, e non aggiunger pene.5

The second of these two stanzas seems to be a rephrasing and expansion
of stanza 79 of Canto XVII:

Tu gran Leone, a cui premon le terga
De le chiavi del ciel le gravi some
Non lasciar che nel sonno si sommerga
Italia, se la man l'hai ne le chiome
Tu sei Pastore; e Dio t'ha quella verga
Data a portare, e scelto il fiero nome,
Perché tu ruggi, e che le braccia stenda,
Si che dai lupi il grege tuo difenda.6

5Ibid.

6Translated as follows by William Rose in The Orlando furioso
of Ludovico Ariosto (London: George Bell & Sons, 1895), 1, 215:

Thou mighty Lion, that art charged to keep
The keys of paradise, a weighty care —
The "lion" (leone) is Pope Leo X, a Medici who was created pontiff in 1513. By the time of Berchem's Capriccio, however, this stanza would have been out of date. As far as is known, the Capriccio is the only source of Va tu gran padre and Non ti diede a portar. They represent an appeal to the gran Padre (probably the Pope) to free Italy from the hated Harpies by following the examples of Sylvester and Peter, who mustered armies against invaders according to the poet.

The Capriccio continues with a setting of Merlin gli fe' veder (XXXIII, 10, Merlin showed him). The original text is altered in the Capriccio to Merlin ti fa (Merlin shows you) to make the passage more immediate. Ariosto writes that the wizard Merlin (the same Merlin associated with King Arthur in medieval romance), who knew all things to come, shows that France's monarchs will never gain a foothold in Italy. This stanza is followed by another from Canto XVII in which the poet again declares that Italy is being punished by God for her iniquity.

After this digression, the Capriccio takes up the story of Astolfo and the Harpies. Astolfo, son of the king of England, has driven the Harpies to an infernal cavern with the sound of his magic horn. Astolfo enters the cavern, from which foul fumes emanate, and

...
meets Lidia, daughter of the Lydian king, banished to torment because she scorned the constancy of her lover. Astolfo leaves the hellish cavern in due time, blocking its entrance so that the Harpies cannot escape (XXXIV, l to 6, 9, 11, lh). He flies on his winged horse to a mountaintop where he views a region much like Heaven. He spies a palace and an elder in the entrance who welcomes him. This elder is Saint John, the disciple whom Jesus loved (XXXIV, 48, 52, 54). Saint John tells Astolfo that Orlando has met the same fate as King Nebuchadnezzar of the Bible. God is punishing Orlando for loving Angelica, an infidel (XXXIV, 62, 65). Saint John leads Astolfo to the moon, where the medicine for Orlando's cure will be found (XXXIV, 67). In three succeeding stanzas, Ariosto describes some of the curious sights Saint John and Astolfo saw on the moon (XXXIV, 76, 77, 80). They hear the cries of the ancient Assyrian and Lydian kings, now well-nigh forgotten. They see the gifts of venal courtiers who hoped to curry favor with their princes. They see a whole mountain of sense, which the poet humorously declares that few men pray to Heaven for. Astolfo finds a bottle containing Orlando's senses, and he and Saint John return to earth (XXXIV, 83, 87). Saint John shows Astolfo an herb that will restore the sight of Prester John, the Ethiopian king who has been plagued so long by the Harpies.

In Canto XXXIX Ariosto relates the final battle between Aframante, emperor of Africa, and King Charlemagne and his allies. It is from this canto that the final four stanzas of Berchem's setting are
taken (XXXIX, 36, 46, 47, 57). Astolfo, hearing a great uproar, spies a wild man, naked, who is slaughtering Africans in large numbers. He recognizes Orlando, and his allies leap from their coursers to overpower him. In the final stanza Astolfo causes Orlando to inhale his senses from the vial brought back from the moon, and Orlando is restored to a more lucid reason than he had before.

The genesis of the word *capriccio* as the title of a musical composition should be a fruitful topic for present-day investigators. Berchem's *Capriccio* (1561) is apparently the first work of any kind thus named. It is, of course, vocal music, but the title was used as early as 1561 by Berchem's contemporary Vincenzo Ruffo for a group of instrumental pieces, *Capricci in Musica a 3v....a commodo de virtuosi* (Milan: F. Moscheni). Unfortunately, Ruffo's *Capricci* has not been available, so that comparison could not be made with Berchem's *Capriccio*, but the contents of the print have been described by Howard Brown.7 The titles of Ruffo's pieces as listed by Brown show that many of them are probably based on pre-existent melodic material. Number 17, for example, *Da bei rami scendea*, may be related to an Arcadelt madrigal of that name. Number 1, *La, Sol, Fa, Re, Mi*, is obviously based

on an invented combination of tones. The titles of two other pieces imply that a particular tune has been used in various parts: Number 13, *La Gamba in Basso & Soprano*, and Number 5, *La Gamba in Tenor*.

Berchem's *Capriccio* also uses pre-existent melodies, but before examining them in detail it will be appropriate to mention a few other works of the Cinquecento which bear the word *capriccio* in their titles. *I capricci di Lodovico Balbi...a sei voci*, a vocal work based on poems of Bartolomeo Marrucini, appeared in Venice in 1586. In 1598, Paolo Fonzetti's *Capricci et madrigali...a due voci*, a print containing twelve madrigals, was published in Verona. Two additional prints of instrumental compositions can be mentioned as early examples of the use of the term: Giovanni Bassano's *Il fiore de caprici musicali a levi, personar con ogni sorte di strumenti* (Venice: G. Vincenzi, 1588), and Francesco Stivori's *Ricercari Capricci et Canzoni a 4 voci...libro 3* (Venice: Ricciardo Amadino, 1599).

What connection, if any, do these composers have with one another? All were either born or lived in Venice or Verona, the two cities with which Berchem's relations are established, although little else is known about him. Ruffo was a Veronese nobleman. Balbi was born in Venice and was active at the cathedral in Verona after 1570; Fonzetti was Veronese; Bassano was a singer and teacher at the Seminario

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of San Marco in Venice. Stivori probably studied with Merulo in Venice before 1579. To be sure, a few composers wrote capricci who have no demonstrable connection with these two cities, such as Giampiero Mamenti, a Bolognese, but his Madrigali ariosi a quattro con alcuni capricci sopra a cinque tempi della gagliarda was published in Venice by A. Gardane in 1586. The capriccio, then, seems to have been a phenomenon of northern Italy. After 1600, the term was applied chiefly to instrumental pieces in imitative style. However, it continued to be associated, in many cases, with the use of specific themes. Frescobaldi, for example, wrote, among others, a Capriccio sopra la bergamasca, a Capriccio sopra ut re mi fa sol la, and a Capriccio sopra l'aria di Ruggiero. Although it is beyond the scope of this work to examine in detail the history of the capriccio, it will be shown that a link can be established between Frescobaldi's capriccio on the Ruggiero and Berchem's earlier Capriccio.

Ariosto's great epic poem, Orlando furioso, which appeared in 1516, provided the texts for a great number of frottola and madrigal settings; it also gave a new impetus to improvisational singing. Montaigne gives witness to the long continuation of this practice when, in his Italian tour of 1580-81, he encountered

peasants with lute in hand, and the pastoral poems of Ariosto on their lips. That you may see throughout Italy.9

Orlando furioso quickly became well known in Italy. As Einstein has pointed out, it was sung not only in the streets of Venice, but also in Florence, Naples, Genoa, and Rome. Thus, there arose local melodic formulas particular to various cities such as the "aria of Genoa," and the "aria of Florence," and finally, the Ruggiero.

Einstein remarked on the influence of these melodic formulas on polyphonic settings:

Whenever we find a stanza of Ariosto set to music we may be sure of finding a particularly popular and capricious [my italics] music concealing melodic treasure of this sort, generally in the tenor or bass.

One such melodic formula has survived in Corteccia's madrigal ah, Io dico e dissi e dirò (Orlando furioso, XVI, 2), where it is presented four times in the superius. The formula as it appears in Corteccia's print is given in Example 23; for convenience it will be referred to in this discussion as Formula 1:

![Example 23](image)

**Example 23**

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10 Einstein, op. cit., I, 206.

11 Ibid.

12 Printed first in F. Corteccia libro secondo de madriali a quatro voci... (Venice: A. Gardane, 1547). A full transcription is published in Einstein, op. cit., III, 49-51.
A second formula, given in Example 24, also appeared in Corteccia's print of 1547 in the madrigal Si io potessi voler quel ch' io non posso, a setting of a stanza of ottava rima by an unknown poet. It will be referred to as Formula 2. As in Io dico e dissi e dirò, the formula appeared four times in the superius:

![Formula 2](image)

**Example 24**

Einstein referred to both of these formulas as "arie di Fiorenza," presumably because Corteccia worked in Florence.\(^\text{13}\)

Of the several melodic formulas, at least one, the **Ruggiero**, may have some connection with the bass pattern in seventeenth-century instrumental music, an assertion that will be developed more fully later in this chapter. Other bass patterns, however, such as the **romanesca**, the **zeffiro**, and the **gazzella**, were not necessarily derived from formulas used to sing Orlando furioso. The **aria del Gazzella**, for example, is associated with another great Cinquecento epic poem in ottava rima, Tasso's **Gerusalemme liberata** (completed in 1573).

Antonio Cifra used a lengthy bass pattern in several pieces with the title **aria del Gazzella** in his **Scherzi et arie a una, due, tre, et**

quattro voci... (Venice: Giacomo Vincenti, 1611). In Einstein's transcription of this work the pattern is repeated, without words, in the bass of such stanzas as O sempre e quando parte (Gerusalemme, XX, 131) and Era la notte (VI, 103). The designation aria del Gazzella appears as a title to complete pieces in Einstein's transcriptions, but comparison of the various stanzas bearing the title shows that the common feature they all share is the bass pattern. Presumably, therefore, this pattern is the aria del Gazzella.

Another repeated bass pattern, the basso della Romanesca, appears in Sigismondo d'India's settings of a stanza in ottava rima by Ottavio Rinuccini, Piangono al pianger, and one by Tasso, Argo non mai. D'India's two versions of the pattern differ slightly from one another, and both are quite different from the bass pattern known as the romanesca in other Baroque prints.

It is particularly noteworthy that most of these formulas were applied to stanzas of ottava rima. As early as 1912, Einstein remarked on the connection between the Ruggiero bass and this particular poetic

\[1\] Alfred Einstein, Transcripts of Italian Madrigals of the 16th and 17th Centuries (Smith College Music Archives), XII.

\[15\] Piangono appeared in Le musiche di Sigismondo d'India... Milan: Simon Tini and Filippo Lomazzo, 1609 and Argo non mai in Le musiche a due voci di Sigismondo d'India...Venice: Ricciardo Amadino, 1615. Further on the romanesca and zeffiro, see Federico Mompello, Sigismondo d'India musicista palermitano (Milan: G. Ricordi, 1956), pp. 44-45.
He pointed out that the traditional Ruggiero melody is composed of two parts of eleven notes each, which correspond to two lines of hendecasyllabic poetry, and stanzas of ottava rima consist entirely of hendecasyllabic lines. Einstein proposed that the Ruggiero was indeed based on ottava rima or, to be specific, on the particular stanza of Orlando furioso that begins Ruggier qual sempre fui, tal'esser voglio/Fin'alla morte, e più, se più si puote (XLIV, 61). Einstein's fitting of the Ruggiero to these words is shown in Example 25.

EXAMPLE 25

Undoubtedly, the Ruggiero bass was associated with Orlando furioso, particularly with the lament of Bradamante for Ruggiero, which is prominent in Bk II of Berchem's Capriccio (1561), but it is noteworthy that it is a bass pattern, whereas Corteccia's Formulas 1 and 2 occur in the superius. John Ward has pointed out a number of early settings

16 Alfred Einstein, "Die Aria di Ruggiero," Schmälbande der internationalen Musikgesellschaft, XIII (1911-12), 54-55.

17 Ibid., p. 453.
entitled "Ruggiero," "Rugier," etc. The earliest of these is found in two Spanish sources, Enriquez de Valderrábano's Libro de musica de vihuela, intitulado Silva de sirenas (Valladolid, 1547), and Venegas de Henestrosa's Libro de cifra nueva para tecla, harpa, y vihuela (Alcala de Henares, 1557). Valderrábano's Ruggier is a setting of Ruggier, qual sempre fui for voice and vihuela; Henestrosa's Rugier is purely instrumental. As may be seen in Example 26, the melodies of Valderrabano's vihuela part and Henestrosa's instrumental piece are variants of Corteccia's Formula 2.

Einstein noted that he had found only one composer in the entire madrigal literature who "followed" Corteccia in the use of a melodic formula, namely, L'Hoste da Reggio. The seventeenth piece of L'Hoste's Il terzo libro dell'i madrigali (Venice: G. Scotto, 1554), is a setting of Misera a chi mai più creder debbo, a stanza from Bradamante's lament for Ruggiero (XXXII, 37). The superius states Corteccia's Formula 2 four times above the polyphony of the three lower parts.

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19 Valderrábano's voice part, not shown in the example, generally follows the vihuela a third below; for a complete transcription of the beginning measures, see ibid., pp. 171-72. Henestrosa's Rugier has been transcribed by Higino Anglès in La música en la Corte de Carlos V, in the series Monumentos de la Música Española (Barcelona: 1944), Vol. II, part 2, p. 190.


21 Einstein, ibid., cited Corteccia's settings of S' io potessi and Io dico, e dissi as compositions containing intonation formulas, but earlier, on p. 206, he asserted that Corteccia's setting of Dunque
Except for rhythmic dissimilarities, L'Hoste's melody, given in Example 27, is nearly the same as Corteccia's, particularly in the first half.

fia ver (Orlando furioso, XXXII, 18) contained such a formula as well as Io dico. In Dunque fia ver, Corteccia may have derived a motive from the formula found in Io dico (Formula 1), but the formula itself by no means appears in complete form. It seems likely that Einstein was referring to S' Io potessi on both pp. 206 and 285, not to Dunque.
Although Berchem's Capriccio did not include Ruggier qual sempre fui, which Einstein mentioned as the stanza incipit that may have given the Ruggiero its name, he did set Misera a chi, but it is not related musically to any of the settings mentioned above. In Tu m'hai Ruggier lasciata (XXXII, 43, Volume II, No. 37), however, Formula 2 appears successively in the tenor, alto, and superius (see Example 28). When one voice concludes the formula, a different voice immediately takes it up in a transposition to a different pitch level. The intervallic structure remains unchanged and is identical with Corteccia's Formula 2, although there are variations in rhythm. Berchem also includes motives derived from the formula in the polyphony surrounding the successive entries. The superius in measures 1-3, for example, is a slight variation of the first part of the formula in the tenor at this point, but sung a major sixth higher. After the three voices have finished their successive sounding of the melody, the superius, in measures 19-21, continues to emphasize the upward leap of a fourth and its downward resolution, an important melodic feature of the tune. Eight additional
settings in the Capriccio contain this formula in full, but *Tu m'hai* is the only one in which Ruggiero is involved or mentioned. In all nine pieces, the sequence of intervals is identical, although the rhythm varies. Table 2 includes the names of the nine pieces and the part or parts in which the formula appears; except for *Tu m'hai*, all occur in Book I.
Table 2

STANZAS IN THE CAPRICCIO THAT USE FORMULA 2

<table>
<thead>
<tr>
<th>Name</th>
<th>Part or parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Le donne, i cavallier</td>
<td>Tenor</td>
</tr>
<tr>
<td>Dirò d'Orlando</td>
<td>Alto</td>
</tr>
<tr>
<td>Ricordati, pagan</td>
<td>All four voices</td>
</tr>
<tr>
<td>All' apparir</td>
<td>Alto</td>
</tr>
<tr>
<td>Che debbo far?</td>
<td>Superius</td>
</tr>
<tr>
<td>Pieno di dolce</td>
<td>Superius</td>
</tr>
<tr>
<td>Stupida e fissa</td>
<td>Alto</td>
</tr>
<tr>
<td>Ma che di me</td>
<td>Superius</td>
</tr>
<tr>
<td>Tu m'hai, Ruggier</td>
<td>Superius, Alto, Tenor</td>
</tr>
</tbody>
</table>

The seventeenth-century form of the Ruggiero, given above in Example 25, does not appear in full in the Capriccio, but astonishingly enough, the first half appears in Berchem's setting of Dunque fia ver (Example 29, see also Volume II, No. 27). Dunque fia ver

EXAMPLE 29

is one of the stanzas from the Bradamante/Ruggiero sequence in Bk II of the Capriccio. Although the pattern begins in the middle of one poetic line and ends in the middle of another, the pitch level is that at
which many Baroque versions of the Ruggiero are found. In other pieces of the Bradamante/Ruggiero sequence the first half of the melody is also recognizable, although not in as complete a form. Three instances are given in Example 30. A passage from O gran bonta (Bk I of the Capriccio)

EXAMPLE 30

also suggests that the Ruggiero bass was already crystallizing into a recognized formula. In the first four measures, shown in Example 31,

EXAMPLE 31
the first half of the melody, transposed to C, with the first three notes sounded an octave lower, occurs in the bass at a. Simultaneously in the superius at b, the first notes of the second half of the bass pattern occur. The last five notes of the later Ruggiero bass seem not to occur in the Capriccio in connection with the rest of the pattern. It is paradoxical that these last notes are the most stable feature in the several examples given by John Ward. According to Ward, the earliest example of the Ruggiero bass, or a pattern which greatly resembles it, is the bassus of the last Recercada in Diego Ortiz's Tratado de glosas (Rome: V. Dorico, 1553). A second example resembling the Ortiz version is the bassus of an English Rogero from the late sixteenth century in the "Consort" partbook of Cambridge University Library (Dd. 11. 24, and Dd. 5. 20), an instrumental piece for cittern and viola da gamba. The two versions, shown in Example 32,

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**EXAMPLE 32**

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end similarly, although the fourth note from the final is G, not B, as in later versions. It is noteworthy that the ending of the English Ruggiero is a slightly ornamented version of the opening four pitches of the later Ruggiero bass, and that Berchem uses this short formula at the ends of poetic lines, as in Examples 29, 30, and 31.

In addition to the portions of the Ruggiero bass shown in Example 31, the last two notes in the superius of the example begin melodic phrases that greatly resemble Corteccia's Formula 1. The two melodies are juxtaposed in Example 33. Berchem omits the four notes bracketed

![EXAMPLE 33](image_url)

in Corteccia's formula and expands the second half. He uses Formula 1 in similar ways in several other settings in the Capriccio, including
Che debbo far (Bk I), Misera chi and Perche, Ruggier (Bk II, Volume II, Nos. 34 and 35), but he never keeps the pitch sequence exactly as in the several appearances of Formula 2.

Berchem's use of these identifiable pre-existent melodic formulas suggests that the Capriccio is a fantasia, as it were, on tunes associated with the performance of stanzas from Orlando furioso. The "melodic treasure" to which Einstein alluded still remains buried for the most part. A number of melodic clichés pervade the music of the Capriccio, and it is possible that they too represent variants of pre-existent melodic formulas. The phrase given in Example 34 is extremely common. It usually, but not invariably, begins on g or g'.

\begin{example}
\begin{figure}
\centering
\includegraphics[width=\textwidth]{example}
\caption{Example 34}
\end{figure}
\end{example}

The incipits of Dirò d'Orlando and Dell'alato, given in Example 35, illustrate another common phrase in the Capriccio. These two pieces
are particularly noteworthy because they also share a second phrase, beginning on a, indicated by an asterisk in the example.

Still another melodic phrase that is given in Example 36 often occurs as an incipit. It is noteworthy that the opening rhythm of the first two melodies in the example, \textit{Quando la vita} and \textit{Deh, dove senza},
is the same as that of Formulas 1 and 2: \( \text{\textbullet \textbullet \textbullet \textbullet \textbullet} \). This rhythmic formula is extremely common in the Capriccio, and Berchem also used it in other note nere madrigals. Its occurrence, therefore, is a signal that a madrigal a note nere is involved, but not necessarily a setting of a text from Orlando furioso or even a stanza of ottava rima.

Even more melodic patterns are discernible in the Capriccio, but it is difficult to determine whether any of them are related to pre-existent melodic formulas, since only a few such formulas have been catalogued. It is possible that the patterns shown in Examples 34 and 35 are merely common melodic phrases of the mid-Cinquecento. The pattern shown in Example 33, on the other hand, most certainly relates to Formula 1, found earlier in Corteccia's Io dico, e dissi. Likewise, it has been shown that the Ruggiero bass, or elements of it, was beginning to take shape as a recognizable formula. The most important discovery is that of Formula 2, which Berchem shares with Corteccia, Valderrábano, and others, a formula that is used in no fewer than nine of the pieces of the Capriccio. The intervallic relationships of the successive pitches of this formula never vary in Berchem's repertory, although the rhythms occasionally do.

The word capriccio as the title of a musical composition originally seems to have implied a piece based on pre-existent melodic material, for Berchem as well as Frescobaldi, although the term may sometimes have lost this meaning later in the Baroque era. Early use of the word
is particularly associated with composers who worked in northern Italy, at Venice or Verona. A study of prints containing capriccio in their titles would be useful; unfortunately, it is beyond the scope of this work. Perhaps it is in these prints that the origins of some Baroque ground bass patterns will be found.
CHAPTER VII

MUSICAL BORROWINGS

Borrowed musical material was a staple in the diet of the Cinquecento composer. Parody and paraphrase masses, masses using cantus firmi, keyboard elaborations of vocal melodies and vocal polyphony, all are familiar to the student of Cinquecento music. Musical borrowing also occurred in the French chanson, as Helen Hewitt has shown in her study of the settings of *Fors seulement*,¹ but it is less familiar in the madrigal repertory. One kind of borrowing has already been discussed in Chapter VI, that found in the Capriccio (1561), where melodic formulas used to perform Ariosto’s *Orlando furioso* are woven into the musical fabric of Berchem’s polyphonic settings. Many other types of borrowing also occur in madrigal literature. Indeed, anyone who undertakes to study the musical relationships among different settings of a particular poetic text is faced with a rewarding but bewildering embarras de richesses.

James Haar has written at length about different settings of one

such text, Petrarch's sonnet *Pace non trovo.* He showed that Ivo's setting of the sonnet was the basis of musical parodies by both Jhan Gero and Palestrina. Moreover, the poem set by Palestrina is a textual parody. Each line of the sonnet appears as the last line of a stanza of *ottava rima,* and the consequent fourteen stanzas paraphrase Petrarch's theme. As each line of the original sonnet appears, Palestrina's music refers to Ivo's setting. Thus, parody in the Cinquecento can be either musical or literary, or a fascinating mixture of the two, as in Palestrina's settings. Before examining parody and other types of musical borrowing in the works of Berchem, however, it would be well to define the term in connection with both literature and music in order to eliminate any confusion that might occur.

**Literary Parody**

In literature, a parody is a poem or other work in which the language and style of a pre-existent model is imitated closely, usually for comic effect. James Thurber's witty parody of the complex, involuted prose style of Henry James in *The Beast in the Dingle* is a good example, as is Lewis Carroll's *I Met an Aged, Aged Man,* a brilliant poetic parody of Wordsworth's *Resolution and Independence.* Both of these examples place in a humorous light the mannerisms and stylistic devices of earlier writers. A literary parody need not be

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humorous, however. It can be a sincere imitation of the style of an earlier writer such as the poet attempted in the stanzas of ottava rima set by Palestrina, in which each stanza consists of a seven-line introduction to one line from Petrarch's sonnet. Needless to say, poets could burlesque Petrarch's style also. In a certain sense, however, the petrarchists of the sixteenth century were parodying Petrarch when they adopted his manner and language, his mental climate, the atmosphere of melancholy that suffuses his poetry.

Textual parody is common in the poetry of the madrigal. Luigi Cassola's Altro non è il mio amor, for example, was parodied many times by other poets. One such poem, L'alto mio amor, was set to music by Berchem in his Bk a5 (1546); the unknown parodist retained both the rhyme scheme of the original and some of the actual rhymes. No burlesque or slur on Cassola's poem was intended.

Musical Parody

Since music itself is wordless, ridicule and burlesque is less easy to communicate unless it occurs in a flippant piece such as Debussy's Golliwog's Cakewalk, which combines ragtime with a reference to a theme from Wagner's Tristan und Isolde. Debussy's sarcasm is hard to miss, but of course its effectiveness depends on the listener's recognizing the juxtaposition of antipathetic styles. It is possible that such juxtapositions occurred in Cinquecento music, but the sixteenth century is so distant in time that few guideposts are left
for modern ears. The music of that time cannot be heard as its contemporaries would have heard it, rich and full-bodied and perhaps at times humorous.

As applied to the Cinquecento mass, the term "parody technique" indicates that a polyphonic model has served as the basis for the composition. Usually, but not invariably, all voices from a portion of the model appear simultaneously in the mass at least once, but the complete model, or a specific voice of the model, does not appear in its entirety. The technique contrasts with the older cantus firmus or paraphrase procedures based on a single melody. The cantus firmus and paraphrase techniques are analogous to Berchem's use of melodic formulas in the Capriccio, melodies which were presumably originally monophonic. For the purposes of this discussion, parody technique in the madrigal is essentially the same as in the mass. It denotes a procedure in which the essential feature is adaptation or quotation—often literal—of vertical slices taken from a pre-existent composition. These vertical slices are surrounded by sections in which motives of the model are freely developed in the polyphonic texture.

Parody technique, of course, is not the only procedure involved in the borrowing of musical material. Cinquecento madrigalists often took melodic motives from pre-existent compositions. The extent

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to which Berchem borrowed or was borrowed from by other composers cannot even be guessed at. Even a limited search for musical relationships has brought to light so many connections between the music of Berchem and his contemporaries that only the most interesting can be discussed. Perhaps some of these musical relationships will suggest points of departure for other studies in the musical borrowing that seems to have been characteristic of the madrigal.

If the madrigal cycles studied in the course of preparing this chapter are typical, the genre must be particularly rich in thematic borrowings. As far as is known, the first published cycle was Berchem's setting of Petrarch's sestina *A la dolce ombra*, which appeared in Doni's *Dialogo* in 1544. In this cycle, the number of voices for successive stanzas of the poem varies from three to six, a practice which was taken up by other composers such as Rore and Palestrina.

At least three later settings of *A la dolce ombra*, cycles by Rore, Animuccia, and Scaramuccia, are related to Berchem's setting.\(^1\) Einstein noticed the striking similarity between the incipits of the

\(^1\)Rore's cycle appeared in *Il primo libro de madrigali a quatro voci...stampata in Ferrara, per Giovanni de Bugliat, et Antonio Hucher compagni...*1550. Animuccia's setting appeared in *Animuccia primo libro di madrigali a quatro a cinque & a sei voci...*in *Venetia appresso di Antonio Gardane 1547.* Scaramuccia's cycle appeared in *Il primo libro di madrigali a quattro, et a cinque voci con un ultimo a sei...*in *Venetia, appresso gli heredi di Francesco Rampazetto. 1580.*
opening sestina stanzas in Berchem's and Animuccia's cycles (Examples 37 and 38). 5

\begin{example}
\begin{music}
\begin{fret}
\begin{musicnote}
\begin{fret}
\end{musicnote}
\end{fret}
\end{music}
\end{example}

\begin{example}
\begin{music}
\begin{fret}
\begin{musicnote}
\begin{fret}
\end{musicnote}
\end{fret}
\end{music}
\end{example}

The intervallic relationships of the first six tones of Animuccia's tenor (labelled a) and Berchem's superius are identical except for pitch level. Moreover, Animuccia's bass and quintus entries (labelled b) are similar to Berchem's alto and quintus except that the ascending leap is a fifth in Berchem's version, a fourth in Animuccia's. Other relationships occur later in the two cycles. The beginning motive of Animuccia's second stanza, Non vidi il mondo (Example 39), which returns in the sixth stanza, Tanto mi piacque, is related to the incipit of Berchem's fourth stanza, Un lauro mi difese (Example 40).
The shared motive, a variant of a in Example 37, is labelled c in Examples 39 and 40.

Similar relationships occur in Scaramuccia's cycle, where the third stanza, Selve sassi, begins with still another variant of a, given in Example 41 along with Berchem's incipit in the stanza.

In general, Animuccia's setting is related to Berchem's primarily by incipits, although inner phrases occasionally recall Berchem. For example, a bass motive in Animuccia's Perb piu ferm'ogn hor is similar to Berchem's setting of the same phrase (Example 42).

Cipriano de Rore's setting of A la dolce ombra appeared in his Bk I al, a publication so popular that it was reprinted no fewer than fourteen times in the Cinquecento. The decade preceding its appearance
had seen the publication of three books of Rore's five-part madrigals, but it was not until 1550 that he got around to publishing his four-part pieces. Einstein has pointed out that the pieces were probably written during the preceding eight to ten years; one, the famous Anchor che col partire, had already been printed in 1547 in Perissone Cambio's Bk I al. Thus, it is possible that Rore's A la dolce ombra cycle preceded Berchem's, but Rore could easily have known Berchem's setting from the publication of 1544, whereas Berchem could have known Rore's cycle only from manuscript.

The beginning of Rore's cycle is given in Example 4.3. The motive a1, so labelled because of its close resemblance to Berchem's a, opens with an ascending leap of a third instead of a fourth, but

\[ \text{Example 4.3} \]

\[ ^6 \text{Einstein, op. cit., I, 403.} \]
both motives span a sixth before turning back in descent. Rore's version of the motive appears occasionally in Berchem, among other places in the opening of Selva sassi in the superius (Example 44). Rore does not use Berchem's version of motive a, but begins Un lauro mi difese with a version of motive b (Example 45). Motive c seems not to occur in Rore's cycle, unless a passage in the superius of Non vidi il mondo (Example 46), which lacks the characteristic leap of a fourth, can be considered a variation of it.

Other relationships occur between Rore's and Berchem's cycles,
although neither version can be called a parody of the other since complete vertical slices are never borrowed. Instead, the borrowing is melodic, i.e., linear. Two of several points of similarity are given in Example 46.

In 1561, the Venetian printer Scotto published the two volumes of Messa del fiore a cinque voci by Jacquet of Mantua. The first volume contains four masses, among them Jacquet's Missa Alla dolce
ombra, which is based on Rore's sestina setting. Jackson, in his study of the Jacquet masses, has divided those based on pre-existent polyphony into three categories, depending on how closely they adhere to their models. The third category, in which he places the Missa Alla dolce ombra, includes those that exhibit "a high degree of freedom and a far more sophisticated variation technique."^7

Motives a1 and b appear in Jacquet's mass, as in Rore's cycle; paradoxically, motive c, found in Berchem and Animuccia but not Rore, is also used (Example 18). As in Rore's cycle, motive a does not appear.

![Example 18](image)

EXAM P L E 1 8

The mass derives melodic material from all parts of the sestina setting. A comparison of the beginning of the Crucifixus with the beginning of Rore's Però più ferm'ogn'hor shows that it is essentially a vertical slice taken from the madrigal (Example 19). It is noteworthy

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that the alto of the Crucifixus is a variant of motive c, not present in Rore's cycle.

The Qui tollis uses Rore's Non vidi il mondo as a model. Practically every imitative point is based on a melodic line of the madrigal, but Berchem shares some of the same melodic material. One
instance of similarity among the three compositions is shown in Example 50.

Motive c seems to appear only in the Credo of the mass. As may be seen in Example 51, the opening of the Credo is based on the incipit of Rore's Un lauro mi difese, given in Example 45. In Berchem's version of Un lauro (Example 40), only motive c is used; in Rore's version,
only b. Jacquet combines the two motives. In so doing, is he demonstrating his familiarity with both compositions? Perhaps it is enough of a paradox that the Mantuan (Berchem's Doppelgänger, as it were) parodied Rore, who presumably borrowed some of his melodic material from Berchem.

A combination of cantus firmus and parody technique occurs in Berchem's madrigal cycle printed in the Bk al (1555), a setting of Petrarch's sestina A qualunque animal. In the sixth and final stanza, Con lei fuss'io, Berchem borrows his superius from an earlier four-part setting of this stanza. This earlier setting, which first appeared in 1542/17, was reprinted many times in the Cinquecento. It was ascribed to Corteccia in the print of 1542, to Arcadelt in 1543/17, to Jacques da Ponte in 1546/15, and again to Arcadelt in 1547/13. Only Jacques da Ponte is mentioned in eight later prints.

In Berchem's version of Con lei fuss'io, the superius of 1542/17 is taken over without change except that the final is sharped.

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8 1542/17 is entitled Il primo libro d'i madrigali de diversi eccellentissimi autori a misura di breve...Venice, A. Gardane. It is a collection of note nere madrigals. A reprint was issued the following year (1543/17). The piece continued to appear in later collections whose contents vary in greater or lesser degree. R. Maldéghem transcribed the 1542 version of Con lei in his Trésor musical...Musique profane, Année 1 (Brussels: G. Miquart, 1585), p. 10. Maldéghem substituted a French text, presumably his own, and a French title, Au mois de Mai. The same piece with its original Italian text is available in Jacobus Arcadelt; Opera Omnia, ed. by Albert Seay, Vol. VII (Rome: American Institute of Musicology, 1969), p. 112.
to produce the tierce de Picardie, which may have been intended, but is not notated, in 1542/17. Although borrowing a complete pre-existent voice part is common in the French chanson, as Hewitt found in connection with Fors seulement, it apparently is rare in Italian secular polyphony of the Cinquecento. Reese has pointed out several examples in the frottola, in which the borrowed part may lie in any voice.\footnote{Reese, op. cit., p. 159.}

Borrowed voices are even less common in the madrigal. A rare example is Claudin de Sermisy's use of the superius of Pesta's three-part setting of Altro non è 'l mio amor with minor variations as the superius of his own four-part setting of the madrigal (1534/12).\footnote{James Haar, op. cit., pp. 121-22. Pesta's madrigal appeared in print only a few months earlier than Claudin's setting.} It is particularly noteworthy that this borrowing of complete voices in the madrigal occurs in the works of northern composers such as Claudin and Berchem. Claudin is well known primarily for his chanson production, and Berchem composed at least twelve chansons. It seems likely that both composers simply imposed on the madrigal a technique commonly used in the chanson.

In adding lower voices to the superius of Con lei in his cycle of 1555 (Volume II, No. 13), Berchem consciously avoided duplicating the other voices of the version of 1542/17 (Volume II, No. 7), with one or two exceptions.\footnote{Cf. measures 26-27 of the two pieces, where melodic lines, harmonic progressions, and cadences are similar. The two pieces have exactly the same number of measures.}

Berchem's three lower parts move in quicker
note values than the lower parts of the 1542 version, a circumstance that helps to throw into relief the relatively sustained melody of the borrowed superius. Occasionally the lower parts of the two pieces are related motivically, but this is the exception rather than the rule.\textsuperscript{12} The version of 1542/17 is largely homophonic, with short passages of imitation in the lower parts where the superius rests or cadences, as in measures 10-12 and 28-30. The superius takes part in imitation only twice, at measures 16-17 and 40-41. Berchem's setting can be described as freely contrapuntal except for short passages of close imitation in the lower parts where the superius rests, as in measures 28-29.

The preceding five stanzas of Berchem's sestina cycle borrow melodic material freely from the Con lei fuss'io of 1542. Indeed, two pieces, A qualunque animal and Quando la sera, are musical parodies, since vertical slices of musical material are lifted from the model. The composer's borrowing technique may be shown by comparing the madrigal of 1542 with the first stanza, A qualunque animal (Volume II, No. 8). Berchem's opening phrase paraphrases measures 1-3 of 1542/17 in a slightly more syncopated version which retains the harmonies of the original except for an A minor triad on the syllable -que that replaces a C major triad on fuss' in the version of 1542.\textsuperscript{13}

\textsuperscript{12}Cf. the tenors, measure 11, and the altos and tenors, measure 32.

\textsuperscript{13}It will be noted that the note values in the first phrase of A qualunque are only half those of the 1542 Con lei, so that the phrase lasts one-and-a-half measures in Berchem as compared to almost three measures in the earlier version.
In measure 6 of Berchem, the superius refers to the ornamented cadence of measure 3 of the 1542 setting. The staggered imitative entries in the last part of measure 6 in Berchem's setting are related to a similar passage in measure 16 of 1542/17. The two altos are identical in pitch. In measures 13-15, Berchem's superius paraphrases the superius of 1542/17 in measures 23-28. In the latter part of measure 15 the alto begins a set of imitative entries which are lifted directly from 1542, measures 28-29. This passage justifies the application of the term "parody" to A qualunque, as do also the harmonic progressions in measures 21 and 22, taken from measures 31-32 of 1542/17; an easily recognizable paraphrase of the original is continued up to the deceptive cadence on F in measure 24.

Musical relationships are also plentiful between the 1542 Con lej and Berchem's settings of the inner stanzas of the sestina. Two of many melodic similarities are compared in Example 52. Also noteworthy is the vertical slice from Quando la sera, compared with the parallel passage from Con lej of 1542 in Example 53. Berchem's entire cycle then, is based on an earlier setting of the sestina's final stanza, a circumstance that suggests it might be profitable to examine madrigal cycles of other Cinquecento composers in order to determine whether they are based on pre-existent material or display the same inner relationships.

Con lej fuss'io was set by many Cinquecento composers. Wolfgang Boetticher has attempted to show a direct musical relationship
between single five-part settings by Orlando di Lasso of Quando la sera and Con lei fuss'tio and those of Berchem, published the same year.\textsuperscript{14}

\textsuperscript{14}Wolfgang Boetticher, Orlando di Lasso und seine Zeit; 1532-
Berchem's setting of Quando la sera, according to Boetticher, had the highest significance for Lasso because of Berchem's "glaring contradiction" (schröffer Gegensatz) between the "shining" (leuchtenden) discant motive at the words e maledico 'l dì chi'io vidi il sole (and I curse the day I saw the sun) and the repetition of tones in the immediately preceding passage at the words che m'hanno fatto d'insensibile terra (that have created me from insentient earth). The passage from Lasso's madrigal, given in Example 54, can be compared with Berchem's setting in Volume II, No. 10, measures 13-20. Boetticher is apparently contrasting the "shining" (i.e., high?) superius part at maledico 'l dì to the repetition of tones that occur in the lower parts of the immediately preceding passage. The "glaring contradiction" (or "harsh contrast") is much more marked in Berchem than in Lasso, although Boetticher asserts:

Lasso...quoted the violent transition of rigidity of death and brooding heat of the sun from Berchem's composition; none of the older models supplied him this impulse.

It is noteworthy that Berchem's setting of this passage, already given in Example 53, parodies the version of 1542/17.

1594, Vol. I, Monographie (Kassel: Barenreiter Verlag, 1958), pp. 91-92. Lasso's settings were printed in Di Orlando di Lassus il primo libro di madrigali a cinque voci...Venice, A. Gardane, 1555.

15Ibid., p. 91.

16Ibid. Lasso...hat den heftigen Sprung von Todesstarre und brutender Sonnenhitze aus Berchens Satz zitiert, keine andere der älteren Vorlagen verschaffte ihm diesen Impuls.
Boetticher also declares that Lasso copied the conclusion of Berchem's *Con lei* at the words *arriv[i] il sole*. The two versions are given in Example 55. Since Berchem's superius is taken over directly from 1542/17, this similarity does not prove that Lasso based his setting on Berchem's version. Boetticher claims that Lasso appears not
to have known the 1542/17 version of Con lei fuss'io. A comparison of the three settings reveals several points of similarity, however. Three of these are given in Example 56. Lasso could have derived his musical material from either Berchem or 1542/17. The conclusion of Lasso's setting, given in Example 57, seems to be modeled on 1542, however, not on Berchem. The distance between the last imitative entries of the bass and superius (marked by an asterisk) is exactly the same in Lasso and 1542, farther apart in Berchem (Volume II, No. 13).

\[\text{\textsuperscript{17}}\textit{Ibid.}, p. 91, fn. 28.\]
Also, after leaping an octave to d', the bass in both 1542 and Lasso immediately cadences on a, whereas Berchem inserts closing material. The settings of Lasso and Berchem do not share any characteristics that are not also common to 1542; hence, it seems reasonable to suppose that Lasso modeled his madrigal on the earlier version, not on Berchem's setting.

Boetticher has pointed out that other composers ended their settings of Con lei with the motive shown in Example 55. Among the composers he cited are Camatero (1561), Montagnana (1558), Nasco (1548), and La Faya (1579), all of whom set Petrarch's complete sestina, just

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18 Ibid., p. 92.
as Berchem did. Naturally, it has been far beyond the scope of this study to examine these madrigal cycles in detail, but a limited search among several other settings of the final stanza of the sestina, _Con lei_, has brought to light enough musical correspondences to confirm that a considerable amount of borrowing was being practiced in settings of the same text. For example, the melody for the words _sol d'una notte_ in Example 58 is essentially the same as that given in Example 56, as is also the melody for _prima ch'a si dolc'alba_.

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**Example 58**

Petrarch's _A qualunque animal_, of which _Con lei_ forms a part, and _A la dolce ombra_ were only two of a great number of texts that were extremely popular with composers. Another was _Altro non è_, a poetic madrigal by Luigi Cassola. Costanzo Festa seems to have been the first to set this text to music. Einstein asserted that three later settings of this text, by Verdelot, Maistre Ihan, and Berchem, all drew upon
the superius of Festa's three-part madrigal. Verdelot's setting appeared in his Bk II a5 (1538/21); the text of an earlier Verdelot madrigal, *Altro non è...paradiso* (Bk I a5, ca. 1535) is evidently a literary parody. Unfortunately, the two extant partbooks of this earlier madrigal have not been available for study, but it has been possible to compare Verdelot's 1538 version with the settings of Festa, Berchem, and Maistre Ihan. The most striking correspondence between Festa and Verdelot is in the opening rhythmic pattern of six notes in chordal style. In the madrigals of Maistre Ihan and Berchem, occasional free paraphrases of Festa's superius occur.

Considerably more striking is the relationship between the settings of Verdelot and Berchem; Berchem seems to have parodied Verdelot, but it is not impossible that both composers parodied an earlier, unknown setting. Both pieces are divided into two partes.


20 A full-scale study of the *Altro non è* settings appeared after this chapter was written. For further information see James Haar, "Altro non è il mio amor," Words and Music: The Scholar's View; A Medley of Problems and Solutions Compiled in Honor of A. Tullman Merritt by Sundry Hands, ed. by Lawrence Berman (Cambridge, Mass.: Dept. of Music, Harvard University, 1972), pp. 93-111.

21 In Emil Vogel, Bibliothek der weltlichen Vocalmusik Italiens aus den Jahren 1500-1700 (Hildesheim: Olms, 1962, reprint of the edition of Berlin, 1892), II, 301, an earlier print of Verdelot's Bk II a5 is listed, dated by Vogel ca. 1537. The earliest extant print of Berchem's *Altro* is 1539/24.
and both are in the Ionian mode, although Berchem cadences the prima pars on G, Verdelot on C. The division point occurs after the fourth poetic line in both madrigals. Berchem opens his madrigal with an imitative duet between superius and alto which overlaps, in its last few notes, with exactly the same melodic material in tenor and bass an octave lower (Volume II, No. 1). After the imitative duets finish, the first example of parody occurs with the phrase perché l'inferno è sol vedersi privo. The chordal progressions and melodic lines of the two madrigals are very similar, as is shown by a comparison of Berchem's setting (measures 11-14) with Verdelot's, given in Example 59. Moreover, it seems likely that Berchem derived his opening melodic material from this passage in Verdelot: except for the downward leap to a'.
the notes of Verdelot's superius are the same as Berchem's opening.

Several other points of similarity are apparent in the two settings, only a few of which will be mentioned here. The secunda pars begins with the same harmonic progressions in each madrigal, except that Berchem's superius follows the alto line of Verdelot, while Berchem's tenor, with slight variations, sounds the Verdelot superius an octave lower. The penultimate poetic line, which begins Hai, possanza d'amor, is set off by rests in both settings as well as in Festa's earlier version. Additionally, in all three madrigals the first sonority after the rests is a C triad, or in Festa's case, an incomplete C triad (Example 60). Berchem's setting at this point is

![Example 60](image-url)
merely a rearrangement of Verdelot's sonorities. After the words Hai, possanza d'amor, Verdelot's madrigal continues to the end with variations of motives from Festa's setting, while Berchem continues with a free recapitulation of the beginning melodic material of his own madrigal, as shown in Example 61.

Example 61

The composer Jhan Gero was undoubtedly familiar with Berchem's setting of Altro non è. The superius of the final phrase of Gero's Altro non è...paradiso, a literary parody of Cassola's poem, is similar to the final phrase of Berchem's setting of Cassola's text. The two versions are shown in Example 62.

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22 The earliest print containing Gero's Altro which is still extant is 1541/2, Trum vocum cantiones centum...Nuremberg, J. Petreus, 1541.
EXAMPLE 62

L’alto mio amor è il proprio paradiso is the first line of another parody of Cassola’s poem by an unknown poet. It uses the rhyme scheme of the original poem, even some of the same words. Berchem’s setting of this textual parody appeared in his Bk 5 (1546).

The first musical phrase is a melodic variant of his earlier setting of Cassola’s original text (Example 63). Like the earlier madrigals of

EXAMPLE 63

both Berchem and Verdelot, L’alto mio amor is divided into two partes.
The seconda pars of all three begins with chordal declamation in the same rhythmic pattern for the first six notes. In one case, L'alto mio amor seems to be related to Festa's setting of Altro non è. The superius melodies for the last line of each madrigal are markedly similar, as Example 64 shows.

EXEMPLARY 64

Although L'alto mio amor shares melodic material with several other pieces, including Berchem's own Altro non è, it cannot really be considered a parody of any of these since it does not borrow vertical slices of musical material. In one case, however, Berchem did parody himself. The musical relationships between Amar un sol' amante (15h6/15, Volume II, No. 6) and Deh, com' è spenta (Bk a5, 15h6, Volume II, No. 3) are unmistakable. The opening measures of the two pieces, given in Example 65, are alike both melodically and harmonically. The pairing of superius with alto and tenor with bass in Amar un sol is kept in Deh, com' è, except that the tenor in Deh begins a half-measure later. In Deh the quintus is an added voice that shares the same melodic material found in the other voices. In both pieces, motives derived
from the opening melodic phrase form a prominent part of later melodic material. In fact, in Deb, the beginning point of imitation is re-
peated five times with variations. A diagram of its musical form reveals a structure resembling the rondo: \( A A^1 B A^2 A^3 C A^4 A^5 \) Coda.

In contrast, Amar un sol is structurally nonrepetitive, although it is of course unified by repetition of melodic motives. In addition to the striking similarity of their beginning points of imitation, the two pieces share other motives, and even whole melodic phrases, one of which is shown in Example 66. Which of the two pieces, then, is the model, which the parody? It seems likely that Deh, com'è, with its many repetitions of the musical material of the incipit, is a parody of Amar un sol.

It is noteworthy that the texts of Deh, com'è and Amar un sol are unrelated. Musical parody in the madrigal, therefore, is not confined to different settings of the same text, as in Berchem's parody of Verdelot's Altro non è. Still another type of musical borrowing, in which one composer arranges the work of another, occurs in a two-part
reduction of Berchem's Os'io potessi, donna, printed by Scotto in 1541. It is discussed in Appendix F.

In summary, it can be said that the extent to which many types of musical borrowing occur in the Cinquecento madrigal is probably much greater than has been realized. Cinquecento composers had fewer compunctions about using musica prius facta than their more recent counterparts. Musical borrowing in the madrigal, specifically musical parody, finds a parallel in the literary parody often found in madrigal poetry. Where the two exist together, as is sometimes the case in settings of Cassola's Altri non'è and its derivative texts, the result is an engrossing and often complex tangle of musical and poetical relationships whose threads cannot always be unravelled.

If Berchem's madrigal cycles are typical, a great deal of musical borrowing is characteristic of the genre. Berchem's setting of A la dolce ombra provided thematic material for cycles by Animuccia, Scaramuccia, and particularly Rore. Berchem's cycle also shares melodic material with Jacquet of Mantua's Missa Alla dolce ombra, a parody mass based on Rore's setting. In another cycle, A qualunque animal, Berchem borrowed the superius of the sixth stanza, Con lei fuss'io, from the superius of an earlier setting of this stanza. The preceding five stanzas borrow melodic material freely from the earlier setting of Con lei, and two, indeed, are actually musical parodies. Boetticher has shown the extensive borrowing that occurred
in connection with Con lei, a circumstance confirmed in this study by the discovery of a number of additional musical relationships in cycles by other composers.

Berchem's setting of Altro non è is a parody of Verdelot's madrigal of that name; both versions are related, although less closely, to Festa's setting of this popular text. The text of L'alto mio amor, a madrigal in Berchem's Bk a5 (1556) is one of the many poetical parodies of Cassola's famous poem. Its first musical phrase is a melodic variant of Berchem's earlier setting. Finally, Berchem parodied himself, as the musical relationships between Amar un sol' amante and Deh, com' è spenta show.

Perhaps further research in Cinquecento madrigals will bring many other examples of musical borrowing to light. Certainly such research would immeasurably enrich the present understanding of borrowing techniques practiced by Cinquecento composers, as well as elucidate the complex relationships which must exist between sixteenth-century poetry and music.
CHAPTER VIII

STYLISTIC ANALYSIS

The term "style" as applied to music is a broad designation for the details of musical language that occur in a given historical era, in the works of a particular composer, or even in a specific composition. It embraces all aspects of compositional technique. In studying the works of a particular composer, it is useful to compare his musical practice with what is known of the practice of his contemporaries. Thanks to Knud Jeppesen's study of Palestrina's musical style it is possible to compare Berchem's practice with that of the great Italian composer.¹ Palestrina was of course a younger man than Berchem, but the practices of the two composers exhibit many similarities. Hence, wherever possible, Berchem's compositional procedures have been compared with or contrasted to those of Palestrina.

Musical Texture

Four of Berchem's madrigals are written for six voices; forty-four for five voices; one for three voices; the remaining pieces are written for four voices—soprano, alto, tenor, and bass. In the

five- and six-part pieces, the quintus and sestus usually lie in the alto or tenor range.

The word "texture" is useful in describing the polyphonic part-music of the Cinquecento because music, like cloth, consists of both horizontal and vertical "threads" that comprise the bulk and substance of the sound. The texture of various kinds of cloth differs, just as does the texture of various kinds of music. In Berchem's madrigal repertory, as in most vocal polyphony of the sixteenth century, the texture may range from simple note-versus-note chordal writing through varying degrees of florid counterpoint with rhythmically independent voices.

Chordal, or homorhythmic, texture results when all the parts move in the same rhythm to produce a succession of chords. Chordal texture is used sparingly, usually to provide a contrast to passages in free or imitative counterpoint or to emphasize certain words the composer considered important. Obviously, it is easier to understand words when they are sung simultaneously by all voices than when each part proceeds independently as in contrapuntal writing. Many early madrigalists, including Berchem, were ultramontani, composers who were nurtured in the imitative style of their Netherlandish or northern European compatriots and teachers. Naturally, their contact with the more chordal native Italian forms such as the frottola and villanesca influenced their musical thought. This contact predictably influenced the musical textures of the madrigal, a genre which grafted the
northern imitative practice on the flourishing chordal tradition of Italian secular forms.

Some writers distinguish between "chordal" and "animated chordal" texture, recognizing that successions of chords are often embellished by quasi-independent rhythmic movement in one or more of the voices. In animated chordal texture individual voices may break up the note values of chordal progressions by introducing melodic ornaments, or one voice may enter before or after the others and move independently. In measure 2 of Le donne, i cavallier (Volume II, No. 24) the tenor and bass animate the texture by ornamentation. In measure 8 of Dirò d’Orlando (Volume II, No. 25), the superius begins a melodic phrase which is rhythmically independent of the lower voices. In this measure and the first half of the following, the texture is chordally animated; the various voice parts are relatively free rhythmically, but the vertical, chordal combinations control and restrict the horizontal, melodic aspects of the texture.

Contrapuntal, or polyrhythmic, texture results when the voices move in contrasting rhythms. It is convenient to divide polyrhythmic textures into two types: imitative and nonimitative. No sharp boundary divides chordally animated passages from passages in which the parts are melodically and rhythmically free; the difference is entirely a matter of degree. In nonimitative texture, the parts enjoy both melodic and rhythmic freedom. The rhythmic independence of
simultaneously-sounded lines is a salient characteristic of much Cinquecento music; it was a necessary antidote to the limited harmonic vocabulary and the rhythmic and intervallic restrictions imposed on the behavior of the Cinquecento melodic line. In measures 5 and 6 of *Le donne, i cavallier* (Volume II, No. 24), the voices move in free counterpoint, each voice differentiated both rhythmically and melodically, but the phrase of which measures 5 and 6 are a part begins imitatively with the tenor entry in the last half of measure 3.

In Berchem’s repertory, usually only the first few notes of a subject are imitated in the other parts; the voices then proceed with contrapuntal lines that are both melodically and rhythmically independent. Pervading imitation, i.e., a series of fugue-like expositions found occasionally in the works of earlier Nederlanders such as Josquin, is not a feature of Berchem’s madrigal writing, nor does an imitative device such as canon occur in his compositions. Nevertheless, free imitation occurs in all his madrigals, although it is more prominent in the early works than the later.

In imitative counterpoint the various parts are not melodically independent, since successive voice entries maintain the same intervallic relationships, or at least melodic contour, of the part being imitated. The resulting combination of parts, however, is rhythmically independent since each voice is intoning the various note values of the subject at a different time. In most of the madrigals of the *Sk a5 (1546)*, the imitative texture dominates the musical flow.
A glance at the opening of Voi ch'ascoltate, the first madrigal of the Bk a5, reveals a typically imitative passage (Example 67). The piece begins with a melodic phrase in the alto whose contours are freely imitated in successive entries in the quintus, tenor, and bass. The superius entry follows the alto at the distance of a semibreve but it omits the alto's opening upward leap of a fifth and then anticipates
the remaining melodic contour of the alto subject. The imitative entries in the lower parts preserve the upward leap, as well as the rhythm of the first three notes of the alto. The second and third measures of the quintus entry vary the subject, however, by following the melodic contour of the alto's third and fourth measures but with changes in the size of intervals. This variation is imitated by tenor and bass with still further changes in the relationships of successive melodic intervals.

Strict imitation often lasts only for the first two or three notes of successive entries, or the imitation may be entirely rhythmical with no attempt to keep intervallic melodic relationships at all. The answer to the subject may be either real or tonal. It occurs most often at the fourth above, as in the opening of O miracol d'amor (Volume II, No. 17), where it is tonal, or at the fifth below, as in the opening of Altro non è (Volume II, No. 1), where it is real. Reese has noted that both tonal and real answers are found in the compositions of Gombert and his contemporaries, but real answers are preferred.\(^2\) Imitation at the unison, as in the beginning of Voi ch'ascoltate, or octave, is somewhat less common than imitation a fourth above or fifth below. Other intervals, such as the third or sixth above or below, or the second or seventh, are much less frequent.

Pairing of voices, a technique that betrays Berchem's Netherlandish heritage, is common in the earlier works. *Altro non è*, (1539/24, Volume II, No. 1), for example, begins with the two upper voices in imitation, the alto a fifth below the superius. In measure 6, the end of the melodic phrase dovetails with an exact repetition an octave lower in tenor and bass while superius rests and the alto continues with harmonic "filler." Pairing in Berchem's repertory usually involves the contrast of two high voices with two lower, as in *Altro non è*. Sometimes each member of the pair has a different melody, like the superius and alto in measures 31-33 of *O sì o potessi, donna* (1539/22, Example 68), which are written in invertible counterpoint at the octave. In the answering pair, the bass sounds the

![Example 68](image)

superius melody an octave lower while the tenor repeats the alto in *locus*.

In many of Berchem's early madrigals, the distance between
successive entries of an opening point of imitation is greater, and
the imitation more exact, than in imitative entries within the body
of a piece. For example, the distance between the opening subject in
the superius of Poichè tante nemiche (Volume II, No. 4) and its final
imitative entry in the tenor in measure 6 is five-and-a-half breves.
The alto and bass entries preserve the exact melodic configuration of
the superius in their first six notes, but the quintus and tenor entries
are freer. In contrast with this, the first imitative point of the
secunda pars is compressed, with the superius and quintus sounding the
subject in parallel tenths against a syncopated variant of the subject
in the alto. The distance between the opening entries in superius and
quintus and the final entry of the bass in measure 39 is only two-and-
a-half breves. In many of Berchem's later madrigals, particularly
the note nere pieces, the imitative technique is "tighter," i.e.,
entries are closer together. Successive entries separated by the
distance of only a semiminim create a syncopated effect that is one
of the hallmarks of the note nere madrigal. This phenomenon will be
discussed more fully later in this chapter.

A few of Berchem's early madrigals, primarily those in Arca-
delti's Bk I ak (1539/22), can be distinguished stylistically from the
rest of his output by certain characteristics that suggest they are
strongly influenced by the frottola. Like the frottola, these early pieces are characterized by syllabic declamation of the text in which note repetition is prominent; melodic phrases are often terminated by feminine cadences and separated by rests. At least two Netherlandish characteristics are present in Berchem’s pieces, however: imitative texture and pairing of voices. Free counterpoint is less common in these pieces than in Berchem’s later madrigals; the texture tends to be either imitative or chordal. Both small and large note values are avoided; fusae and breves are rare. The music seems to walk along comfortably, avoiding hurry or sudden stops. Imagination suggests that Berchem and his fellow heirs of Netherlands polyphony were reconciling the traditions of Josquin to the practices of native Italian music. The fusion of styles becomes complete in the 1540’s. As early as 1542, however, certain of Berchem’s pieces exhibit a compositional procedure different from that of both the pieces of 1539/22 and the motet-like madrigals of the Bk a5 (1546), where imitation is prominent. About 1542, rhythmic liveliness and syncopation become the hallmarks of the note nere madrigal, which holds such a prominent place in Berchem’s repertory.

Transcriptions of the six madrigals of Berchem in Arcadelt’s Bk I all are included in Jacobus Arcadelt: Opera Omnia, Vol. II, ed. by Albert Seay (Vol. II, American Institute of Musicology, 1970). For further details see Appendices C and G.
The Note Nere Madrigal

The reappearance of the time signature C in the 1540's caused a marked visual difference in printed music: the pages of madrigal prints described as a note nere were "blacker" than the pages of madrigals written in C due to the replacement of minims and semiminims by semiminims and fusae. In the early sixteenth century C was by far the most common mensuration sign. This readoption of the C signature in note nere madrigals is an outward sign of a new and important trend in the history of sixteenth-century musical style.

The C signature was used as early as 1539 by Cortecchia in a print of Gardane, *Musiche fatte nelle nozze dello illustissimo duca di Firenze* (1539/25). Thereafter it was quickly adopted by composers such as Berchem, Rore, and Veggio. The madrigals *Troppo scarsa*, *madonna* and *Quando son più lontan*, ascribed to Yvo in *D. autori il primo libro d'i madrigali* (1542/17) but to Berchem in later prints, may represent Berchem's first use of the C signature. At any rate, he uses that signature frequently after 1542. The *Ek ah* (1555) is almost exclusively a note nere, while the *Capriccio* (1561) uses no signature except C.

In addition to the presence of many short note values and the mensuration sign C (or C in the rare pieces in triple time), two other salient characteristics of note nere pieces are syncopation and the juxtaposition, or even simultaneous use, of long and short note values. Successive six-three chords often have one part displaced by
syncopation, but it also occurs independently of six-three chords.

Many note nere madrigals begin with a declamatory, syncopated rhythmic figure, \( \text{\textbullet \textbullet \textbullet \textbullet \textbullet \textbullet} \), as shown in Example 69, taken from the beginning of Non credo che (Capriccio, 1561). Both juxtaposition and simultaneous use of longer and shorter note values are also evident in this passage.

A succession of six-three chords with one part displaced is shown in Example 70, a passage from Berchen’s Le donne, i cavallier, the opening piece of the Capriccio (1561).

Besides the term note nere, other terms were used in Cinquecento prints to advertise the "black note" contents. One of the most common designations was della misura a breve, or variants such as misura a breve, misura di breve and alla misura breve. The earliest surviving print to identify the contents in such a manner is Claudio Veggio's
Madrigali a quatro...con la gionta di sei altri di Arcadelt della
misura a breve, published by Scotto (1510/19). In addition to the
six by Arcadelt, it contains four more such pieces. Einstein trans­
lated the term misura breve as "short notation" or "short measure" and
asserted that the tactus was applied to a shorter note value than the
breve. Einstein's interpretation of the term would seem to be correct,
but not his translation, as James Haar has pointed out. Rather, the
language seems to indicate that the unit of mensuration was the breve.
In this connection, it is important to note that the tactus, the
basic up and down beat used by Cinquecento conductors, is not neces­
sarily identical with the unit of measure. The theorist Sebald Heyden,


2James Haar, "The Note Nere Madrigal," Journal of the Amer­
ican Musicological Society XVIII (1965), 25.
in his *De Arte Canendi* (1532), asserted that the tactus fell on the breve in \( \breve{\text{g}} \), but on the semibreve in \( \text{c} \).\(^6\)

Another term used in the prints to describe madrigals with the C sign is *cromatico*, i.e., colored or black, which probably referred to the predominance of black note values, semiminims, *fusae*, and *semifusae*, on the printed page. Haar has noted a few other possible interpretations of the term *cromatico*, but none of them seems to elucidate the relationship of the C mensuration sign as used in the new style to the \( \breve{\text{g}} \) sign, i.e., *tempus imperfectum diminutum*, which occurs in most of the sacred music of the Cinquecento and in many madrigal prints as well.\(^7\)

The \( \breve{\text{g}} \) sign is often prefixed to whole pieces in the early Cinquecento, but is questionable whether it can be considered a true proportional sign. As such, if the tactus represents a fixed tempo, \( \breve{\text{g}} \) should signify a halving of the written note values, but when it is prefixed to whole pieces with no relation to a previous C, its meaning becomes less clear. On the other hand, the C signature is occasionally found in Petrucci's prints, and Haar has noted that as late as 1537–38, in Scotto's prints of Verdelot's madrigals, pieces in \( \breve{\text{g}} \) and C occur


\(^7\)Cipriano de Rore's *Missa a note negre* is a rare example of a sacred work notated in C. An excerpt from the *Christe* is given by Alvin Johnson in "The Masses of Cipriano de Rore," *Journal of the American Musicological Society* VI (1953), 237.
with little difference in their appearance. No real note nere technique is yet applied.

Cinquecento theorists considered the duration of the semibreve in C as being the same as the breve in ფ. Pietro Aron, for example, in his *Lucidario* of 1545, notes this in connection with the note nere madrigal:

Such note nere madrigals will not be sung at the breve but at the semibreve because in one tempo, or beat, nothing else occurs except a semibreve, or its value; and this semibreve, or its quantity in the said sign C, lasts as long as the breve of the sign ფ... 

Thus, the notational change which occurred in note nere madrigals would seem to be simply a halving of the written note values. If this is true, however, the "new" sign, C, should have replaced the old ფ, and the latter would have fallen out of use. That this did not occur is the crux of Haar's argument that "no very exact proportional relationship existed between C and ფ when these signatures were used for whole pieces." Sacred music continued to be written in tempus imperfectum diminutum with few exceptions, while both C and ფ were used for madrigals.

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8Haar, *op. cit.* , p. 32.

9Quoted by Erich Hertzmann in Adrian Willaert in der weltlichen Vokalmusik seiner Zeit (Leipzig: Breitkopf & Härtel, 1931), pp. 43-44: ...tali' madrigali a note nere, non saranno cantati a brevi, ma a semibrevi, perché in un tempo, over battuta, non passa altro, che una semibreve, o tanto suo valore, laqual' semibreve, o quantita sua, in detto segno, C, indugia tanto, quanto la breve di questo segno ფ...

By the end of the century the shorter note values that abound in madrigals had been taken over into pieces in C, so that it is again difficult to see much difference between pieces under the different mensuration signs. Michael Praetorius, looking back at the music of the preceding century in his *Syntagma musicum* of 1619, makes the following distinction between the two signs:

Those madrigals and other songs which abound in semiminims and fusae under the sign C proceed in faster motion; motets, however, which abound in semibreves and breves under the sign \( \text{d} \), proceed more slowly.\(^{11}\)

Cinquecento theorists seem to have differed in their concept of the tactus. Sebald Heyden was opposed to the opinion that the tactus could change speed: for him, \( \text{d} \) always signified proportio dupla.\(^{12}\) Glareanus, on the other hand, denied a fixed relationship between C and \( \text{d} \) when the signs were used for whole pieces:

But whenever musicians wish to accelerate the tactus, which they consider should be done when they believe the hearing is fatigued, namely, in order to remove weariness, they draw a line downwards through the circle or semicircle, as \( \text{d} \), \( \text{d} \), and they then call this alleviative quality diminutio, not because either the value or number of notes is lessened, but because the tactus becomes

\(^{11}\)Praetorius, *Syntagma musicum* (Wolfenbüttel, 1619), printed in facsimile and edited by W. Gurlitt as No. 15 in the series Documenta Musicologica, Erste Reihe: Druckschriften-Faksimiles (Kassel: Bärenreiter, 1958), III, 50: Quia madrigali et aliae cantiones, quae sub signo C, semiminis & Fusis abundant, celeriori progreidiuntur motu; Motectae autem, quae sub signo \( \text{d} \) Brevibus & Semibrevisibus abundant, tardiori.

\(^{12}\)Küßer, *op. cit.*, p. 84 et passim.
faster. So in the first Kyrie some symphonetae place the perfect circle, O, without the line, in the Christe, the semicircle with a line, §, and in the last Kyrie a circle again, but with the line, as §, so that they may not appear to have returned to the beginning of the song.\(^{13}\)

Johannes Ondryus in his *Practicæ musicæ utriusque praecæpta brevia* of 1557 also implies that the *tactus* was no longer of fixed duration when he contrasts contemporary practice to that of former times:

> Whereas the old musicians, if they wanted a faster or slower song, will prescribe the same not by faster or slower tactus, but by the notation itself either by augmenting or diminishing the values of the notes themselves.\(^{14}\)

Thus, as Haar has noted, a piece written in the *note neere* manner is not necessarily "an exercise in halved note-values."\(^{15}\)

The ambiguity of terms describing the style in the prints, such as *misura a breve* and *misura di breve*, only adds to the confusion. Such terms cannot mean that the *tactus* fell on the breve, for the music would have been much too fast and difficult to sing, particularly in view of the syncopation employed. This can scarcely be the

\(^{13}\)Heinrich Glarean, *Dodecachordon* (Milan, 1547), trans. and ed. by Clement Miller as No. 6 in the series *Musicological Studies and Documents* (Rome: American Institute of Musicology, 1965), 11, 234.

\(^{14}\)Quoted by A. Auda in "Le tactus dans la Messe L'Homme armé de Palestrina," *Acta musicologica* XIV (1942), 32: Quod vestistiores Musici, si concitatiorem aut lentiorem cantum vellent, id non per celeriorem aut tardiorem tactum, sed per ipsarum notularum aut protrahitorem aut contractiorem valorem praestituerunt.

\(^{15}\)Haar, *op. cit.*, p. 25.
difficulty of performance of the new canti turchi, as Antonfrancesco Doni termed the note nere madrigals, which caused Doni to put the following remark in the mouth of Michele in his Dialogo della musica (1564/22): "I have found many who can compose, but not sing these canti turchi."16

If, on the other hand, the tactus fell on the semibreve in C, those pieces that exhibit the characteristic contrast between slower and faster note values would again be difficult to sing because of the necessity for the performers to sustain phrases consisting of breves and semibreves in slower sections. Still another consideration must be taken into account. Several madrigals in Berchem's repertory, while notated in G, have sections in note nere style, with characteristic syncopations and quick note values. Is it possible that the tempo was slowed in the note nere sections of these pieces? Such a practice would involve a change of tactus within a composition, to say nothing of the indications of Glareanus and Oridryus that the tactus might change from piece to piece. As confirmation that the practice was not unknown, Haar has noted Vicentino's statement that singers may

16 Antonfrancesco Doni, Dialogo della musica (Venice, 1564), ed. by G. Malipiero as Vol. VII in the series Collana di musiche veneziane inedite e rare (Vienna: Universal, 1964); p. 35: ...trovato ho molti che san comporre, che non cantano quei canti turchi... Doni's term canti turchi is based on a pun; the word battezzati means both baptized and named. It is explained that Doni named (battezzati) them canti turchi, and Michele remarks that they are not Turks if they are baptized.
change the tempo in *alla breve* when the music calls for it.\textsuperscript{17}

Sebald Heyden's insistence on an unvarying *tactus* in his *De arte canendi* of 1532 is more easily understandable in the light of his examples, which are taken from the Netherlanders of Josquin's generation. Glareanus, Oidryus, and Vicentino, on the other hand, are describing a later practice, at least in part. In the fifteen years that separate the treatises of Heyden and Glareanus, the *note nere* madrigal was introduced, with its C signature. Perhaps the "new" C signature was in part responsible for the later concept of a *tactus* that could change from piece to piece, or even within a piece, according to Vicentino. At any rate, it is probable that no exact proportional relationship existed between madrigals in C and Ạ.

Hertzmann attributed the stylistic characteristics that typify the *note nere* madrigal to the influence of the *villanesca*, which often juxtaposed slow and rapid rhythmic movement and declaimed the text to quick note values.\textsuperscript{18} The *villanesca*, however, does not have the characteristic syncopation of the *note nere* madrigal. Einstein pointed out that many *villanesca* collections were written in black notes with a C mensuration sign, yet he hesitated to connect the

\textsuperscript{17}Haar, *op. cit.*, p. 27, cites Lowinsky's facsimile edition of Vicentino's *L'Antica musica ridotta alla moderna prattica* (1555) in series I of *Documenta Musicologica*, Vol. XVII (Kassel: Bärenreiter, 1959), Libro Quarto, Chapter X, fol. 77r.

\textsuperscript{18}Hertzmann, *op. cit.*, p. 114.
frivolous form with the more imposing note nere madrigals of Cipriano de Rore and the Venetian circle.¹⁹

Syncopation is not confined to the note nere style. It is also found in many madrigals written in tempus imperfectum diminutum around 1540-1560, to say nothing of the sacred music of the time. Moreover, it is noteworthy that many note nere pieces show great variety in the degree to which they use syncopation. Berchem's note nere madrigal 0 dolci guardi (Sk al, 1555), for example, has much less syncopation than most note nere pieces (see Volume II, No. 1h). The piece also lacks the juxtaposition or simultaneity of long and short note values characteristic of the note nere madrigal. Except for the breve in the superius at measure 17 and the final longae, no note value occurs greater than a semibreve.

The opposite extreme of 0 dolci guardi is seen in Signor nel' altro canto (Capriccio, 1561, Volume II, No. 26). In measures 4-9 quick notes, semifusa rests, and syncopation abound. In measure 9 a 7-6 suspension is resolved in the alto on the second half of beat four. Although rhythmic irregularities of this kind occur in connection with the so-called consonant fourth, they do not occur in suspensions, which are regularly prepared and resolved on beats two or four in ℓ, or the second half of any of the four beats of a note nere piece in C. This shift of functions of note values is a characteristic of the note nere style.

¹⁹Einstein, op. cit., I, 399.
As was mentioned above, the note nere style is not limited to pieces in C in Berchem's repertory. For example, *Amar un sol'amante* (1546/15), a piece prefixed by the sign $\emptyset$, begins with a predominance of longer values (Volume II, No. 6). At measure 20, however, a point of imitation begins that uses shorter values more consistently, although less syncopation occurs than is ordinarily found in a typical note nere piece. Nevertheless, in measures 28-29, the alto begins a syncopated displacement of fifths below the superius, a procedure not unlike the already described progressions of six-three chords with one voice displaced. The rest of the piece uses the shorter note values typical of the note nere madrigal. Particularly noticeable is the contrast in dissonant function between the longer notes of the opening measures and the quicker note values of the note nere writing. Up to measure 19, semiminims (transcribed as eighth notes) are used as passing tones and once, in measure 19, as a portamento resolution in the superius. Suspensions, such as that in measure 19, occupy at least three minims in their preparation, suspension, and resolution. This state of affairs changes at measure 20, however, where shorter note values begin to predominate. *Fusae* (transcribed as sixteenth notes) in the note nere writing of the last part of the piece, assume the role of the semiminim in $\emptyset$, as at measure 26 in the superius, and the semi-fusae assume the role previously played by *fusae*, as in measure 33 in the superius. In $\emptyset$, *fusae* normally occur in groups of two on the second half of the beat and are approached and left by stepwise motion. Suspensions, such as the 7-6 on the first beat of measure
31, now occupy three semiminims as they do in C, instead of the usual three minims in G. Thus, a suspension may occur on any of the four beats of the measure in the transcription. In measure 4\(\text{ii}\), for example, a 4-3 suspension occurs on the second beat of the measure. In the first half of the piece, however, suspensions in measures 4, 6, 8, 9, 15, and 19, always occur on the first or third beats of the measure and adhere to the "rule" that the suspension formula, with its preparation, suspension, and resolution, occupies at least three minims.

Amar un sol'amante is not unique among Berchem's madrigals in G in its inclusion of sections in note nere style. It does illustrate, however, that in the note nere sections the dissonant functions of longer note values are applied to the next smaller value, just as the duration of the suspension formula is halved. This observation lends weight to Vicentino's remark that the tempo in alla breve could be changed when the music called for it. A slower tempo might be called for precisely such sections in smaller note values when the functions of a note of a particular duration shift to the next smaller value.

Paradoxically, the voices of a particular madrigal occasionally have conflicting mensuration signs. For example, in Però più ferm'ogn'hor (1544/22) the sign G is prefixed to the superius, C to the other parts. The actual note values are the same in all parts: a breve in the superius is equivalent to a breve in the lower parts. This instance is by no means an isolated one; conflicting signs occur in some pieces of the Capriccio (1561) as well. In no case, however, is proportio
dupla indicated by the $\ddagger$ prefix; the conflicting sign seems to be merely a printing error.

The note $\ddagere$ phenomenon is no doubt complex, and the relationship between the "new" C signature and the old $\ddagger$ is unclear. Most significant is the circumstance that the dissonant functions of note values in $\ddagere$ are applied to the next smaller values in C. If note $\ddagere$ writing is merely a notational change involving a halving of note values of $\ddagere$, it would be expected that a piece in $\ddagere$ would be only half as long in transcription when it appeared in C. No instances of a madrigal notated in C in one source and $\ddagere$ in another have been encountered in the course of this study, but it is noteworthy that Berchem's pieces in C are on the average less than half as long as those in $\ddagere$ when both are transcribed into modern notation in a reduction of 2:1. Obviously, many variables are involved in the length of a particular madrigal.

A setting in imitative style will be longer than a homorhythmic setting of the same text; the length of the setting will vary with the length of the text. Likewise, repetition of lines or words will make the setting longer. One variable, however, length of the text, can be omitted when settings of the same poetic length are compared in C and $\ddagere$. For example, Berchem's settings of ottava rima stanzas in $\ddagere$ average sixty-seven measures in length, but his settings of the same poetic form in C average only thirty-one measures, somewhat less than half the length of the pieces in $\ddagere$. That the settings in $\ddagere$ are more than twice as long as those in C is partly explained by several that are predominantly imitative in texture, such as Questi ch'indizio fan
(Ek a5), with ninety-four measures. The less imitative settings in C, including the stanzas of the Capriccio, exhibit a mixture of homorhythmic and polyrhythmic textures and might be expected to be somewhat less than half as long. The relative lengths of pieces under the two signs, however, tend to strengthen the view that the note nere phenomenon was primarily a notational change.

In summation, it must be noted that most sacred music of the Cinquecento was written in ♩; some, but not all, of the madrigal settings after 1540 were written in C. The fact that C did not supplant ♩ is evidence that no fixed proportional relationship existed between the two when prefixed to whole pieces—or that ♩ indicated a slower tactus on the breve, C a somewhat faster tactus on the semibreve. According to some theorists, the tactus is not necessarily an unvarying time unit. Vicentino even asserted that the tempo may be changed in the course of a piece when the music calls for it. In pieces prefixed by C and in sections of pieces in ♩ where note nere writing predominates, the dissonant functions of particular note values shift to the next smaller value. In pieces prefixed by C, this suggests that the note nere madrigal merely represents a notational change. In pieces prefixed by ♩ in which note nere writing occurs, it is possible that the tempo was slowed, but probably not in the ratio 2:1. Syncopation was not a monopoly of the note nere madrigal, although it is one of its salient characteristics. Many compositions in ♩ exhibit a high degree of syncopation; some note nere madrigals have little syncopation. It would
seem in many cases, therefore, that the C signature represents only a notational change, a quantitative reduction of note values in δ. In a number of Berchem's note nere madrigals, the signature δ is affixed to one part, C to the others. In such cases it is likely that δ is a printing error, since a breve in C is equivalent to a breve in the part prefixed by δ. In Berchem's repertory taken as a whole, pieces in C average less than half the length of those in δ. Although many of these findings suggest that the use of C in the madrigals of the 15th0's was a mere notational change, it must be stressed that certain characteristics distinguish many note nere madrigals from madrigals written in δ: a high degree of syncopation; the juxtaposition or simultaneity of long and short note values; syncopated, declamatory incipits with the pattern \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \). The shorter note values introduced in note nere madrigals were taken over into pieces in δ, but at the end of the century the two signatures still continued to exist side by side.

**Melodic Contour**

Knud Jeppesen, in his study of Palestrina's musical style, remarked on the different types of melodic curves that are characteristic of different epochs of music history.\(^\text{20}\) Along with Albert Schweitzer and Ernst Kurth, Jeppesen found one type of melodic curve to be characteristic of J. S. Bach: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \), a broad ascending movement

\(^{20}\)Jeppesen, *op. cit.*, p. 43.
that reaches a high point and suddenly falls. 21 A second type of melodic curve, \[\begin{align*}
\end{align*}\], in which a short ascent is followed by a gradual downward motion, is found particularly often in plainchant. 22 The Palestrina melodic curve belongs properly to neither of these two contrasting groups, but rather, ascending and descending movements counterbalance one another "with almost mathematical accuracy," although the trend in Palestrina's sacred music is towards the broader downward tendency of plainsong. 23

A number of problems have been encountered in analyzing melodic contour in Berchem's madrigals. First of all, the texture of all the madrigals is more or less treble-dominated, even in the more imitative five-part pieces of the Bk a7 (1546). The bass of these pieces is often harmonic in function, leaping back and forth between chord tones. Between the functional extremes of the highest and lowest parts, the inner parts are sometimes melodic and imitative, sometimes merely harmonic fillers. In chordal passages, the superius usually has the predominant melodic interest. Likewise, the superius plays the most important melodic role in Berchem's frottolesque madrigals of Arcadelt's Bk I al (1539/22) and the later note nere pieces. Hence, only the superius of Berchem's repertory has been analyzed for melodic contour.

22 Jeppesen, op. cit., p. 111.
23 Id., p. 45.
Another difficulty encountered in the analysis of melodic contour arises in deciding precisely what constitutes a melodic phrase. No hard and fast rules can be posited that will cover all cases. Three factors affect the length of phrases: organization of the poetry, cadence points, and rests in the melodic line. The ideal melodic phrase sets only one poetic line or unit of thought and is terminated by a cadence and pause. Melodic phrases do not always coincide with poetic lines, however, and individual words or phrases may be repeated. Neither is a rest in a melodic phrase always preceded by a cadence. Short rests may break up the phrase into two or even three parts. Accordingly, analysis tends to be in part subjective. In the following discussion, these difficulties have been avoided by taking phrases that meet most, if not all, of the criteria of the ideal situation.

Several melodic shapes occur in the madrigals of the Bk a5. In general, the melodic line ascends to a high point only once; this high point may occur anywhere in the line, but it occurs most often in the middle or near the beginning, as in Example 71, taken from Qual mort'è strana pìù (Bk a5, 1546). The frottolesque madrigals of

![Example 71](example71.png)

Arcadelt's Bk I all exhibit the same general tendencies in their melodic
phrases as the five-part pieces, except that their contours are smoother due to a predominance of conjunct motion. The note nere pieces of the Bk ali (1555) and the Capriccio (1561) have melodic phrases which often crest in the middle. The contour of a phrase from Sia vile (Capriccio, 1561), given in Example 72, is extremely common.

EXAMPLE 72

On the whole, the range of Berchem's melodic phrases is small. Usually it does not exceed a perfect fifth, but phrases with a range as great as a ninth are found, though seldom. Melodic lines that embroider a central pivotal tone occur occasionally. In Example 73, a phrase taken from Ma non me 'l tolse (Bk a5, 1546), the melody revolves around a'.

EXAMPLE 73

It is somewhat unusual because the highest note of the line, b'-flat, occurs twice. Even more unusual is another phrase from Ma non me 'l tolse, given in Example 74, where the high note of the phrase, b'-flat, is touched three times. The melody begins high, descends to a low d in the middle, and rises again at the end. The word piedi
(feet) undoubtedly suggested this reversal of the usual melodic contour. Occasionally, the highest note in a melodic phrase occurs near the end, as in Example 75, taken from *Qual mort' è strana più* (Bk a5, 1546). Here, the contour is like that which Jeppesen found in the works of J. S. Bach.

In general, Berchem's melodic practice is similar to Palestrina's in the careful counterbalancing of conjunct and disjunct motion in ascending and descending melodic lines. In the imitative madrigals of the Bk a5, the high point of the line occurs most often near the beginning or in the middle. In Berchem's note nere madrigals an arching melodic line, such as that shown in Example 72, is most common.

**Melodic Variation**

A technique of melodic variation occurs in Berchem's madrigals in which a few melodic motives or "cells" are varied, combined, and
recombined in a great variety of ways. This continual transformation of musical material makes it possible to unify a piece without literal repetition of sections and results in the seemingly nonrepetitive musical flow characteristic of the mature madrigal. The pieces of Berchem's Bk all (1555) and the Capriccio (1561) are often treated in this manner. The superius of Hor vedi, amor (1555), given in Example 76, is a particularly obvious example.

It is possible, of course, to hunt down melodic motives as though they were witches and see a thematic fragment behind every musical bush, but it must be granted that the musical material of Hor vedi is highly unified by motivic cells. Motives a, b, and c are continually varied rhythmically. Motive b is actually an inversion of a; motive c is also inverted several times. Rhythmic variations can be viewed in relation to both the changing temporal durations of the various notes of a motive and the orientation of the motive vis à vis the unit of measure as indicated by modern barlines. Melodic variations are applied not only to microcosmic motivic groups, but to combinations of groups in macrocosm as well. For example, the two melodic phrases that accompany the two B rhymes (measures 4-6 and 7-9) are closely related, creating a musical correspondence that buttresses a poetic one. Variations may also be independent of rhyme scheme, however. The melodic phrase in measures 14-17, a setting of the first C rhyme, is a variant of the preceding phrase, measures 10-11, set to the A rhyme. Melodic variation also occurs in the lower parts of
lower parts of this madrigal, all of which use the various motives found in the superius.

This technique of melodic variation is by no means a stylistic peculiarity of Berchem. Hersh has found it in Verdelot's madrigal
repetory, and it probably occurs in the works of many other madrigal composers. Unfortunately, an exhaustive study of the technique is impossible here; such a study should throw light on the compositional techniques of the madrigalists and make a valuable contribution to the history of melody. It is noteworthy that this technique of melodic variation rarely uses sequential repetition of melodic motives within a single phrase. G. F. Soderlund has given a few examples of sequential repetition of motives in Palestrina's sacred music, noting that they are rare. Three of these are shown in Example 77. Like Palestrina,

![EXAMPLE 77](image)

Berchem seldom uses sequential repetition in his melodic phrases.

Two rare exceptions are shown in Example 78, the first from Region ben (1539/22), the second from Signor ne l'altro canto.

**Melodic Intervals**

In general, Berchem uses the same melodic intervals in his madrigals as Palestrina: major or minor seconds and thirds ascending

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or descending, the perfect fourth, fifth, and octave ascending or descending, and the minor sixth, ascending only. Table 3 shows the frequency of use of these intervals in each part of three of Berchem's madrigals. "Dead" intervals, i.e., those that occur between successive melodic phrases or across rests, were not counted, since both Palestrina and Berchem use ascending major sixths, descending minor sixths, and other "forbidden" intervals as dead intervals. Such intervals apparently were less objectionable when they did not occur within a melodic phrase.

The three madrigals analyzed in Table 3 include Voi ch'ascoltate (Bk a5, 1546), Volume II, No. 2), a piece close to the motet style of the Netherlanders in its consistent use of imitation. O s'io potessi, donna, which appeared first in Arcadelt's Bk I al (1539/22), is closer to tradition of the frottola in its smooth vocal lines with stepwise melodic progressions. Le donne, i cavallier (Capriccio, 1561, Volume II, No. 2h) represents the syncopated note mere madrigal characteristic of Berchem's later career.

In all three madrigals, stepwise motion is most common. In general, the larger the skip the less often it is used, except that
TABLE 3

A COMPARISON OF FREQUENCY OF MELODIC INTERVALS
IN THREE MADRIGALS OF BERCHEM

<table>
<thead>
<tr>
<th>Kind of melodic movement</th>
<th>% in Su</th>
<th>% in Al</th>
<th>% in Qu</th>
<th>% in Te</th>
<th>% in Ba</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voi ch'ascoltate (Bk a5, 1546), imitative</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>unison$^a$</td>
<td>24.0</td>
<td>23.5</td>
<td>17.5</td>
<td>15.4</td>
<td>22.6</td>
</tr>
<tr>
<td>2nd</td>
<td>56.0</td>
<td>43.4</td>
<td>50.8</td>
<td>48.9</td>
<td>36.5</td>
</tr>
<tr>
<td>3rd</td>
<td>12.0</td>
<td>18.4</td>
<td>17.1</td>
<td>18.7</td>
<td>11.1</td>
</tr>
<tr>
<td>4th</td>
<td>16.0</td>
<td>7.1</td>
<td>7.3</td>
<td>9.9</td>
<td>16.9</td>
</tr>
<tr>
<td>5th</td>
<td>1.5</td>
<td>3.6</td>
<td>5.1</td>
<td>4.3</td>
<td>10.7</td>
</tr>
<tr>
<td>6th</td>
<td>0.5</td>
<td>2.6</td>
<td>0.9</td>
<td>-</td>
<td>1.1</td>
</tr>
<tr>
<td>8ve</td>
<td>0.0</td>
<td>1.4</td>
<td>1.3</td>
<td>2.8</td>
<td>1.1</td>
</tr>
<tr>
<td>Total number of intervals in each part</td>
<td>200</td>
<td>196</td>
<td>234</td>
<td>182</td>
<td>178</td>
</tr>
</tbody>
</table>

| O s'io potessi, donna (1539/22), frottolesque |        |        |        |        |        |
| unison                | 18.3   | 26.1   | 18.3   | 17.2   |
| 2nd                   | 72.3   | 64.3   | 70.6   | 57.8   |
| 3rd                   | 7.4    | 8.4    | 9.1    | 9.4    |
| 4th                   | 0.0    | 0.6    | 0.0    | 8.6    |
| 5th                   | 2.0    | 0.6    | 2.0    | 7.0    |
| 6th                   | 0.0    | 0.0    | 0.0    | 0.0    |
| 8ve                   | 0.0    | 0.0    | 0.0    | 0.0    |
| Total number of intervals in each part | 148    | 154    | 153    | 128    |

$^a$note repetition
TABLE 3 (Continued)

<table>
<thead>
<tr>
<th>Kind of melodic movement</th>
<th>% in Su</th>
<th>% in Al</th>
<th>% in Qu</th>
<th>% in Te</th>
<th>% in Ba</th>
</tr>
</thead>
<tbody>
<tr>
<td>Le donne, i cavallier (Capriccio, 1561), note nere</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>unison</td>
<td>27.1</td>
<td>29.2</td>
<td>22.6</td>
<td>22.9</td>
<td></td>
</tr>
<tr>
<td>2nd</td>
<td>54.1</td>
<td>48.3</td>
<td>42.6</td>
<td>36.4</td>
<td></td>
</tr>
<tr>
<td>3rd</td>
<td>14.3</td>
<td>15.9</td>
<td>18.0</td>
<td>11.0</td>
<td></td>
</tr>
<tr>
<td>4th</td>
<td>3.0</td>
<td>4.2</td>
<td>13.1</td>
<td>17.0</td>
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</tr>
<tr>
<td>5th</td>
<td>1.5</td>
<td>0.8</td>
<td>3.3</td>
<td>11.9</td>
<td></td>
</tr>
<tr>
<td>6th</td>
<td>0.0</td>
<td>0.8</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>8ve</td>
<td>0.0</td>
<td>0.8</td>
<td>0.8</td>
<td>0.8</td>
<td></td>
</tr>
</tbody>
</table>

| Total number of intervals in each part | 133 | 120 | 122 | 118 |
the sixth, almost invariably ascending, is used even less than the octave. The smooth, stepwise motion of the frottolistic Os'io in all its parts (58% to 72% of all intervals) contrasts dramatically with disjunct motion in the other two madrigals. In Voi ch'ascoltate, only 37% to 56% of the intervals are seconds, in Le donne, 36% to 54%. Intervals larger than a third seldom occur in Os'io, and none is larger than a fifth. Note repetition is more prominent in Le donne than the other two madrigals. This phenomenon can be attributed to the chordal, declamatory character of many Cinquecento settings of stanzas from Ariosto's Orlando furioso. The larger total number of intervals in the quintus of Voi ch'ascoltate as compared to the other parts is striking. In this piece, the quintus functions as both a second tenor and second alto and hence has fewer rests than the other parts.

The basses of Voi ch'ascoltate and Le donne are strikingly different from that of Os'io in their use of the larger intervals. Although note repetition and stepwise motion account for a large number of bass progressions in all three madrigals, leaps of a fourth or fifth occur much less often in the bass of the frottolesque Os'io than in the other two pieces. These leaps are a sign of the increasing use of tonic-dominant and tonic-subdominant chordal progressions. The bass begins to function as harmonic underpinning for a florid treble-dominated musical texture, as in Baroque music.

"Forbidden" intervals are occasionally encountered within Berchem's melodic phrases, usually in the lower parts. An ascending
minor seventh occurs in the tenor of Scende da bei (Bk a₅, 1546, Example 79).

Jeppesen found occasional examples of unusual intervals in the practice of the Netherlands. Josquin des Prez, for example, used the ascending minor seventh in the Gloria of his Missa Una musque de Biscaya.²⁶

The leap of a tenth also occurs in Josquin and Obrecht.²⁷

It is found only once in Berchem's madrigals, in the bass of Poichè tante nemiche (Bk a₅, Example 80, complete piece No. 4 in Volume II). It is preceded by octave leaps in superius and quintus; all three leaps are undoubtedly suggested by the words alta (high).

Berchem's apparent use of the ascending major sixth is usually nullified by the application of musica ficta. The interval G–E, for

²⁶Jeppesen, op. cit., p. 47.
²⁷Ibid.
example, often occurs in a context where E is necessarily flatted. In Example 81, however, a passage taken from Tanto mi piacque, the final stanza of Berchem's setting of Petrarch's sestina *A la dolce ombra* (1544/22), it is unclear whether the e" in the superius in the third measure should be flatted or not. A sudden e"-flat at this point in the melodic line would be startling, since it has been preceded by a prominent use of E-natural in C major triads. Nevertheless, an e"-flat could have been sung, however startling the effect.
The descending minor sixth is found only in the **Capriccio** (1561), where three examples occur, all in inner parts. Its use in **Affitto e stanco** (Example 82), where it is accompanied by descending octaves in superius and bass, undoubtedly reflects the composer's intention to illustrate the word *cade* in the phrase *cade nel'herba* (he fell in the grass).

![Example 82](image)

**EXAMPLE 82**

The diminished fourth is occasionally used within a melodic phrase, usually in the tenor in ascending form from C-sharp to F. It always illustrates an affective text, such as that of *Deh, perché così presto* (bk al., 1555, Example 83), where the cross relation between tenor and soprano intensifies the effect.
The Melodic Line: Functions of Notes of Various Durations

In most Cinquecento music, shorter note values such as semiminims, fusae, and semifusae, were more limited in function than notes of longer value—the breve, semibreve, and minim. The note nere phenomenon, in part a notational change, makes discussion of the function of note durations more complicated because a particular note value in $\mathfrak{b}$ is equivalent to the next smaller value in $\mathfrak{c}$. Moreover, in certain sections of pieces in $\mathfrak{b}$ where shorter note values and syncopation predominate, note functions shift to the next shorter value, so that such sections seem to be written in note nere style. The method used here in transcribing the two types of pieces is shown in Table 1. In both $\mathfrak{b}$ and $\mathfrak{c}$ the reduction is 2:1, i.e., a breve in both $\mathfrak{b}$ and $\mathfrak{c}$ is transcribed as a whole note, a semibreve as a half note, etc. A breve or its durational equivalent in smaller values therefore constitutes a measure in transcription of pieces in both $\mathfrak{b}$ and $\mathfrak{c}$. The relationship of a breve (or any other note value) in a piece in $\mathfrak{b}$ to a breve in the $\mathfrak{c}$ of the note nere pieces is not known for certain, as
the discussion of the note nere madrigal has shown. It is clear, however, that the function of a particular value in \( \mathcal{O} \) is applied to the next smaller value in the note nere madrigals in C. In the Cinquecento, the first and third beats of an imaginary "measure" in \( \mathcal{O} \) were considered strong beats, since certain types of dissonance, such as the suspension, could only occur on them. In Table 4 the strong beats in \( \mathcal{O} \) are indicated by a stress mark over the first and third quarter notes of a measure. Each quarter note is equivalent to a minim in \( \mathcal{O} \) in the 2:1 reduction. In a measure in C, shown directly beneath the measure in \( \mathcal{O} \), the strong beats fall on every other semiminim, transcribed as an eighth note. The table shows that the down and up beats of the tactus equal a breve in \( \mathcal{O} \), a semibreve in C.

### Table 4

**Method Used in Transcribing Pieces in \( \mathcal{O} \) and C**

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one measure in transcription

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<th>( \mathcal{O} )</th>
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one measure in transcription
Few restrictions are placed on the melodic movement of the minim in ° (semiminim in C) apart from the avoidance of "forbidden" intervals within a phrase. In the Palestrina style, two successive skips in the same direction can occur in minims, although the procedure is less common than a single skip followed by motion in the opposite direction. Nevertheless, the outlining of major and minor triads is not foreign to Palestrina’s style, nor are two ascending or descending skips outlining a minor seventh, as shown in Example 84.28

However, in ascending motion the larger interval precedes the smaller, whereas in descending motion the smaller usually precedes the larger. Similar progressions occur in semiminims in Berchem’s noted nere madrigals written in C. However, the progression in the alto of Ma s’ io non posso (Example 85, Volume II, No. 18), is unusual in Berchem’s repertory, although it is apparently more common than in Palestrina’s compositions. The larger interval in the successive skips precedes the smaller.

28Example given by Soderlund, op. cit., p. 11.
Even more striking is a passage in the alto of Al più cocente raggio (Bk al, 1555, Example 86), where a descending octave leap is followed by still another leap in the same direction. The melodic line then continues with an octave leap in the opposite direction. The reason for this unusual progression is not clear; perhaps the composer
was trying to illustrate musically the motion of the *pint' ale* (painted wings).

It is in the melodic treatment of shorter note values—semitones and *fusa* in ♦, *fusae* and *semifusae* in C—that Berchem's practice can best be compared with Palestrina's. Several restrictions are placed on the conduct of the semiminim in ♦ or *fusa* in C. In Palestrina's sacred works, the single semiminim is nearly always preceded by a dotted minim (♩♩♩♩) and always occurs on the weak second half of any of the four beats in a measure in ♦. In Berchem's repertory, single *fusae* in C (equivalent to the semiminim in ♦) are occasionally encountered on strong beats in lively passages such as that in Example 87 from *Viste del pazzo* (Capriccio, 1561). The *fusa* a in the tenor

![Example 87 Image]

occurs between two semiminims. The jerky effect is no doubt a reflection of the text, *si voltan per fuggir ma non sann' ove* (they turn
to flee but know not where), which describes the frightened, nervous
movements of the rustic crew trying to flee the path of Orlando gone
beserk. Also noteworthy is the 7-6 suspension b-flat to a in measure
2, whose resolution occupies a shorter time unit than normal. Again,
the text is probably responsible for this unusual circumstance.

Berchem also uses single semiminims in G (fusa in C) to begin
melodic phrases, as do other madrigalists, but they always occur on
the weak second half of the beat. One of hundreds of instances of this
practice is shown in the superius in Example 88, a passage from

EXHIBIT 88

Poichè tante nemiche (Bk a5, 1546, Volume II, No. 4). This usage
is foreign to Palestrina's sacred style.

In the Palestrina style, an upward leap from an accented
semiminim occurs very rarely. Such figures as those shown in Example
89, where the first semiminim in G (fusa in C) falls on any of the
four beats of the measure of a transcription, are foreign to both
Palestrina and Berchem. Jeppesen codified this observation in what he called the "high note law" of Palestrina style: ascending leaps from accented to unaccented semiminims are avoided.\textsuperscript{29} He admitted, however, that the rule is less applicable when successive semiminims carry separate syllables. Nevertheless, the leap with change of syllable in the second measure of the alto in Example 90, taken from Hor micci (bk a5, 1546), is practically the only instance of this phenomenon in Berchem's repertory. Equally unusual is the leap in the

\textsuperscript{29} Jeppesen, \textit{op. cit.}, p. 58.
alto of Tanto mi piacque, the final stanza of Berchem's setting of Petrarch's sestina A la dolce ombra (1564/22, Example 91), where a change of syllable is not involved.

Pairs of semiminims between white note values in $\frac{3}{4}$ usually occur on weak beats in the Palestrina style as well as in Berchem's repertory. In Example 92, a passage from Gli agricoltori (Capriccio, 1561, Volume II, No. 27), the two fusae (equivalent to semiminims in $\frac{3}{4}$) are exceptional in falling on the first beat of the measure.
Semiminims that move in two or more successive skips in the same direction are extremely rare in Palestrina's style and occur in only one of Berchem's madrigals, Astolfo si penso (Capriccio, 1561). The skips occur only once, in the alto, in connection with a text that suggests rapid movement: farb fuggir Plutone (I will cause Pluto to flee). The skips in fusae (equivalent to semiminims in C) outline a descending triad and were probably less noticeable, and presumably less objectionable, since each note is set to a separate syllable of text (Example 93).

The preceding examples have shown some of the unusual usages of the semiminim in C (fusa in C) in Berchem's repertory. The next smaller note value current in the music of Berchem's time, the fusa in C (semifusa in C), was even more limited in melodic function than the semiminim (fusa in C). Fusae occur most often in groups of two on the weak half of any of the four beats of a measure in C in both Palestrina and Berchem. They are usually preceded by a dotted minim or by a semiminim, are approached and left by stepwise motion, and proceed themselves by stepwise motion. Either the first or second note of a pair of fusae may be a lower auxiliary, but when the second note
is a lower auxiliary, the two-note figure is usually approached from above. Occasionally four fusae in succession are found. Berchem's normal treatment of the fusae as shown in Example 94 differs in no way from Palestrina's.

EXAMPLE 94

A very unusual treatment of pairs of fusae occurs in a passage of Madonna se volete (1541/16, Example 95). The first note of each pair (g in the alto, d in the tenor) is an upper auxiliary that functions as an anticipation. This figure never occurs in Palestrina and rarely in the music of the Netherlands.
In the melodic functions of notes of various durations, Berchem's practice differs little from that of Palestrina. Many of the exceptional situations shown in the examples above occur in the smaller note values in C, and some are obviously related to the composer's desire to illustrate musically the vivid images of the text. Nevertheless, the overall stylistic unity that embraces the music of Berchem and Palestrina is striking.

**Chord Progressions**

In the previous section, the behavior of notes of various duration was considered in relation to their linear occurrence in the melodic phrase. To treat further of the stylistic characteristics of Berchem's music and compare them with Palestrina's, it is necessary to consider the relationship of the separate melodic line to other simultaneously-sounded lines. In other words, the emphasis is now vertical instead of horizontal, and a consideration of the vertical aspects of the music necessitates a discussion of chords and progressions as a
prelude to the further treatment of dissonance.

In contrast to the richer harmonic vocabulary of later major-minor tonality, the harmonic material of Cinquecento compositions is limited to major and minor triads. Certain progressions are much more common in Cinquecento harmony than in later functional harmony with its stronger tonic-dominant-subdominant orientation. These progressions include root movements up and down a second, as in VII-I, iii-ii, or up and down a third, as in iii-I or ii-IV. Soderlund's analysis of root movements in a number of Palestrina's sacred works showed that they occurred in the following order of frequency:

1. A fourth up (or a fifth down)
2. A fifth up (or a fourth down)
3. A second up
4. A second down
5. A third down
6. A third up

A tabulation of root movements in the same three of Berchem's madrigals in which melodic intervals were examined in Table 3 is given in Table 5. *Voich ascoltate* (Bk a5, 1546, Volume II, No. 2) is in imitative style; *Le donne, i cavallier* (Capriccio 1561, Volume II, No. 24) is representative of the syncopated note nere pieces; *O s'io potessi, donna* is one of the frottolesque pieces of Arcadelt's Bk I.ah

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<thead>
<tr>
<th></th>
<th>4th up or 5th down</th>
<th>5th up or 4th down</th>
<th>2nd down</th>
<th>2nd up</th>
<th>3rd down</th>
<th>3rd up</th>
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<tbody>
<tr>
<td><strong>No.</strong></td>
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<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
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</tr>
<tr>
<td>Voi ch'ascoltate</td>
<td>53</td>
<td>27.6</td>
<td>31</td>
<td>16.2</td>
<td>29</td>
<td>15.1</td>
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<tr>
<td>Le donne, i cavallier</td>
<td>32</td>
<td>33.0</td>
<td>18</td>
<td>18.6</td>
<td>14</td>
<td>14.4</td>
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<tr>
<td>O s'io potessi, donna</td>
<td>20</td>
<td>16.4</td>
<td>17</td>
<td>13.9</td>
<td>23</td>
<td>18.9</td>
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<tr>
<td><strong>Totals</strong></td>
<td>105</td>
<td>25.5</td>
<td>66</td>
<td>16.1</td>
<td>66</td>
<td>16.1</td>
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(1539/22). Totals of the different kinds of root movement in the three madrigals give results somewhat different from Soderlund's tabulation:

1. A fourth up (or a fifth down)
2. A second up
3. A fifth up (or a fourth down), a second down, a third down occur with the same frequency
4. A third up

None of the three madrigals agrees in every respect with Soderlund's order of frequency for Palestrina. Particularly noteworthy is the order of frequency in Q s' io, the frottolesque piece, which differs considerably from the other two, probably due to the stepwise motion of its melodic lines:

1. A second up
2. A second down
3. A fourth up (or fifth down)
4. A fifth up (or fourth down)
5. A third down
6. A third up

The statistics in Table 5 are based on a small sample and hence potentially erroneous, but they suggest, nevertheless, that Berchem's harmonic progressions are less functional than Palestrina's. The greater use of progressions with roots a second or third apart, less common in the music of later eras, places Berchem's harmonic style closer to his contemporary Netherlanders than to Palestrina.
Palestrina's treatment of dissonance has long been codified and even sanctified by scholars of sixteenth-century counterpoint. In fact, however, Palestrina's treatment of both melody and dissonance differs only in small details from the practice of the Netherlands as it was described by Tinctoris in the last quarter of the fifteenth century, and as has been shown in a previous section, Berchem's practice with respect to the melodic line is close to Palestrina's in most respects. It will not be necessary, therefore, to treat exhaustively Berchem's practice in connection with the passing dissonance. Example 96 illustrates the principal points discussed below concerning notes of different durations. The passing dissonance is restricted to minims (quarter
notes) or notes of smaller value in \( \mathcal{F} \); semibreves and breves do not occur as passing tones. The minim passing tone either ascending or descending normally occurs only on the weak second and fourth beats of a measure in \( \mathcal{F} \). The descending form is by far the more common. Semiminim passing tones in \( \mathcal{F} \) may occur on the second half of any beat either ascending or descending, or on the first half of beats two or four in a downward direction only. In Example 96 the semiminim passing tone, marked by an asterisk, ascends on the second half of the beat in the second excerpt, and descends on the weak second beat in the third. Fusae usually occur as pairs in \( \mathcal{F} \); when one of the two is a dissonant passing tone the other must be consonant. Example 96 includes only passages from madrigals in \( \mathcal{F} \); the same conditions apply to passing tones in \( C \) except that the rules are applied to the next smaller value, with the tactus falling on the semibreve instead of the breve, as in \( \mathcal{F} \). Thus, the first and second fusae marked by asterisks in Example 97, a passage from *Madonna se volete* (Bk al., 1555), are equivalent to passing semiminimis in \( \mathcal{F} \), and the third fusa is equivalent to an accented semiminim in \( \mathcal{F} \), which may occur in descending motion only.

Among the types of ornamental dissonance used in the Cinquecento are auxiliary notes, the portamento resolution, and the cambiata. It is unnecessary to deal at length with auxiliary dissonance; it occurs mainly in connection with semiminimis and fusae but only rarely with larger note values. Several instances of auxiliary tones in
fusae have been given in Example 94. In semiminims in $f$ (fusae in C), both upper and lower auxiliaries occur on the weak half of any of the four beats of a measure, but the lower is by far the more common.

The usual harmonic treatment of the suspension is discussed in a later section of this chapter, but it must be mentioned here in connection with an ornamental resolution that sometimes accompanies it, a device that Jeppesen termed "portamento." In this device the note of resolution in the suspension is anticipated by a semiminim in $f$ (fusae in C), as in the excerpt from Fuggito è 'l sonno (Ex a5, 1546, Example 93). The semiminim $c''$ in the superius in measure 2 is the "portamento note." The portamento note may also be the first of a pair of fusae, the second of which is a lower auxiliary, as in the passage from Volgendo gli occhi (p. 1538)20, Example 98). In both Fuggito
and Volgendo the portamento note itself is consonant. In the same melodic figure the note may be dissonant, however, as is the semiminim c" in the passage from Voi ch'ascoltate (Bk a5, 1546, Example 98, complete piece Volume II, No. 2). It is noteworthy that the dissonant portamento does not resolve as a suspension but is a nonharmonic tone known as an anticipation, whereas the portamento in which the note of resolution is consonant is merely an ornamental melodic figure.
The four-note cambiata figure occupies a prominent place in Cinquecento dissonance and ornamentation. Jeppesen asserted that its original form was a three-note figure, usually descending, an embellishment of the leap of a fourth.\(^\text{31}\) This fundamental three-note cambiata, often found in the compositions of Netherlanders such as Josquin and Gombert, is also used occasionally by Berchem as in Example 99, a passage from *Qual iniqua mia sorte* (1542/16). The three-note form is rare in Palestrina's repertory. Palestrina almost invariably adds a fourth note to the figure which ascends stepwise from the third note. Soderlund has given three rhythmic forms the cambiata takes; they are shown in Example 100.\(^\text{32}\) The initial note of the figure may occur on any of the four beats of a measure in \(\frac{4}{4}\). The first and third notes of the cambiata must be consonant; the second and fourth may be either consonant or dissonant. The forms shown in Example 100 also illustrate


\(^{32}\)Soderlund, *op. cit.*, p. 55.
Berchem's normal treatment of the cambiata, but in Example 101, an excerpt from S'amor non è (1546/19), the third note of the figure is followed by an ascending leap of a third before the final b' is sounded in the superius, a practice found occasionally in Palestrina, but not often.

Word painting is responsible for an unusual use of the cambiata in Che rami e ceppi (Capriccio, 1561, Example 102). The word sospira
Dissonance Treatment: The Suspension

The suspension, or syncope dissonance, was produced by delaying the stepwise descending motion of one part, or more than one in the case of the double suspension, while the other parts moved to a new chordal combination. The suspension dissonance has three phases in $F$ or $C$: preparation on a weak beat, suspension on a strong beat, resolution on a weak beat. This formula occupies at least three minims (transcribed as a quarter note) in $F$, or three semiminims (transcribed as an eighth) in $C$. These observations are valid for both Berchem and Palestrina.

Five basic types of suspensions occur in Berchem's madrigals. In order of decreasing frequency they are the $4-3$, $7-6$, $9-8$, $2-3$, and $2-1$ suspensions. Two other types discussed by Jeppesen, the $4-5$ and the $7-8$ as suspensions in the bass, are so rare that they constitute stylistic aberrations. Suspensions occur most frequently in cadence formulas, although Cinquecento composers also introduce them within the body of musical phrases for dissonant effect and to heighten the musical expression of the text, as has been shown in Chapter V.

Broadly speaking, the ratio of the length of a madrigal in breves in $F$ to the number of suspension dissonances ranges from about

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3:1 to 4:1 in Berchem's repertory. For example, Berchem's setting of *Voce ascoltate* (Bk a5, 1566, Volume II, No. 2), excluding the final *longa*, equals eighty-four breves, and the number of suspensions is twenty-seven, yielding a relationship of almost exactly 3:1. The relationship of length to suspension frequency in *Ragion è ben* (1539/22), also written in C, is about 3.6:1. It has been noted that the function of note values shifts to the next shorter value in the *note nere* pieces in C, so that the semibreve takes the place of the breve as a unit of comparison in total length. Thus, *Deh, vita mia* (Capriccio, 1561) with the mensuration sign C is sixty-four semibreves in length with a total of twenty-one suspensions, again a ratio of about 3:1. The suspension is somewhat less prominent in *note nere* pieces where homophonic declamation predominates. In *Le donne, i cavallier* (Capriccio, 1561, Volume II, No. 24), for example, the ratio is actually 7:1.

The 4-3, 7-6, 9-8, and 2-1 suspensions

The 4-3 suspension is regularly formed by delaying the downward stepwise movement to the third of a triad as in Example 103, an excerpt from *Ite, caldi sospiri* (1540/18). The figuration in this and succeeding examples is calculated from the lowest actual voice except in the case of the bass suspensions, in which the lowest voice itself is suspended. The second most frequent type of suspension in Berchem's
Example 103

The repertory is the 7-6. It is formed by delaying the downward stepwise motion to the root of a first inversion triad or the third of a second inversion triad. A 7-6 suspension involving downward stepwise motion to the root of a triad appears in Example 103, which has already been cited for its inclusion of a 4-3 suspension. The 9-8 suspension occurs much less frequently than the 4-3 or 7-6. It is produced by delaying the downward stepwise motion to an octave, as in Example 104, an excerpt from Non credo che pasesse (Bk 4, 1555, Volume II, No. 11).
The 2-1 suspension, shown in Example 105, a passage from *O amorose mamelle* ([c. 1538])/20, may be thought of as a "telescoped" 9-8 progression. It is unique in that the note of resolution necessarily occurs against the suspension itself. Only about nine examples of its use occur in Berchem's secular repertory.

**Suspensions in the Lowest Part**

While the suspended note in the 4-3, 7-6, 9-8, and 2-1 suspensions occurs in one of the upper parts, in the 2-3 suspension it occurs in the lowest actual part. In Example 106 (*Stupida e fissa, Capriccio*, 1561), the progression c'-b in the bass on the first beat of measure 2 against the alto d' creates the dissonance.

Jeppesen noted that the Netherlanders occasionally used a peculiar "bass" suspension in their two-part counterpoint, although
Palestrina did not, in which the interval of a fourth is resolved stepwise downward in the lowest part to a perfect or diminished fifth, as in the passage taken from Isaac's Tract Deus meus shown in Example 107. Where more than two parts are involved, however, problems arise in the figuring of the bass progression. Jeppesen quoted the passage from the Kyrie of Palestrina's Missa Jam Christus astra ascenderat.

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\[^{34}\text{Ibid.}, \text{ p. 226.}\]
shown in Example 108, in which it could be said that a portamento

resolution of the bass, figured against the tenor, momentarily creates a 4-5 suspension. In this case, it would seem more logical to figure the progression 7-8 to show that it resolves to the root of the chord.

A similar progression in a passage in two parts occurs in Obrecht's motet *Salve crux*, shown in Example 109. The 7-8 bass suspension is

extremely rare in Berchem's repertory. The only example encountered was in a passage from *Zerbin la debol voce* (Capriccio, 1561, Example 110). Philip Jackson has noted that only two examples of the 7-8 progression

\[\text{Example 108}\]

\[\text{Example 109}\]
occur in the masses of Jacquet of Mantua. The first, shown in Example 111, occurs in the Sanctus of the Missa Si bona, where the bass descends stepwise. The second progression cited by Jackson, shown in Example 112, is found in the Credo of the Missa Alla dolce ombra. Here, the dissonant c" in the superius is really a retardation, not a suspension, since it resolves upward. The only instance of a retardation in Berchem's repertory is shown in Example 113, a passage from

Miserò lui (1558/13, Volume II, No. 22), one of the last of the composer's madrigals to be printed. The b of the alto is held while the superius and tenor move respectively to e' and a; the resolution of the alto b-c' produces a triad on A. The retardation produces the figuration
2-3, not to be confused with the 2-3 bass suspension discussed above. The signature of this piece is G, but the example is taken from a passage in which the functions of the various note durations have shifted to the next smaller value, a phenomenon that is not uncommon after the introduction of the note nere procedure in the 1540's.

Irregularities in the treatment of suspensions

In the 4-3, 7-6, 9-8, and 2-1 suspensions, the bass (or lowest actual part) is normally stationary against the resolution of the suspension. Not infrequently, however, the bass moves to a different tone of the chord against the resolution, as in Example 11h (Dicea: fortuna, Capriccio, 1561), where it skips down a third. The figuration 7-6(8) in this example attempts to combine what is expected (a 7-6 suspension) with what actually occurs in tenor and bass.

![Example 11h](image)

A change of the basic chord on the note of resolution produces the curious use of dissonance shown in Example 115 (Però più ferm'ogn'hor, 1544/22). If the bass note c', which sounds against the tenor d' on the first beat of the measure, were sustained through the resolution, a normal 2-1 suspension would be the result. This solution
was impossible, however, because a sustained c' would create a dissonance with the f' to which the superius and alto have moved. Additionally, a double suspension against the bass g adds to the dissonance of the passage. The text at this point is part of the line *Tornai sempre devoto ai primi rami* (I returned always devoted to those first branches), which does not seem to account for the high level of dissonance.

Irregularities in the treatment of suspension dissonances also arise from the crossing of parts. In Example 116 (*Hor Dio consente, Capriccio*, 1561), a dissonant c' in the bass voice is suspended against a lower g in the alto, but while the bass resolves to b the alto skips up to d', leaving the bass resolution the lowest actual note.

Except in the 2-1 progression, both Berchem and Palestrina
avoid sounding the note of resolution against the suspension. Exceptions occur in the compositions of both, however, particularly in many-voiced compositions. In the ornamented resolution of the 7-6 suspension in Example 117 (*Al più cocente raggio*, Bk 4, 1555), the note of resolution is present in the alto. Also noteworthy in this example is
the change of chord on the resolution, creating the figure 7-6(5).

Sometimes the inclusion of the note of resolution in the suspension chord is deliberate—a purposeful heightening of dissonance to illustrate the text. In a passage from Io non saprei (Bk ah, 1555), the emotionally charged consum' in foco and doglio are expressed musically by the dissonance of the tenor c', the expected note of resolution, against the alto d', as well as by the following 7-6 suspension with the dissonance of another second between the same two voices (Example 118).

![Example 118](image)

Although conjunct downward resolution of the suspended note is the rule for the Netherlanders as well as for Palestrina, interposed skips, such as the one in Quel rosignuol (Bk a5, 1546), are occasionally found (Example 119). The alto skips from the suspended a' to e' before the "proper" note of resolution, g', is heard. Rarely, the
suspended note is not resolved at all. Jeppesen cited examples of this irregularity—four of them involving a suspended seventh—in works of the Netherlands, but he evidently found none in Palestrina.\footnote{Jeppesen, \textit{op. cit.}, pp. 245-47.} The same irregularity occurs in Berchem's repertory, always in connection with a suspended seventh. One instance in \textit{Deh., vita mia} (Capriccio, 1561) involves a suspended tenor d' that leaps up to g' instead of resolving to the "proper" note c' (Example 120).

Jeppesen cited passages in the compositions of the Netherlands in which the suspension is prepared by a dissonance on a weak beat and even found a few such irregularities in the works of Palestrina.\footnote{\textit{Ibid.}, pp. 207-10.} Berchem's repertory contains only a very few such instances. In Example
121, a passage from *Questi ch' indizio fan* (Bk a5, 1546), the suspension dissonance, e in the superius on the first beat of measure 2,

is prepared as a dissonant passing tone.
Double Suspensions

As Jeppesen noted, the coincident sounding of two or more suspension dissonances was a common occurrence in the fifteenth and sixteenth centuries, although it was employed sparingly in Palestrina's sacred works.\(^{10}\) Often, but not invariably, Berchem used such combinations to intensify the dissonant effect in passages with affective texts. By far the most common double suspension in his repertory is the 7-6, shown in the passage from Poichè tante meniche (Bk a5, 1546), in Example 122. At least forty-five examples of this type occur in his madrigals. Much less common is the 9-8 combination shown in the second excerpt in Example 122 as it occurs in Quando la vita (Capriccio, 1561).

The resolution of the double suspension to an augmented triad in first inversion and the subsequent 7-6 suspension produce a high level of

\(^{10}\) Ibid., pp. 207-08.
dissonance suggested, no doubt, by the text: Quando la vita a voi per voi non sia cara (When life is no longer dear to you). A third type of double suspension, given in the third excerpt in Example 122, the 9-3/7-6 occurs only once in Berchem's madrigal repertory, in Volgendi gli occhi ([c. 1538]/20.

The Consonant Fourth

The term "consonant fourth" is probably a misnomer, as Jeppesen suggests, but since it enjoys wide currency in counterpoint texts, it is retained here. The principal characteristic of the progression is the stepwise introduction of a fourth on a weak beat in one of the upper parts above a stationary tone in the lowest part (usually the bass). The fourth is held over through a strong beat, when the fifth is usually added as in the tenor of a passage from Sol d'una pensa (E. al, 1555), then resolved as a 4-3 suspension (Example 123).

EXAMPLE 123

Ibid., p. 214.
The augmented chord that occurs on the first beat of measure 2 of the example is not related to the formation of the consonant fourth but is rather the musical reflection of an affective text. The consonant fourth in Example 123 is characteristic in that it occurs as a cadential progression, $\frac{6}{4}$-V-I. The first two chords of this progression normally occupy a breve in $\mathfrak{C}$ (as in Sol d'una) or a semibreve in C, and the tone of the fourth occupies a semibreve in $\mathfrak{C}$ or minim in C. It seems likely that the fourth in the progression would have been considered a dissonance in the Cinquecento; when approached from below it might be called an auxiliary tone, when approached stepwise from above it is a passing tone. Ordinarily, passing tones and auxiliaries were confined to note values shorter than the semibreve in $\mathfrak{C}$ (minim in C), but the fourth in this progression would seem to be comparable to a suspension prepared by a dissonance as in Example 121 above.

In the passage in Example 124 from Ruggito e 'l sonno (Bk a5, 1546), the fourth is introduced without any change of chord; the fifth is already present in the tenor before the fourth is sounded in the alto, intensifying the dissonance on the affective text convers' in pianto. In O infelice (Capriccio, 1561), the second excerpt in Example 124, the fourth is approached from above rather than below and introduced as a dissonant passing tone that is again suspended without a change of chord. The formation shown in Example 123 is by far the most common in Berchem's repertory, but the formations in
Example 12u are by no means uncommon.

The Passing Six-Four

The passing 6 is extremely rare in Berchem's repertory and seemingly nonexistent in the works of Palestrina, since none of Jepesen's examples of irregular treatment of the fourth includes it.\(^2\)

One of the three or four examples that occur in Berchem's madrigals is shown in Example 125, a passage from A l'apparir (Capriccio, 1561). The fourth is formed by the superius g', which is sustained against the stepwise descending d' of the alto and the stepwise ascending d of the bass. The melodic progressions in alto and bass lead logically to a 7-6 suspension between the two parts. The momentary 6 is produced almost by accident.

\(^2\)Ibid., pp. 211-18.
The Six-Five Dissonance

The 6/5 chordal combination was often treated as a suspension by Cinquecento composers, although its dissonant character is modified by the circumstance that both sixth and fifth are consonant with the lowest part. Like the suspension, the 6/5 usually falls on a strong beat, preceded and followed by preparation and resolution on weak beats. It often occurs as a cadential formula: II₆/5-V-I. Soderlund has described the usual melodic conduct of the parts that leads to the formation of the dissonance. His description agrees with a passage from Poichè tante nemiche (Bk a5, 1546, Example 126), in which the fifth is prepared on beat two, the sixth enters freely and remains

\[\text{EXAMPLE 125}\]

\(\text{\textsuperscript{43}}\)Soderlund, \textit{op. cit.}, p. 94.

\(\text{\textsuperscript{44}}\)Ibid., p. 95.
stationary while the fifth resolves down, and the bass rises by step on beat four. Like a suspension, the resolution of the fifth may be ornamented by such devices as portamento. Indeed, the fifth is normally treated as a suspension which resolves to a changed chord, as may be seen in Example 126 and 127. In the excerpt from *Come del gran pianet* (Bk a₅, 15h6) in Example 127, the sixth moves up stepwise parallel with the bass instead of remaining stationary. In the second excerpt in Example 127 (*Con pura bianca*, Bk a₅, 15h6), two 6/5 chords occur; the first is regular except for the bass, which skips down a third in the resolution instead of rising by step as in the two previous examples. The second 6/5 in this passage is regular except that the sixth again moves up stepwise instead of remaining stationary.

Occasionally the sixth is suspended rather than the fifth, as
in a passage from Ma s' i o non posso (1535/25, Example 128), where the alto e is prepared and resolved downward after the suspension, while the bass skips up a third. Soderlund considers the prepared sixth
a "weak" device and notes that this weakness is often offset by a stronger suspension dissonance on the next strong beat.\(^{45}\) Such is the case in \(5_3\) (Example 129), where a \(4-3\) suspension follows the \(6_5\) combination. Sometimes Berchem treats the \(6_5\) even more irregularly. In a passage from *Con pura bianca neve* (Ex 130), neither fifth nor sixth is prepared; the sixth could be considered an accented passing tone, although accented passing tones do not normally occur in minim values.

\[\text{EXAMPLE 129}\]

in either Berchem or Palestrina (Example 129). At any rate, neither fifth nor sixth is treated like a suspension. In the passage from *Poiché tante nemiche* shown in Example 130, the dissonance occurs exceptionally on a weak beat: this time the fifth, \(d'\) in the alto, has

\(^{45}\)Ibid., p. 98.
the character of a passing tone due to the presence of the sustained sixth in the superius and quintus.

**Crudities in Voice Leading**

Parallel octaves, fifths, and unisons in two-part counterpoint were forbidden by theorists as early as the fifteenth century. Parallel fourths may occur between the upper parts in compositions for three or more voices, but they were no longer considered a consonance in two-part writing. Occasionally parallels were avoided by crossing of parts shown in Example 131, a hypothetical case. In the successive triads often found in note nere writing, parallel fifths are sometimes disguised by displacement of one of the parts. One of many instances
EXAMPLE 131

is given in Example 132 (Glorioso pastore, Bk ah, 1555), where the bass avoids direct parallels with the tenor by its late entry.

Undisguised parallels are uncommon in Berchem's repertory but when they do occur their effect is usually mitigated in some manner to make them less noticeable. In Example 133 (Passando il paladin, Capriccio, 1561), the parallel fifths between tenor and bass are not
prominent because they are formed by nonharmonic tones.

On the other hand, it must be supposed that crudities such as the one in Example 13h, taken from Prima ch'io torni a voi (Ek ald, 1555, Volume II, No. 12), where the parallels are prominent because they occur in the outer voices, were due to the composer's carelessness. Instances such as this are infrequent. Usually, Berchem's voice-leading is carefully planned, and when parallels occur they are
Tonal Organization

Tonal organization in Berchem's madrigals is a characteristic central to an understanding of his style, and a study of his music shows that it is here that he differs most widely from Palestrina. A thorough investigation of Berchem's practice with regard to tonal organization would require a far more detailed discussion than is feasible in this study, since many different factors are involved in the formation of a tonal structure. Only a few of these factors can be considered here. Of prime importance is the relationship of Cinquecento polyphony to the ecclesiastical modes of plainchant, with their diverse disposition of whole and half steps. The disposition of these intervals in a given mode is in part responsible for various cadence types that occur when separate melodic lines are combined in polyphony. Scale structure also favors cadences on certain scale degrees and leads to the avoidance of others. Hence, this discussion will begin with a brief look at the status of the modes in the writings of fifteenth- and sixteenth-century theorists, continue with a study of cadence types and their relationships to the scale degrees of the various modes, and conclude with an examination of accidentals as they are notated in prints containing Berchem's madrigals. Notated accidentals are important because they provide clues for the application of musica ficta and help to define the cadential progressions that determine tonal organization.
Tinctoris, who seems the first writer to consider the modes
in connection with polyphonic compositions, asserted that the mode of
a piece was the mode of its tenor:

When some mass or chanson or any other composition you please is
made up of various parts, belonging to different tones [modes],
if you ask without qualification to what tone such a composition
belongs, the person asked ought to reply without qualification
according to the quality of the tenor, for in every composition
this is the principal part and the basis of the whole relation-
ship. But if it be asked specifically to what tone some single part
of such a composition belongs, the person asked will reply specif-
ically, "To such and such a tone."\(^6\)

In his Dodecachordon of 1547, Glareanus investigated the modes of in-
dividual parts rather than whole pieces,\(^7\) but Pietro Aron, like
Tinctoris, assigned modes to polyphonic compositions as a whole, the
mode of a piece being the mode of its tenor.\(^8\) In his examples he
illustrated types of codas which a composer might add after the pen-
ultimate cadence has been reached. At the end of these codas the final
is always given to the bass, never the tenor, although both tenor

\(^6\)Oliver Strunk, Source Readings in Music History from Class-
sical Antiquity through the Romantic Era (New York: W. W. Norton and
Co., 1950), p. 209, fn. 6. The passage translated is from *Liber de
natura et proprietate tonorum*, Chapter 24. It is printed in E. de
Coussemaker, *Scriptorum de musica medii aevi* (Paris: A. Durand et
Pedone-Lauriel, 1876), IV, 29.

\(^7\)Heinrich Glarean, *Dodecachordon*, trans. Clement Miller,
2 vols. (fn. p.): American Institute of Musicology, 1965), No. 6 in
the series *Musicological Studies and Documents*.

\(^8\)Part of Aron's treatise, *Trattato della natura et cognizione
di tutti gli tuoni di canto figurato* (1525) is translated by Strunk,
*op. cit.*, pp. 205-18.
and bass have the final at the penultimate cadence. Example 135, taken from the close of Berchem's Quanto sarei felice (1555/25, Volume II, No. 21), is similar to Aron's examples. The penultimate cadence ends on the first beat of measure 2 with the final D in both tenor and bass (and also superius); at the end of the following coda the final is taken by the bass, while the tenor ascends to G followed by an F-sharp. While Aron suggests that mode can be determined by a look at the close of a piece, he recognizes that other factors, such as melodic outline, are involved in determining mode.

EXAMPLE 135

In his discussion of the modes with relation to polyphonic compositions, Tinctoris noted that the various parts could be in different modes (commixtio tonorum) or in the authentic and plagal forms of a mode (mixtio tonorum), depending on the range of the particular part:
It is to be noted, then, that different modes and species of modes [i.e., authentic and plagal forms of one manner] are found not only in monophonic songs, but also in polyphonic, in such a way that, if a song is composed in two, three, four or more parts, one part will be in one mode, another in some other; one authentic, another plagal[^9].

Accordingly, the mode of each part in a madrigal such as *Quanto sari felice*, mentioned above, may be determined by its range, if not always by its final note. The bass, with a range d–d', would be in Mode I (Dorian); the tenor and quintus, with ranges of g–a', would be in Mode II (Hypodorian), as well as the superius, which moves in the range g–f". The alto, with the range a–c", covers the ambitus of both the authentic and plagal mode, a situation described by theorists as *tonus mixtus*.

In the Cinquecento, as in earlier times, the modes were frequently transposed to other pitch levels, usually a fourth up or a fifth down. In such cases, a key signature of one flat would be appended so that the same disposition of whole and half steps would obtain at the new pitch level. A piece in Dorian transposed, for example, would end on G and would have one flat in the signature. A second transposition could move a piece another fourth up or fifth down from the first transposition, in which case another flat would be

[^9]: From Tinctoris' *Liber de natura et proprietate tonorum*, Chapter 24, printed in Coussemaker, *op. cit.*, IV, 29: *Denique notandum est quod commixtio et mixtio tonorum non solum sunt in simplici cantu, verum etiam in composito, tali que modo ut si cantus sit cum duabus, tribus, quatuor aut pluribus partibus compositus, una pars erit unius toni altera alterius; una autentici, altera plagialis.*
added to the signature. "Twice-transposed" pieces do not occur in Berchem's repertory.

The discussions of mode in treatises prior to Glareanus' Dodecachordon (1547) usually center on the eight church modes, whose finals were d, e, f, and g. Glareanus expanded the number of modes to twelve, adding two modes on a (Aeolian, Hypoaeolian) and two on c (Ionian and Hypoionian). He dismissed modes on b as impractical since the dominant of the mode would form a diminished fifth with the final.

Zarlino argued that judgment as to the mode of a piece "should be based on the form of the whole and not, as some have wished, on the final alone." He admitted, moreover, that a polyphonic piece might end on a scale degree other than the final:

Thus in judging any composition, whatever it may be, we have to consider it most carefully from beginning to end and to determine the form in which it is written, whether in that of the First, or of the Second, or of some other mode, having an eye to the cadences, which throw a great light on this question; then we may judge it even though it concludes, not on its proper final, but on its central step or on some other that may prove to the purpose.

It would seem that these remarks apply equally well to the individual


51 Ibid.
voices in a polyphonic complex.

In a number of madrigal prints, pieces are labelled according to mode. It is useful to test these designations of mode against those of the theorists, whose examples may be supposed to be ideal, since they were seeking confirmation of their generalizations, not exceptions. In 1549 the Venetian publisher Girolamo Scotto published his Madrigali a tre voci and in 1551, Di Girolamo Scotto il primo libro de li madrigali a doi voci. It is not unlikely that both prints contain many arrangements of popular madrigals of the time, although Scotto, himself a composer, may have written some of them. At any rate, Os 'io potessi, donna, in the print of 1551, is a two-part arrangement of Berchem's popular madrigal, with a new tenor provided for the original superius. From these two prints it has been possible to see only the eight pieces listed in Table 6. All are assigned in the prints to authentic modes, none to plagal. Scotto, or whoever was responsible for assignment of modes to the pieces, did not know, or did not heed, Glareanus' theories of 1547, since both prints appeared after that date. Se amor non è, for example, with a flat in the signature, is assigned to the fifth mode (Lydian); Glareanus would have called it Ionian transposed. Likewise, Consum-mandomi vo, with a flat in the signature and a final on d, is assigned to Mode I, whereas Glareanus would have termed it Aeolian transposed. Final cadences on A and C or their transpositions to D and F obviously did not fit into the scheme of the church modes but
### TABLE 6

**MODE AND FINAL IN FOUR MADRIGALS FROM**

**DI GIROLAMO SCOTTO IL PRIMO LIBRO DE LI MADRIGALI A DOI VOCI...1551**

<table>
<thead>
<tr>
<th>Name of piece</th>
<th>Signature</th>
<th>Mode named in print</th>
<th>Final tone in Su</th>
<th>Final in Te</th>
</tr>
</thead>
<tbody>
<tr>
<td>Se amor non e</td>
<td>b</td>
<td>Quinti toni</td>
<td>f'</td>
<td>f</td>
</tr>
<tr>
<td>Consumandomi vo</td>
<td>b</td>
<td>Primi toni</td>
<td>d'</td>
<td>d</td>
</tr>
<tr>
<td>Vagh'augelletto</td>
<td>-</td>
<td>Primi toni</td>
<td>d'</td>
<td>d</td>
</tr>
<tr>
<td>O s'io potessi</td>
<td>b</td>
<td>Primi toni</td>
<td>g'</td>
<td>g</td>
</tr>
</tbody>
</table>

**GIROLAMO SCOTTO MADRIGALI A TRE VOCI...1549**

<table>
<thead>
<tr>
<th>Name of piece</th>
<th>Signature</th>
<th>Mode named in print</th>
<th>Final tone in Su</th>
<th>Final in Te</th>
<th>Final in Ba</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ultimi miei sospiri</td>
<td>b</td>
<td>Tertii toni</td>
<td>a</td>
<td>e</td>
<td>A</td>
</tr>
<tr>
<td>Altro non e</td>
<td>b</td>
<td>Quinti toni</td>
<td>f'</td>
<td>a</td>
<td>F</td>
</tr>
<tr>
<td>Voi mi ponesti</td>
<td>-</td>
<td>Septimi toni</td>
<td>g'</td>
<td>b</td>
<td>g</td>
</tr>
<tr>
<td>O dolci sguardi</td>
<td>b</td>
<td>Quinti toni</td>
<td>a</td>
<td>f</td>
<td>F</td>
</tr>
</tbody>
</table>
nevertheless had to be explained away. Pietro Aron dealt with this difficulty in the following manner:

Every composition in which the tenor ends on D sol re is unhesitatingly to be assigned to the first or second tone... The same is also true of certain compositions with a flat signature; the nature of these remains unchanged, in my opinion, for only the diatessaron, formed by the interval A la mi re to D la sol re, is altered. Seeing that the diapente primary and natural to the tone is left intact, such compositions are also to be assigned to the first tone.52

In other words, Aron assigned pieces with a final on d and b-flat in the signature to Mode I since the altered tone occurs in the diatessaron, not the diapente, which is "primary and natural" to the mode.

It is also noteworthy that in four pieces from the 1549 print the final occurs in the tenor only once, in 0 dolci sguardi. The bass, or lowest pitch, determines the mode, although in most of the pieces the tenor does sound the final in the penultimate cadence. However, in the close of Ultimi miei sospiri, shown in Example 136, the tenor does not sound the final; its range indicates that it is written in the plagal mode.

For the purposes of this discussion, the criteria used to determine the mode of a particular piece in Berchem's repertory are the lowest final pitch (usually the bass) and the key signature. It is

52 Strunk, op. cit., p. 212.
possible, of course, to classify a polyphonic piece as authentic or plagal, depending on the range in which the tenor moves. A madrigal whose final is d and in which the tenor moves in the range a—a' could be said to be in the Hypodorian mode. The distinction has not been found to be particularly useful, however. A piece on d with no flat in the signature will therefore be considered Dorian, regardless of the range of the tenor.

Although in the majority of cases key signature and final can be used to determine mode, questions may arise in connection with the Lydian mode. Jeppesen asserted that the Lydian mode really existed
only in plainchant. In polyphonic music, he noted, "the lack of a consonant triad on the fourth degree becomes too noticeable, and the B is changed to B-flat in order to provide for a major triad on the subdominant. By this the mode is changed into F Ionian."\textsuperscript{53} Scotto simply labels ending on F with a B-flat signature as "Quinti Toni"—a procedure that had been normal for a long time. As will be shown later, Berchem's music gives some indication that pure Lydian was still a viable mode in Cinquecento polyphony. Nevertheless, pieces ending on F with a flat signature are considered transposed Ionian in this discussion.

**Cadence Types**

The types of cadences that occur in the various modes in Berchem's madrigals are given in Table 7. The term "authentic" is used here to describe cadences in which the root movement is a fourth up or fifth down and "plagal" to describe cadences in which the root movement is a fifth up or a fourth down. Theorists often limit the use of these terms to progressions which cadence on the final of the mode or key, as in V-I or IV-I. Cadences listed in Table 7 occur on various degrees of the mode, however, and any of the chords may be major as well as minor.

The term \textit{clausula vera} in Table 7 designates a cadential progression often encountered in two-part writing in early polyphony in

<table>
<thead>
<tr>
<th></th>
<th>Authentic</th>
<th>Clausula vera</th>
<th>Plagal</th>
<th>Phrygian</th>
<th>Other</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dorian</td>
<td>178</td>
<td>47</td>
<td>40</td>
<td>41</td>
<td>4</td>
<td>310</td>
</tr>
<tr>
<td></td>
<td>57.4%</td>
<td>15.2%</td>
<td>12.9%</td>
<td>13.2%</td>
<td>1.3%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Dorian transposed</td>
<td>278</td>
<td>82</td>
<td>89</td>
<td>66</td>
<td>13</td>
<td>528</td>
</tr>
<tr>
<td></td>
<td>52.7%</td>
<td>15.5%</td>
<td>16.9%</td>
<td>12.4%</td>
<td>2.5%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Phrygian</td>
<td>85</td>
<td>36</td>
<td>24</td>
<td>19</td>
<td>4</td>
<td>168</td>
</tr>
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<td></td>
<td>50.6%</td>
<td>21.4%</td>
<td>14.3%</td>
<td>11.3%</td>
<td>2.4%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Phrygian transp.</td>
<td>26</td>
<td>14</td>
<td>16</td>
<td>12</td>
<td>2</td>
<td>70</td>
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<td></td>
<td>37.1%</td>
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<td>23.0%</td>
<td>17.1%</td>
<td>2.8%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Lydian</td>
<td>5</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>55.6%</td>
<td>22.2%</td>
<td>0.0%</td>
<td>11.1%</td>
<td>11.1%</td>
<td>100.0%</td>
</tr>
<tr>
<td>Mixolydian</td>
<td>92</td>
<td>42</td>
<td>25</td>
<td>4</td>
<td>0</td>
<td>163</td>
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<td>56.4%</td>
<td>25.8%</td>
<td>15.3%</td>
<td>2.5%</td>
<td>0.0%</td>
<td>100.0%</td>
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<td>Mixolydian transp.</td>
<td>30</td>
<td>10</td>
<td>8</td>
<td>1</td>
<td>2</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td>58.7%</td>
<td>19.6%</td>
<td>15.7%</td>
<td>2.0%</td>
<td>4.0%</td>
<td>100.0%</td>
</tr>
<tr>
<td></td>
<td>Authentic</td>
<td>Clausula vera</td>
<td>Plagal</td>
<td>Phrygian</td>
<td>Other</td>
<td>Total</td>
</tr>
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<td>---------------</td>
<td>--------</td>
<td>----------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>Aeolian</td>
<td>121</td>
<td>38</td>
<td>30</td>
<td>19</td>
<td>7</td>
<td>215</td>
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<td>8.8%</td>
<td>3.3%</td>
<td>100.0%</td>
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<td>Aeolian transp.</td>
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<td>22</td>
<td>11</td>
<td>0</td>
<td>97</td>
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<td>22.7%</td>
<td>11.3%</td>
<td>0.0%</td>
<td>100.0%</td>
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<tr>
<td>Ionian</td>
<td>82</td>
<td>58</td>
<td>25</td>
<td>7</td>
<td>5</td>
<td>177</td>
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<td>32.8%</td>
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<td>4.0%</td>
<td>2.8%</td>
<td>100.0%</td>
</tr>
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<td>Ionian transp.</td>
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<td>69</td>
<td>36</td>
<td>23</td>
<td>11</td>
<td>258</td>
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<td>8.9%</td>
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</tbody>
</table>
which two tones a sixth apart resolve outward to an octave. Technically, the clausula vera includes the so-called Phrygian progression as well as the progression given in the excerpt in Example 137, but in Table 7 the term applies only to those progressions in which the upper voice ascends a half step to the note of resolution, the lower descends a whole step. In three-part writing the added tone normally resolved upward, as in the second excerpt in Example 137. In four or more parts, doubling of tones occurred in this type of cadence, as shown in the third and fourth excerpts in Example 137. The other positions

EXAMPLE 137

in which this cadence is found in Berchem's madrigals are shown in Example 138. These positions require accidentals that are often, but

EXAMPLE 138

by no means invariably, notated in the prints. Hence, some of the statistics provided in Table 7 under clausula vera include cadences in
which accidentals would have been supplied by the singers in performance. In the untransposed modes, the clausula vera occurs far oftener on C, as in Example 137, than at any other pitch level. Many examples of the cadence occur in Berchem's Ionian madrigals. As a matter of fact, no clausula vera occurs in Berchem's Ionian pieces at any other pitch levels than C and G. In the other untransposed modes the cadence appears, in order of decreasing frequency, on C, G, F, A, and D. The cadence does not appear on E, since F-sharp and D-sharp would be required in the penultimate chord, nor on B-natural, where C-sharp and A-sharp would be required. The cadence is seldom found on D in the Dorian mode, or its counterpart, G, in the transposed Dorian mode. This accounts, in part, for the fact that the clausula vera occurs less often in Dorian than in any of the other modes, as Table 7 shows.

As noted above, the so-called Phrygian cadence is technically a clausula vera since two tones a sixth apart resolve to an octave in the simplest form of the basic progression. In this discussion, however, "Phrygian cadence" denotes those progressions in which the upper voice ascends a whole step to the note of resolution, while the lower descends a half step, as in Example 139. Theoretically, the original form of the cadence on E could be transposed to A or D, as in the second and third excerpts given in Example 139; formations on other scale degrees would necessitate the use of accidentals such as A-flat, D-flat, etc., which were usually avoided. Actually, only Phrygian cadences on E and A are used by Berchem in pieces in the untransposed
modes. In transposed modes, cadences on D occur as an analogue of cadences on A.

Cadences tabulated under "Other" in Table 7 are those in which the roots of the final chords are a third apart, as in the first excerpt of Example 140, or in which one voice ascends, another descends, by full step to the note of resolution, as in the second excerpt of the example. This second progression is distinguished from both the

clausula vera and the Phrygian cadence in that neither of the notes that resolve to the root of the final chord proceeds by half step.

Cadence Progressions and Scale Degrees on Which They Occur

The "flavor" of a Cinquecento composition in a particular mode is in part determined by the scale steps that are favored or avoided.
as cadence chords and by the types of cadences that most commonly occur. Table 8 reproduces Soderlund's tabulation of the frequency of cadence chords in Palestrinian polyphony.\textsuperscript{54} His tabulation, which proceeds

\begin{center}
\textbf{TABLE 8}
\end{center}

\textbf{CADEENCE PROGRESSIONS IN THE VARIOUS MODES AND SCALE DEGREES ON WHICH THEY OCCUR}

<table>
<thead>
<tr>
<th>Mode</th>
<th>Common</th>
<th>Infrequent</th>
<th>Rare</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dorian</td>
<td>D AF</td>
<td>G C</td>
<td>E</td>
</tr>
<tr>
<td>Phrygian</td>
<td>E AG</td>
<td>D C</td>
<td>F</td>
</tr>
<tr>
<td>Lydian</td>
<td>F CA</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>Mixolydian</td>
<td>G DC</td>
<td>A</td>
<td>F E</td>
</tr>
<tr>
<td>Aeolian</td>
<td>A DC</td>
<td>G F</td>
<td>E</td>
</tr>
<tr>
<td>Ionian</td>
<td>C GA</td>
<td>D</td>
<td>F E</td>
</tr>
</tbody>
</table>

from left to right in order of frequency, agrees exactly with that of Jeppesen except for Soderlund's addition of the Lydian mode.\textsuperscript{55} Unfortunately, neither Soderlund nor Jeppesen offer statistical proof for their ordering of cadence frequencies; the distinctions between common, infrequent, and rare are therefore impossible to determine. Presumably, these cadences occur with the same frequency at the appropriate pitch level in pieces that are transposed, although neither

\textsuperscript{54}Soderlund, \textit{Direct Approach to Counterpoint}, p. 15.

\textsuperscript{55}Of. Jeppesen's table in \textit{Counterpoint; The Polyphonic Vocal Style of the Sixteenth Century}, p. 52.
Soderlund nor Jeppesen specifically states this. Table 9, which shows the frequency of all cadences on the various scale degrees in Berchem's madrigal repertory, has been arranged to determine whether there is any difference between the natural mode and its transposition. For untransposed modes, notes of the scale on which cadences fall are listed in descending order of frequency except that the final of the mode, not always the most frequent, is always placed first. The corresponding cadence notes in the transposed mode are then placed beneath their natural counterparts. In only one instance does Table 9 agree in most particulars with Table 8: the frequency of cadences on the various scale degrees in Berchem's pieces in transposed Ionian correspond to Soderlund's hierarchy in Ionian, although one would have to consider Berchem's cadences on D, the analogue of A in Soderlund's table, infrequent rather than common.

The following discussion attempts to interpret the data of Tables 7 and 9 as well as any peculiarities of tonal organization that are discernible from a study of all the pieces in a given mode.

Dorian

Thirty of Berchem's madrigals are written in untransposed Dorian. In many of these the tonal center seems to change, even though they may open with a tonic chord. In Hai lasso, io mi credea (1555/25, Volume II, No. 16) the recognition of the opening D as tonic is obscured by the succession of chords that lead to a cadence on E:
<table>
<thead>
<tr>
<th>Number of pieces</th>
<th>Mode</th>
<th>D</th>
<th>A</th>
<th>C</th>
<th>G</th>
<th>F</th>
<th>E</th>
<th>B♭</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>Dorian</td>
<td>102</td>
<td>102</td>
<td>50</td>
<td>30</td>
<td>13</td>
<td>12</td>
<td>1</td>
<td>310</td>
</tr>
<tr>
<td></td>
<td></td>
<td>32.9%</td>
<td>32.9%</td>
<td>16.1%</td>
<td>9.7%</td>
<td>4.2%</td>
<td>3.9%</td>
<td>0.3%</td>
<td>100.0%</td>
</tr>
<tr>
<td>53</td>
<td>Dorian transposed</td>
<td>G</td>
<td>D</td>
<td>F</td>
<td>C</td>
<td>B♭</td>
<td>A</td>
<td></td>
<td>528</td>
</tr>
<tr>
<td></td>
<td></td>
<td>172</td>
<td>191</td>
<td>40</td>
<td>43</td>
<td>62</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>32.6%</td>
<td>36.2%</td>
<td>7.5%</td>
<td>8.2%</td>
<td>11.7%</td>
<td>3.8%</td>
<td></td>
<td>100.0%</td>
</tr>
<tr>
<td>14</td>
<td>Phrygian</td>
<td>E</td>
<td>A</td>
<td>C</td>
<td>G</td>
<td>D</td>
<td>F</td>
<td></td>
<td>168</td>
</tr>
<tr>
<td></td>
<td></td>
<td>35</td>
<td>64</td>
<td>38</td>
<td>19</td>
<td>10</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>20.8%</td>
<td>38.1%</td>
<td>22.6%</td>
<td>11.3%</td>
<td>6.0%</td>
<td>1.2%</td>
<td></td>
<td>100.0%</td>
</tr>
<tr>
<td>6</td>
<td>Phrygian transp.</td>
<td>A</td>
<td>D</td>
<td>F</td>
<td>C</td>
<td>G</td>
<td>B♭</td>
<td></td>
<td>70</td>
</tr>
<tr>
<td></td>
<td></td>
<td>19</td>
<td>21</td>
<td>12</td>
<td>10</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>27.1%</td>
<td>30.0%</td>
<td>17.2%</td>
<td>14.3%</td>
<td>5.7%</td>
<td>5.7%</td>
<td></td>
<td>100.0%</td>
</tr>
<tr>
<td>1</td>
<td>Lydian</td>
<td>F</td>
<td>A</td>
<td>C</td>
<td>D</td>
<td>G</td>
<td>E</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
<td>3</td>
<td>20.3%</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>22.3%</td>
<td>33.3%</td>
<td>11.1%</td>
<td>11.1%</td>
<td>11.1%</td>
<td>11.1%</td>
<td></td>
<td>100.0%</td>
</tr>
<tr>
<td>15</td>
<td>Mixolydian</td>
<td>G</td>
<td>C</td>
<td>D</td>
<td>A</td>
<td>E</td>
<td></td>
<td></td>
<td>163</td>
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<td></td>
<td></td>
<td>77</td>
<td>49</td>
<td>27</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>47.2%</td>
<td>30.1%</td>
<td>16.6%</td>
<td>5.5%</td>
<td>0.6%</td>
<td></td>
<td></td>
<td>100.0%</td>
</tr>
<tr>
<td>6</td>
<td>Mixolydian trans.</td>
<td>C</td>
<td>F</td>
<td>G</td>
<td>D</td>
<td>A</td>
<td>B♭</td>
<td></td>
<td>51</td>
</tr>
<tr>
<td></td>
<td></td>
<td>25</td>
<td>18</td>
<td>3</td>
<td>4</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>49.0%</td>
<td>35.3%</td>
<td>5.9%</td>
<td>7.8%</td>
<td>0.0%</td>
<td>2.0%</td>
<td></td>
<td>100.0%</td>
</tr>
</tbody>
</table>

**Table 9**

FREQUENCY OF CADENCES ON VARIOUS SCALE DEGREES IN BERCHEM'S MADRIGALS
<table>
<thead>
<tr>
<th>Number of pieces</th>
<th>Mode</th>
<th>A</th>
<th>C</th>
<th>G</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>Aeolian</td>
<td>86</td>
<td>56</td>
<td>32</td>
<td>30</td>
<td>6</td>
<td>5</td>
<td>215</td>
</tr>
<tr>
<td></td>
<td></td>
<td>40.0%</td>
<td>26.0%</td>
<td>15.0%</td>
<td>14.0%</td>
<td>2.7%</td>
<td>2.3%</td>
<td>100.0%</td>
</tr>
<tr>
<td>12</td>
<td>Aeolian trans.</td>
<td>42</td>
<td>14</td>
<td>8</td>
<td>21</td>
<td>10</td>
<td>2</td>
<td>97</td>
</tr>
<tr>
<td></td>
<td></td>
<td>43.3%</td>
<td>14.4%</td>
<td>8.3%</td>
<td>21.7%</td>
<td>10.3%</td>
<td>2.0%</td>
<td>100.0%</td>
</tr>
<tr>
<td>16</td>
<td>Ionian</td>
<td>90</td>
<td>63</td>
<td>10</td>
<td>7</td>
<td>5</td>
<td>2</td>
<td>177</td>
</tr>
<tr>
<td></td>
<td></td>
<td>50.8%</td>
<td>35.6%</td>
<td>5.6%</td>
<td>4.0%</td>
<td>2.8%</td>
<td>1.2%</td>
<td>100.0%</td>
</tr>
<tr>
<td>21</td>
<td>Ionian transp.</td>
<td>108</td>
<td>88</td>
<td>10</td>
<td>15</td>
<td>32</td>
<td>5</td>
<td>258</td>
</tr>
<tr>
<td></td>
<td></td>
<td>41.8%</td>
<td>34.1%</td>
<td>3.9%</td>
<td>5.8%</td>
<td>12.4%</td>
<td>2.0%</td>
<td>100.0%</td>
</tr>
</tbody>
</table>
A cadence on D is not reached until the twenty-third measure of the piece, whose total measures number forty-three. Cadences on II and VII are infrequent in all the modes, presumably because they weaken the "function" of the tonic. The succession of cadences in Hai lasso includes one on II (E) and two on VII (C):

E, C, G, D, C, D, F, B♭, D.

In another tonally ambiguous Dorian piece, Dove speranza mia (Capriccio, 1561), even the customary tonic chord is missing. The following series of chords shows the progressions from the opening of the piece to the first cadence:

IV—VII—IV—VII—I—IV

Indeed, much of the piece seems to be in G major, and the frequency of cadences on G and C is more typical of Mixolydian than Dorian:

G, G, C, G, C, D, C, D, D, D.

Perhaps Dove speranza confirms Zarlino's assertion that other scale degrees than the final were used to close a piece.

In some Dorian pieces, cadences and triads on A and C are so prominent that the piece seems to be in A minor with modulations to the relative major. The final cadence on D comes as a surprise in Et io da che (Bk al, 1555, Volume II, No. 2), for example. The Phrygian
cadence on E in measure 23 sounds like a half cadence in A minor; this is followed by two perfect authentic cadences on A. The close on D, a V-I cadence, sounds like a cadence on IV in A minor.

In some Dorian pieces, a balance is struck between cadences on A and D. The feeling of tonal organization is further strengthened if the roots of cadence chords are a fourth or fifth apart, as in V-i or II-V, rather than a second apart, as in VII\(^6\)-I. In *Glorioso pastore* (Bk ah, 1555, Volume II, No. 15), many of the cadences are either V-i or II-V, i.e., authentic or half cadences, further enhancing the prevailing D minor tonality.

The tabulation of the frequency of cadences on various scale degrees in Berchem's Dorian pieces is somewhat at variance with Soderlund's findings. The most striking difference is the frequency of cadences on F: common in Palestrina, relatively rare in Berchem. As a matter of fact, cadences on C and G, termed "infrequent" by Soderlund, occur about four and two times as often as cadences on F in Berchem's repertory. Significantly, in transposed Dorian pieces a higher percentage of cadences occur on B-flat, the analogue of F in natural Dorian, but they are still not common. The infrequency of B-flat as a cadence triad in natural Dorian is not surprising, since B-natural is one of the degrees of the Dorian scale which gives the mode its distinctive character.

Fifty-three pieces in Berchem's repertory are in transposed
Dorian, i.e., with the final triad on G and one flat in the signature. Except for the slightly greater number of cadences on D, the analogue of A in the untransposed mode, the order of frequency is the same as in Soderlund's tabulation. Nevertheless, cadences on B-flat, the analogue of F in natural Dorian, are infrequent rather than common as Soderlund finds. No cadences occur on E-flat, the transposed analogue of B-flat, or on E-natural. Cadences on F in the transposed mode occur only about half as often as their counterpart in the natural mode.

Several pieces in the transposed mode, including O amorose mamelle and Consumandum vo (both [c. 1536]/20), have few if any cadences on scale degrees other than G, B-flat, and D. In these, the prevailing tonality is G minor with occasional incursions into the relative major, B-flat. None of the pieces in D-Dorian has a cadence structure analogous to these, although one, La donna sua (Capriccio, 1561) has cadences on D and A exclusively:

A, A, A, A, D, A, A, D, D.

The preponderance of cadences on A, however, creates the impression that A is the tonal center, even though the piece begins with a chord on D.

As in the natural mode, some G-Dorian pieces seem to change key center. For example, Astolfo per pieta (Capriccio, 1561) opens with a seemingly aimless wandering from triad to triad:
Phrygian

Only fourteen of Berchem's madrigals are in the untransposed Phrygian mode. As in Dorian, the tonal center of many Phrygian pieces changes. Some Phrygian pieces appear to be chiefly in A minor with the final cadence on E sounding like a half cadence. Other pieces center on C major, with many authentic cadences on C. This observation seems at odds with Soderlund's findings, which list cadences on C as infrequent. Poiché tante nemiche (Bk a5, 1546, Volume II, No. 4) is an example of a madrigal mainly in C major; eight of its fifteen cadences are on C, five on G, only two on E. Its sequence of cadence points is:


The final cadence of the prima pars sounds like a half cadence in C major.

Table 9 shows that Phrygian is the only mode in which significantly fewer cadences occur on the final than on some other scale degree: 38.1 per cent of the total number of cadences fall on A, as compared to 20.8 per cent on E. Quite often, the penultimate chord in cadences is an E-major triad—G sharp is the most common accidental encountered in Phrygian pieces. Hence, the frequent progression E-major—a-minor at cadence points sounds like V-i to modern ears accustomed to the functional harmony of later historical eras. The final cadences of Phrygian
pieces are invariably plagal, while the V-I progression is common in all other modes except Aeolian. In all the modes, final cadences are nearly always either authentic or plagal since the progressions IV-I or V-I were evidently felt to be stronger than VII-1 or III-I, although the latter do occur infrequently in Berchem. The final cadences in Phrygian pieces are plagal because other progressions (except for III-I, which is rare) would require F-sharp in the penultimate chord on B-natural. F-natural produces the distinctive coloring of the Phrygian mode; hence, F-sharp is avoided. Indeed, F-sharp is seldom found in Cinquecento prints of Berchem's Phrygian madrigals. A comparison of the frequencies of cadences on various scale degrees in the Phrygian mode in Berchem's madrigals and Palestrina's works, as shown in Tables 8 and 9, reveals some dissimilarities:

<table>
<thead>
<tr>
<th></th>
<th>Common</th>
<th>Infrequent</th>
<th>Rare</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palestrina:</td>
<td>E, A, G</td>
<td>D, C</td>
<td>F</td>
</tr>
<tr>
<td>Berchem:</td>
<td>A, C, E</td>
<td>G</td>
<td>D, F</td>
</tr>
</tbody>
</table>

It might be inferred from this comparison that Berchem's Phrygian pieces are really in A minor with frequent incursions into C, the relative major, whereas Palestrina's Phrygian compositions are more modal in conception. Such an inference is misleading, however. In several of Berchem's Phrygian madrigals the tonal center changes in the course of the piece. For example, in D'un altro fuoco (Bk a5, 15h6), a madrigal sixty measures in length, the first triad on E occurs in measure 7, and the first cadence on E in measure 31. Thereafter,
only two cadences on E occur, one of them the final cadence. As a matter of fact, the piece cadences three times on D, the rare seventh degree in Phrygian, before settling down to a more characteristic Phrygian sequence of cadences:


Glareanus' remarks about the Phrygian mode are interesting in this connection:

...yet because the Hypoaeolian has the same octave as this mode, one finds examples of the Phrygian which differ from the Hypoaeolian only in the ending.56

Soderlund finds cadences on A and D most common in Aeolian. Perhaps the cadence structure of D'un altro fuoco is an example of Glareanus' observation—an Aeolian or Hypoaeolian piece with a final cadence on E rather than A.

Berchem used the transposed Phrygian mode in only six madrigals. The variations in percentages between natural and transposed Phrygian in Tables 7 and 9 is partially accounted for by the small number of pieces available for analysis. The striking difference between the percentage of cadences on B-flat in the transposed Phrygian mode and its counterpart F in the natural mode is accounted for by one

piece, Lasso che desiando (1544/17), where B-flat occurs as a cadence chord four times. Other cadences on G and C, infrequent in the transposed mode, heighten the tonal ambiguity of this piece.

The Aeolian feeling noted in many of Berchem's Phrygian pieces is paralleled by the D minor feeling of A questo la mestissima (Capriccio, 1561).

Lydian

As was noted earlier, Jeppesen asserted that the Lydian mode existed only in plainchant. It is noteworthy, however, that pieces with a flat signature whose final was F were assigned to the fifth mode by Scotto in two prints from 1549 and 1551. Pietro Aron recognized that compositions in the fifth and sixth tones often had a flat signature:

I ask you to observe that compositions ending in the position F flat are to be assigned to the fifth or sixth tone...such compositions very often—indeed, almost always—have the flat signature and that form of the tone is always altered...the fifth and sixth tones often require the help of the b-flat, although always to use it would be contrary of the mediations of these tones as laid down by the ancients. 57

Glareanus' Ionian mode, transposed to F, has the same disposition of whole and half steps as this Lydian scale with a B-flat. The peculiar arrangement of Berchem's EK a5 (see Appendix E) suggests that both Lydian and Ionian were recognized as modes. Except for two pieces at the end of the print, the madrigals are arranged according to mode,

57 Strunk, op. cit., p. 215, a passage from Aron's Trattato della natura et cognizioni di tutti gli tuoni (1525).
starting with Dorian and continuing with Phrygian, Lydian, Mixolydian, and Ionian. The Dorian, Phrygian, and Ionian pieces occur in both natural and transposed positions. The four Lydian pieces have a flat in the signature, as do the transposed Ionian madrigals. It is interesting that the composer, publisher, or whoever was responsible for the particular arrangement of the Bk a5 included no pieces in Glareanus' Aeolian mode. It was not until the following year that Glareanus' Dodecachordon appeared, in which the number of modes was increased from eight to twelve with the addition of Aeolian and Ionian and their plagal counterparts. Paradoxically, the compiler of the Bk a5 seemed to recognize Ionian, a nonecclesiastical mode, but not Aeolian. The four "Lydian" pieces in Berchem's Bk a5 have been included among the tabulations of transposed Ionian in 7 and 9, since no differences were discernible between them and Berchem's other pieces in F-Ionian.

Only one of Berchem's madrigals, Quando la sera (Bk al, 1555, Volume II, No. 10), has as its final F without a flat in the signature. Its sequence of cadences is:

A, A, D, C, G, E, A, F, F.

A single piece is hardly sufficient for comparison with Soderlund's tabulation: three cadences on A (33.3 percent), two on F (22.3 percent), and one each on C, D, G, and E (remaining 44.4 percent). It is noteworthy, however, that Soderlund does not even
mention cadences on G or E in his list, whereas one occurs on each of these scale degrees in Berchem's madrigal.

Mixolydian

Mixolydian, like Phrygian, is a little-used mode in Berchem's repertory, with fifteen pieces in the untransposed mode, six in the transposed. To modern ears, many Mixolydian pieces seem to waver between G major and G minor because the third degree of the Mixolydian scale, B-natural, is sometimes flatted to avoid a tritone with F-natural, the seventh degree. Accordingly, triads on G may be either major or minor, and the Mixolydian tonality seemingly becomes confused with Dorian transposed.

In contrast to Soderlund's tabulation of Palestrina's works, Berchem's Mixolydian pieces have many more cadences on the subdominant C than on the dominant D. Two pieces, C'haver può donna (Capriccio, 1561) and L'alto mio amor (Sk a5, 1546) have cadences solely on C and G. Occasionally, however, cadences on D are more numerous, as in Il sol gi' amai (1546/19), with eight cadences on D, nine on G, and only one on C. In Il sol the occasional use of B-flat as an accidental creates the wavering between G major and G minor characteristic of Mixolydian pieces. The seventh degree of the Mixolydian scale, F, is often sharpened, particularly as the subsemitonium at cadences, which strengthens the feeling of G major. No cadences on F occur in Berchem's Mixolydian pieces, and cadences on A are rare. In general, cadences
on the second degree of the scale were avoided in all the modes in polyphony; cadences on the seventh degree are also rare except in the Dorian and Aeolian modes. Composers may have felt that such cadences blurred the identity of the tonic, which lay a step away.

Phrygian cadences occur less often in Mixolydian than in any other mode in Berchem's repertory. They are found only on A in the natural mode preceded by a notated B-flat, and on the analogue D in the transposed mode preceded by a notated E-flat. Because Phrygian cadences are formed only on E, A, and D in Berchem's repertory, their scarcity in Mixolydian results in part from the small number of cadences on E and A. Phrygian cadences on D require an E-flat in the penultimate, but E-flat is rarely notated in Berchem's Mixolydian. As already noted, indeed, Phrygian cadences on D occur only in transposed modes.

The six pieces in C-Mixolydian show an even greater predilection for cadences on the first and fourth degrees than do those of the natural mode. In two pieces, Signor, Lidia sono io and Poi monta il volator (both Capriccio, 1561), cadences occur only on C and F.

Aeolian

In its disposition of steps and half steps, the Aeolian scale is close to both the Dorian and Phrygian scales. If the F-natural of the Aeolian scale is sharped, a transposed Dorian scale results; if the B-natural is flatted, a transposed Phrygian scale. It is there-
fore not surprising that many pieces classified here as Aeolian, i.e.,
with no signature and the final on A, share characteristics of both
Dorian and Phrygian pieces.

Twenty-two of Berchem's madrigals are in natural Aeolian.
Some of these, with many cadences on A and C, seem to waver between
the natural minor and the "relative major," like some Phrygian pieces
which favor cadences on A and C. Other Aeolian pieces cadence so
frequently on D and G that they seem to be in Dorian with an ending
on the fifth of the mode. Passando il paladin (Capriccio, 1561), for
example, has the following sequence of cadences:

G, A, G, G, D, G, A, A.

We have already noted above that Glareanus found little dif-
ference between pieces in Phrygian and Hypoaeolian apart from their
final cadences. It will be shown in Table 10 that the most common
accidental in Aeolian is B-flat, a half step above the final, which
suggests a relationship between Aeolian and Phrygian. Moreover,
nearly all final cadences in the Aeolian pieces are plagal, like
pieces in the Phrygian mode.

The far more frequent cadences on C in natural Aeolian contrast
with the many fewer on the analogue F in transposed Aeolian. Other
discrepancies occur between the frequencies of natural-mode cadences
and their analogues in the transposed mode. Further contrasts appear
when Palestrina's practice is compared with Berchem's:

<table>
<thead>
<tr>
<th></th>
<th>Common</th>
<th>Infrequent</th>
<th>Rare</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palestrina:</td>
<td>A, D, C</td>
<td>G, F</td>
<td>E</td>
</tr>
<tr>
<td>Berchem:</td>
<td>A, C</td>
<td>G, D</td>
<td>E, F</td>
</tr>
<tr>
<td>Berchem, transposed Aeolian:</td>
<td>D, G</td>
<td>F, A, C</td>
<td>B♭</td>
</tr>
<tr>
<td>analogue in untransposed Aeolian:</td>
<td>A, D</td>
<td>C, E, G</td>
<td>F</td>
</tr>
</tbody>
</table>

Except for those pieces that seem to be in Dorian with the final on the fifth of the mode, most of the evidence seems to suggest that Berchem still thought of Aeolian as a species of transposed Phrygian.

Ionian

The Ionian scale is the same as the C major scale, but the Ionian mode of the Cinquecento cannot be equated with what is known as the major mode in later centuries. Much of the difference between the two lies in the harmonic progressions that each favors, a matter that has been touched on briefly, but by no means exhaustively, earlier in this dissertation.

Of Berchem's sixteen pieces in the Ionian mode, seven have cadences almost exclusively on G and C. This remarkable tonic-dominant orientation is not contradicted by Soderlund's tabulations, but Soderlund found many more cadences on A in Palestrina than occur Berchem as the following comparison shows:
As noted above, Soderlund's table differs from Jeppesen's in only one respect: Jeppesen does not admit Lydian as a viable mode in Cinquecento polyphony; Soderlund does, but the criteria for his decision are unclear.

The twenty-one pieces of Berchem that end on F with a B-flat signature have been classified as Ionian transposed. Cadences on C and F, the analogues of G and C in the untransposed mode, are most common. Cadences on D are infrequent, although considerably more common than the corresponding cadences on A in the untransposed mode.

Use of Accidentals

The evolution in Cinquecento musical thought about the notation of accidentals is reflected in the prints between 1538 and 1563, the dates of the appearance of Berchem's earliest and latest madrigals. The earlier prints, such as Berchem's Bk a5 of 1546, are conservative in their rather sparse use of sharps and flats, an indication that performers were still expected to be acquainted with the rules of musica ficta and to apply them when necessary. Even in the earlier prints, however, a substantial number of accidentals seem to be inserted causa pulchritudinis. In later prints such as the Capriccio (1561) many more accidentals are notated. The reason for this is
probably two-fold. First of all, the performer in 1561 was undoubtedly less aware of the rules of ficta than his counterpart of 1538. Consequently, the composer felt that a more liberal use of notated accidentals was necessary if his music was to be performed as he wished. Secondly, accidentals and chromaticism were an essential tool in the madrigalists' attempts to express musically the violent emotions characteristic of most madrigal texts. The increasing chromaticism of Berchem's later compositions is surely in part a reflection of the new trends in the madrigal.

In many cases, the situations in which accidentals are notated can provide important clues to what additional accidentals are required, but extreme care must be exercised in their application: the practice in the Capriccio of 1561 does not necessarily apply to the Netherlandish motet-like madrigals of the Ek a5 published in 1546.

A chromatic scale can be constructed from the tones Berchem uses, but certain enharmonic spellings are not found in his madrigals: he uses G-sharp, E-flat, F-sharp, G-sharp, and B-flat, but never D-flat, D-sharp, G-flat, A-flat, or A-sharp.

Notated accidentals exercise a variety of functions in Berchem's madrigals. In many of his later pieces, the opening chord is major. If the triad (which may or may not be the tonic) is minor in the mode on which the piece is based, the third is sharpened. In the final chord of a piece the third of the triad, if it is not de facto a major third,
is always raised to create the tierce de Picardie. Thus, in the Phrygian mode, the third of the final triad, G, will invariably be raised to G-sharp in the print.

Accidentals are often notated to avoid tritones and diminished fifths, either vertically in chords or horizontally in melodic lines, or to avoid cross relations. Vertically, for example, B in the triad B-D-F is usually flatted in the prints to avoid the diminished fifth B-natural to F. Horizontally, B is often flatted to avoid the tritone in a melodic progression such as F-B-A-G.

Curiously enough, however, accidentals are often added to indicate that the rules of musica ficta are to be suspended. When the composer wants a clash of tritones and cross relations, he indicates it by insertion of accidentals. In this connection it is apposite to observe that it is frequently difficult to determine the exact reason a sharp or flat is notated. The composer may have been trying to express musically an affective text, and often, but by no means always, this is so. The use of accidentals for unequivocally affective purposes has been discussed in detail in Chapter V. It is sufficient to observe here that accidentals are used to cancel the rules of musica ficta and not infrequently for obscure reasons.

Occasionally, accidentals are used in a point of imitation to maintain the same succession of intervals as the subject at a different pitch level. If the subject of a point of imitation is E-F-E-D-E, for
example, a second entry at the fifth below would be notated A-B-flat-
A-G-A.

Accidentals are often notated in cadential progressions. The
clausula vera, for example, demands them except when it occurs on C
or F. Likewise, the Phrygian cadence requires an accidental when it
is transposed from E to other scale degrees. Also, in the second
chord of a Phrygian progression the third is often raised to make a
major triad, as shown in Example 111. Another cadence, shown in

```
\begin{verbatim}
\text{Example 111}
\end{verbatim}
```

Example 112, a passage from Di ciò cor mio (Capriccio, 1561), is
particularly common in Dorian pieces. It includes a variation of the

```
\begin{verbatim}
\text{Example 112}
\end{verbatim}
```

Phrygian progression, in which the tenth, g-b-flat between the bass
and alto contracts to an octave. The superius progression d"-c"-d" in
Example 1h2 is not modified by an accidental in the print, but a C-sharp is undoubtedly required to produce the subsemitonium, which is often, but by no means invariably, notated. The subsemitonium is not limited to cadences, but may appear in any progression where the root of the second chord is a second above the first, as in VII\(^0\)-I, or where the root of the second chord is a fourth above or fifth below the first, as in II-V.

In Table 10 the notated accidentals in the different modes of Berchem's madrigals are listed in decreasing order of frequency. Transpositions are usually to the fourth above, but occasionally to the fifth below. The transposed modes have relatively more accidentals than the natural modes except in Mixolydian. Why this is so is not entirely clear, although it is probably due in part to the B-flat signature of the transposed modes.

Accidentals are notated in Berchem's madrigals in a variety of situations that in some cases provide clues as to the insertion of editorial accidentals. Berchem's Bk a5 (1556) is conservative in its meager use of accidentals, but later prints, such as the Bk ab (1555) and the Capriccio (1561), provide many more accidentals, which suggests that the rules of musica ficta were becoming less familiar. The more liberal use of accidentals in later prints also reflects the increasing desire of the madrigalists to express musically the emotions of the texts.
### TABLE 10

**USE OF NOTATED ACCIDENTALS IN BERGHEM'S MADRIGALS ACCORDING TO MODE IN DECREASING ORDER OF FREQUENCY**

<table>
<thead>
<tr>
<th>Mode</th>
<th>Natural</th>
<th>Transposed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dorian</td>
<td>B♭</td>
<td>G♯</td>
</tr>
<tr>
<td>Dorian transposed</td>
<td>E♭</td>
<td>G♯</td>
</tr>
<tr>
<td>Phrygian</td>
<td>C♯</td>
<td>B♭</td>
</tr>
<tr>
<td>Phrygian transposed</td>
<td>E♭</td>
<td>G♯</td>
</tr>
<tr>
<td>Lydian</td>
<td>F♯</td>
<td>B♭</td>
</tr>
<tr>
<td>Mixolydian</td>
<td>B♭</td>
<td>F♯</td>
</tr>
<tr>
<td>Mixolydian transposed</td>
<td>E♭</td>
<td>F♯</td>
</tr>
<tr>
<td>Aeolian</td>
<td>B♭</td>
<td>C♯</td>
</tr>
<tr>
<td>Aeolian transposed</td>
<td>E♭</td>
<td>F♯</td>
</tr>
<tr>
<td>Ionian</td>
<td>F♯</td>
<td>B♭</td>
</tr>
<tr>
<td>Ionian transposed</td>
<td>E♭</td>
<td>B♭</td>
</tr>
</tbody>
</table>

*a* Dotted lines connect accidentals in the natural mode with their equivalent accidentals in the transposed mode. The table shows that in some instances the accidentals are used in a different order of frequency in the natural modes than their transposed mode analogues.
Situations in which accidentals were commonly notated in the prints include the last, and sometimes also the first, sonority of a piece, which was made major by raising the third. Accidentals were also used to avoid tritones, either chordal or melodic. Paradoxically, some accidentals create such dissonances as tritones and augmented chords, often in connection with an affective text. Other notated accidentals maintain the exact interval succession in a point of imitation, or correct intervallic relationships when cadence progressions such as the clausula vera or Phrygian cadence are transposed to various pitch levels. In some cases, finally, it is impossible to tell why Berchem used a particular accidental. One can only assume that it satisfied his sense of what was necessary to produce whatever the effect he was seeking.
CHAPTER IX

SUMMARY

Jacquet Berchem, a Flemish composer prominent for his contribution to the sixteenth-century madrigal, was probably a native of Berchem-lez-Anvers, a village near Antwerp. It seems likely that he was born there c. 1510 and died c. 1563-65. Although his given name, Jacquet, has been the source of much confusion among musicologists attempting to distinguish between the multiplicity of Jacquets in the Cinquecento, his identity is distinct from other homonymous musicians such as Jacquet of Mantua, Jacquet Brumel, and Jacquet Buus.

Biographical information about Berchem is sparse. In 1546 he was described in his Bk a5 as a "fond domestic" in the household of Giovanni Bragadino in Venice. Later in the same year he was elected chapelmaster at the Verona cathedral, a post he could not have held after c. 1550. His motet Unica lux Venetum (1549/3) salutes a certain Venetian Marcantonio. His Bk al (1555) was dedicated to Andrea Marzato, governor of Monopoli; one of the madrigals of this book, Glorioso pastore, addresses an unknown Spanish churchman.

Although he wrote a handful of sacred works, Berchem's reputation rests on his secular compositions. More than 200 have survived;
twelve chansons, the rest madrigals. Three volumes of his madrigals were published at Venice in 1546, 1555, and 1561. The Bk a5 (1546) is noteworthy for its Netherlandish contrapuntal style and its peculiar organization. Except for two final pieces, the madrigals are grouped according to mode, beginning with Dorian, followed by Phrygian, Lydian, Mixolydian, and Ionian. Most of the pieces of Berchem's Bk ah (1555) are a note nere. As early as 1542, Berchem was a champion of this syncopated style with its C signature and short note values, a style he continues in his Capriccio (1561), a setting of ninety-odd stanzas taken from Ariosto's Orlando Furioso.

In Berchem's first madrigals, published in Italy c. 1538, and in other anthologies c. 1540, he appears with composers of primarily Roman provenance, a circumstance that points to a Roman sojourn. Moreover, Poichè tante nemiche (Bk a5, 1546) refers to political conditions that may have prevailed in either 1538 or 1541; its text suggests that it may have been written to honor Pope Paul's mediations between Charles V and Francis I.

Berchem's compositions were widely anthologized and well known by his contemporaries. In France, Rabelais counted him among the most celebrated composers of the age; in Italy he is mentioned in the writings of T. Garzoni, A. Doni, and P. Pontio. His setting of O s' io potessi, donna was one of the most popular madrigals of the Cinquecento. It survived in reprints and instrumental transcriptions through the first half of the seventeenth century.
In his choice of texts, Berchem is representative of composers of the mid-Cinquecento. Sonnets and sestinas of Petrarch rub shoulders with mere doggerel; light amorous poetry of Cassola and Tansillo is offset by the weightier epic poetry of Ariosto that forms the bulk of Berchem's ambitious setting of ninety-odd stanzas taken from Orlando furioso.

Berchem seems to have been the first composer to set madrigals in cycles. His setting of Petrarch's sestina A la dolce ombra, published in 1544, is the earliest known example. He also seems to have been the first to use the term capriccio as a musical title. The Capriccio (1561) is noteworthy for its use of intonation formulas—melodies early associated with the performance of stanzas of Ariosto's Orlando furioso. Two of these formulas, already used by Corteccia in settings of ottave rime in 1547, are readily discernible in the Capriccio—one is used in no fewer than nine pieces. Moreover, the first half of the famous Ruggiero bass pattern occurs in a sequence of stanzas devoted to Bradamante's lament for her lover, Ruggiero.

Certain of Berchem's madrigals show that he was acquainted with musical parody, a technique usually associated with the mass. In the last stanza of his cycle A qualunque animal (Sk ah, 1555, text a sestina of Petrarch), the composer quotes in full the superius of an earlier setting of the same stanza by Jacques da Ponte. In the five preceding stanzas, Ponte's musical material is
used in the manner of the parody mass. Berchem's setting of Altro non è, a popular text by Luigi Cassola, is a parody of Verdelot's madrigal of that name. Berchem even parodied himself. The settings of Amar un sol' amante (15h6/15) and Deh con' è spenta (Bk a5, 15h6) are so similar that we must conclude either that one is a parody of the other, even though the texts are unrelated, or that both are related to some unknown pre-existent model.

Berchem combined the Netherlandish motet style with the more chordal manner of native Italian music in his madrigals. Degree inflection, a phenomenon of some mid-Cinquecento madrigals, is unequivocally present only in his later works. Although he sometimes introduced bold dissonances for expressive purposes, he cannot be called a harmonic innovator. In other respects, however, his work remains as the product of a seminal mind: he seems to have been father of the madrigal cycle; the arrangement of the Bk a5 also points to an orderliness that is akin to grouping madrigals in related sets; and finally, the cyclic idea is pursued on a far greater scale in the Capriccio, a compositional effort that represents the composer's finest achievement.
DEDICATIONS AND TRANSLATIONS OF THE BK a5 (1546),
BK a4 (1555), AND THE CAPRICCIO (1561)

1. BK a5 (1546): 1

AL MOLTO MAG.co SVO SIG.re IL SIG.or/GIOVANNI CIA DEL CLA.mo
SIG.or/HYERONIMO BRAGADINO/Giachetto de Berchem./Conoscendo quanto più
a V. Magnificentia soglia esser grata (merce dell’ immensa sua liberalità)
Il far beneficio ad altri che receuerne guiderdone alcuno non gli
diro, che in ricompensa di molti a me fatti benefici gli doni queste
mie fatiche ma usando quella parte di lei che so più piacorli la pregare
si degni concedermi il favore dell’honorato suo nome, acio che portan-
dolo segnato in fronte possano c6 più autorita arditamente uscir in
luce & si conoscano esser di Giachetto de Berchem suo amoreuole domesti-
co e non daltri che so hoggidi al mondo non manchar de i, [sicJ Corui
che si uesstono bene spesso la piuma del Cygno, uiua V. M. longamente
felice e’ mi servii nella sua buona gratia.

TO HIS MOST MAGNIFICENT LORD, SIGNOR GIOVANNI [SON] OF THE
LATE GIROLAMO BRAGADINO. Giachetto de Berchem. Knowing how much more
I may be accustomed to be grateful to Your Magnificence (thanks to
your immense liberality), I will not speak to you of doing kindness
to others in expectation of some reward, so that I may repay you by
my labors for the many benefices given to me, but using that part of
it [antecedent unclear] which I know to please you more, I will pray
you to grant me the favor of your honored name, so that with it marked
in the front, they [labors, madrigals] may be published boldly with
greater authority, and that they may be known to belong to Giachetto
de Berchem, your fond domestic, and not to others, for I know that
there are in the world today crows which quite often dress themselves
in the plumage of the swan. May Your Magnificence live happy for a
long time, and may You keep me in your good graces.

1Printed by Antonio Gardane.
AL MOLTO MAGNIFICO/ET VERTOSISSIMO SIGNOR/IL S. ANDREA MARZATO/ GENTILUOMO NAPOLITANO./GIACHT BERCHEM S./Le vertu vostre a cui o poche o null'altrc s'agguiagliano vertusissimo Signor mio, Accompagna
gate con vn profundo mare di quella cordiale amoreuolezza laqual sempre m'havete mostrate m'ha spinto ch'io douendo cacciare in luce questa mia operetta di madrigali fesse scelta di voi piu tosto che d'altro, Non che ve ne giudicasse degno, per che non la riputo tale che poss'ar-
riuare alla grandezza del sano giudicio vostro, ma che accompagnata da le vertu vostre giuntamente potra con maggior fiduita peruenire nelle mani deli huomini pregandoui quanto posso che con quella amoreuolezza di cuore l'accettate con laquale io ui la dono. E vi bascio le mani.

TO THE MOST MAGNIFICENT/AND VIRTUOUS GENTLEMAN/SIGNOR ANDREA MARZATO/NEAPOLITAN GENTLEMAN/Signor Giachet Berchem/Your virtues, which few or no others attain, my most virtuous Lord, accompanied by a deep sea of that cordial tenderness which you have always shown me, has induced me that I, having to publish this my little work of madrigals, might be chosen for you rather than another, not that it might be judged worthy of you, because I do not deem it such that I can reach the greatness of your sound judgment, but that accompanied jointly by your virtues, it will be able with greater trust to come into the hands of men, imploring you as much as I can that you accept it with that tenderness of heart with which I make a gift of it to you. And I kiss your hands.

2Printed by Girolamo Scotto in 1555. A second edition of the Bk ah was published by Gardane in 1556. The dedication and contents of this second print are the same, although the order of the madrigals is different (see Appendix B). An alleged third edition, supposedly printed by Scotto in 1560 is listed in RISM Series A, p. 274, as Item No. EL980. An inquiry directed to the Christ Church Library at Oxford, where the print is supposedly unicum, elicited the response that no such print exists.
3. CAPRICCIO (1561)

ALL'ILLUSTRISSIMO ET ECCELLENTISSIMO DUCA/DI FERRARA./ La
gloria del nostro volgar Homero, che così meritamente potiamo dir
L'Ariosto, Illustrissimo & Eccellentissimo principe, Dal grande splen-
dor della Casa da Este tolse quell' ali, che l'hanno in tanta altezza
levata, che si può dir ch'ella habbia superato ogni desio. Però nò
è maraviglia s'ella duiene ogni giorno più maravigliosa, è più chiara,
perché crescendo più sempre quella gran luce, onde il suo glorioso poema
hebbe ogni lume, Cresce necessariamente ogni raggio che da tanta luce
procede. E se mai fu che per tal fondamento, il diuino ingegno d'un
tanto poeta prendesse argomento, hoggi la singular uirtu nostra Eccel-
 lentissimo Principe, accrescendo splendor al gran lume de nostri ante-
cessori, accresce parimente raggi alla chiara fama di lui. Di qui
suauiene che i Versi dell'Ariosto s'odino con tanta lode, in ogni tempo
risonare; percioué se ben da lui hanno riceuuto la forma, non dimeno
riceuono una tanta felicita, dalla felicita del lor primo oggetto,
di cui uoi sete lume maggiore. A uoi adunque si deve se nuouo honore
all'Ariosto s'attribuisce. Per questa cagion, havendo io dato nuo-
mente in luce la Musica di Iachetto Berchem, sopra alcune stanz
d'un tanto poet, ho uoluto a uoi, Prencipe Eccellentissimo. Come
Cosa di uostra ragion, appresentarla. V, Eccellentia Illustrissima
si degni, Con la solita sua Benignita e Clemenza, Come Cosa sua ri-
ceuera, è me, il qual delle cose sue ho tenuto tal cura, annouerar
tra coloro che piu di servirla, è piacer desiderano, è stia felice.
Di Venetia ad ultimo Ottobre. 1561. DI V, ECCELENZA ILL. Humilis-
simo seruitore Antonio Gardane.

TO THE MOST ILLUSTRIOUS AND EXCELLENT DUKE/OF FERRARA./ The
fame of your Italian Homer, for such we can deservedly call Ariosto,
Most Illustrious and Excellent prince, took those wings which have
raised him to such heights, from the great splendor of the house of
Este, so that it can be said that it [fame?] has surpassed every desire.
However it is no wonder if it becomes not every day more marvelous,
more illustrious, because that great illumination ever increasing from
whence his glorious poem had its every light, every ray increases ne-
cessarily that proceeds from such a light. And if ever through such a
support the divine genius of such a poet took as a subject today your
singular virtue, Most Excellent Prince, adding splendor to the great
light of your progenitors, it [divine genius?] adds likewise its rays
to his great fame. Hence it happens that the verses of Ariosto are
heard with such praise, to echo for all time; that is why that if they
have received their form from him, they get such felicity from the
felicity of their prime object, of which you are the prime light.
To you, therefore, as much honor must accrue as to Ariosto. For this
reason, I have newly published the music of Jachetto Berchem based on
some stanzas of that poet and I have intended it for you, Most Excel-
lent Prince. As a thing of your ownership, I present it. May Your Most Illustrious Excellence deign to receive it, with Your customary Benignity and Clemency as Yours to receive, and [to receive] me, the which of Your things I have held such care, to number me among those who serve You, and desire to please You, and may You remain happy. From Venice, the last day of October, 1561. OF YOUR ILLUSTRIUS EXCELLENCY The Most Humble servant Antonio Gardane.

4. (?) The name Iachet Berdrem [sic] is included among composers who wrote collections a3 in Antonfrancesco Doni's La Libraria, a bibliography of printed works of music published in 1550 by the Venetian printer Gabriel Giolito. If such a three-part collection ever existed, it has not been catalogued and is presumably lost. Perhaps Doni's entry is an error. See James Haar, "The Libraria of Antonfrancesco Doni," Musica Disciplina, XXIV (1970), p. 114.
APPENDIX B

CONTENTS OF THE BK a5 (1546), THE BK a4 (1555), AND THE CAPRICCIO

1. BK a5 (1546):

No.
1. Voi ch'ascoltate
2. Qual mort' è strana più
3. Come del gran pianet'
4. Fuggito è il sonno
5. Ma non me 'l tolse
6. Così ti don' il ciel
7. Deh, com' è spenta
8. Quel rosignuolo
9. Poiché tante nemiche
10. Crudel tu pur me vedi
11. Perché non sono
12. Hor cruda, hor pia, Lidia
13. Questi ch'indizio fan
14. Si è debile il filo
15. Donna che veramente
16. Hor mi scacci
17. O felici occhi
18. L'infinita beltà
19. Come havrà vita
20. L'alto mio amor
21. Scende da bei vostri occhi
22. Con pura bianca neve
23. Deh cara la mia vita
24. Hor date orecchie
25. Quei bei pensier
26. Mai non vo più cantar
27. D'un altro fuoco
2. *Kr al* (1555)

<table>
<thead>
<tr>
<th>No. in 1555</th>
<th>No. in 1556¹</th>
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<td>19.</td>
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<td>31.</td>
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¹The order of the madrigals in Gardane's edition of 1556 differs from that of Scotto's 1555 print.
3. Capriccio (1561)

<table>
<thead>
<tr>
<th>BK I, No.</th>
<th>Location of stanza in Orlando furioso, edition of 1532</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Le donne, i cavallier</td>
<td>Canto I, stanza 1</td>
</tr>
<tr>
<td>2. Dirò d'Orlando</td>
<td>&quot; &quot; 2</td>
</tr>
<tr>
<td>3. O gran bontà</td>
<td>&quot; &quot; 22</td>
</tr>
<tr>
<td>4. Ricordati, pagan</td>
<td>&quot; 27</td>
</tr>
<tr>
<td>5. All' apparir</td>
<td>&quot; 29</td>
</tr>
<tr>
<td>6. Che debbo far</td>
<td>&quot; 41</td>
</tr>
<tr>
<td>7. Sia vile agli altri</td>
<td>&quot; 44</td>
</tr>
<tr>
<td>8. Mentre costui</td>
<td>&quot; 48</td>
</tr>
<tr>
<td>9. Pieno di dolce</td>
<td>&quot; 54</td>
</tr>
<tr>
<td>10. Quando si vide</td>
<td>VIII 38</td>
</tr>
<tr>
<td>11. Stupida e fissa</td>
<td>&quot; 39</td>
</tr>
<tr>
<td>12. Dicea: - Fortuna</td>
<td>&quot; 40</td>
</tr>
<tr>
<td>13. Ma che mi possi</td>
<td>&quot; 41</td>
</tr>
<tr>
<td>14. Ch' aver può donna</td>
<td>&quot; 42</td>
</tr>
<tr>
<td>15. Se l'affogarmi</td>
<td>&quot; 44</td>
</tr>
<tr>
<td>16. O troppo cara</td>
<td>&quot; 62</td>
</tr>
<tr>
<td>17. Chi narrerà</td>
<td>&quot; 66</td>
</tr>
<tr>
<td>18. La notte Orlando</td>
<td>&quot; 71</td>
</tr>
<tr>
<td>19. La donna sua</td>
<td>&quot; 72</td>
</tr>
<tr>
<td>20. Di questo Orlando</td>
<td>&quot; 73</td>
</tr>
<tr>
<td>21. Deh, dove senza</td>
<td>&quot; 76</td>
</tr>
<tr>
<td>22. Dove, speranza mia</td>
<td>&quot; 77</td>
</tr>
<tr>
<td>23. Oh infelice! oh misero!</td>
<td>&quot; 78</td>
</tr>
<tr>
<td>24. Di pianger mai</td>
<td>XXIII 125</td>
</tr>
<tr>
<td>25. Queste non son</td>
<td>&quot; 126</td>
</tr>
<tr>
<td>26. Non son, non sono io</td>
<td>&quot; 128</td>
</tr>
<tr>
<td>27. Pel bosco errò</td>
<td>&quot; 129</td>
</tr>
<tr>
<td>28. Tagliò lo scritto</td>
<td>&quot; 130</td>
</tr>
<tr>
<td>29. Che rami e ceppi</td>
<td>&quot; 131</td>
</tr>
<tr>
<td>30. Affliuto e stanco</td>
<td>&quot; 132</td>
</tr>
<tr>
<td>31. Qui riman l' elmo</td>
<td>&quot; 133</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BK II, No.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Signor, ne l' altro</td>
<td>XXIV 4</td>
</tr>
<tr>
<td>2. Viste del pazzo</td>
<td>&quot; 5</td>
</tr>
<tr>
<td>3. Per una gamba</td>
<td>&quot; 6</td>
</tr>
<tr>
<td>4. Gli agricoltori</td>
<td>&quot; 7</td>
</tr>
<tr>
<td>5. Chi mette il piè</td>
<td>&quot; 1</td>
</tr>
<tr>
<td>6. Ella non sa</td>
<td>&quot; 77</td>
</tr>
<tr>
<td>7. Così, cor mio</td>
<td>&quot; 78</td>
</tr>
</tbody>
</table>
Ek II, No.

8. Ma poi che 'l
9. A questo la
10. Di ciò, cor mio
11. Zerbin la debol voce
12. Non credo che
13. Sopra il sanguigno
14. Lassa' (dicea)
15. Ohimè! ch'invan
16. Ma se gli è ver
17. Poco guadagno
18. Quando la vita
19. Deh, vita mia
20. Deh, perché dianzi
21. Dunque sia ver
22. Sa questo altier
23. Deh ferma, Amor
24. Ma di che debbo
25. Anzi via più
26. Deh perché voglio
27. Misera! a chi
28. Perché, Ruggier
29. Cruel, di che
30. Tu m'hai, Ruggier
31. Così dicendo

Location in Orlando furioso

Canto XXIV . stanza 79

XXXI

XXXII

XXXIII

Ek III, No.

1. O famelice, inique
2. Troppo fallò
3. Dove abbassar
4. Se Cristianissimi
5. Ma tu, gran padre
6. Non ti diede a portar
7. Merlin ti fa
8. Or Dio consente
9. Il Paladin col suono
10. Astolfo si pensò
11. De l'alatq destrier
12. Allor sentì parlar
13. Signor, Lidia sono io
14. Poi che non parla
15. Poi monta il volatore
16. Astolfo il suo destrier
17. Nel lucente vestibulo
18. E lo prese per mano

XXX

XXXIV

VII

VII

VII

VII

VII

VII

VII

VII
<table>
<thead>
<tr>
<th>Ek III, No.</th>
<th>Location in Orlando furioso</th>
</tr>
</thead>
<tbody>
<tr>
<td>19. E Dio per questo</td>
<td>Canto XXXIV stanza 65</td>
</tr>
<tr>
<td>20. Gli 'è ver che ti</td>
<td>&quot; 67</td>
</tr>
<tr>
<td>21. Passando il paladin</td>
<td>&quot; 76</td>
</tr>
<tr>
<td>22. Ami d'oro</td>
<td>77</td>
</tr>
<tr>
<td>23. Di versate minestre</td>
<td>80</td>
</tr>
<tr>
<td>24. Quivi ad alcuni</td>
<td>82</td>
</tr>
<tr>
<td>25. Era com' un liquor</td>
<td>83</td>
</tr>
<tr>
<td>26. La più capace</td>
<td>87</td>
</tr>
<tr>
<td>27. Sceso era Astolfo</td>
<td>XXXVIII 24</td>
</tr>
<tr>
<td>28. Il duca Astolfo</td>
<td>XXXIX 36</td>
</tr>
<tr>
<td>29. Astolfo per pietà</td>
<td>&quot; 46</td>
</tr>
<tr>
<td>30. Piangeano quei signor</td>
<td>&quot; 47</td>
</tr>
<tr>
<td>31. Aveasi Astolfo</td>
<td>57</td>
</tr>
<tr>
<td>32. O st'io potessi, donna</td>
<td>&quot;  &quot;</td>
</tr>
</tbody>
</table>
APPENDIX C

ANTHOLOGIES CONTAINING BERCHEM'S SECULAR WORKS

A. Madrigals

1. 1534/16. [Il secondo libro de madrigali di Verdelot, novamente stampati] — Venice, A. Antico (O. Scotto).

Iachet: Vostre dolce parole

Only the bass partbook of this rare print is extant. It is in the library of Mme. Geneviève Thibault of Neuilly-sur-Seine, France, who kindly sent a photocopy of Vostre dolce parole. In this, and all subsequent prints that contain the piece, it is ascribed merely to Iachet except for 1557/26, where it is anonymous. It is ascribed to Iachet in 1540/20 (see No. 7 below), a print which also contains Quante lachrimæ lasso, ascribed to Berchem. If Vostre is Berchem's piece it is difficult to account for the use of the mere Iachet in connection with it and the full name in connection with Quante. This circumstance, in addition to the consistent attribution of Vostre only to Iachet in most other prints, makes it likely that Vostre is the composition of another Jacquet, possibly Jacquet of Mantua.

2. [c. 1538]/20. Di Verdelot le dotte et eccellente compositioni de i madrigali a cinque voci, insieme con altri madrigali di varij autori, novamente ristampati, & ricorretti...Venice, A. Gardane.

Berchem: Volgendo gli occhi
O amorose mamelle
Consumandomi vo

The title indicates that this is a reprint; the original print is not extant as far as is known. A pirated edition of Scotto, 1540/18, enlarged by the addition of a number of new pieces, contains the three of Berchem above plus Ite, caldi sospiri (see No. 6 below). The contents of Gardane's print of the following year, 1541/17, is similar to

1 The brackets indicate that 1534/16 is untitled; the contents are similar to 1536/7, Verdelot's Bk II a4.
1540/18, including *Ita, caldi sospiri.*

3. 1539/22. Il primo libro di madrigali d'Archadelt a quatro con nuova gionta [sic] impressi...Venice, A. Gardane.

[Berchem]: O s'io potessi, donna
Perche non date
Pungente dardo
Ragion è ben
 Sapete amanti
 Vostra fui

In the dedication, Gardane indicated that this print was preceded by two others, one by him, a second pirated by a printer in Milan. Neither of these is still extant. Gardane also indicated in the dedication to 1539/22 that ten new madrigals had been added. It is quite probable that the six madrigals above were among these additions, although in the first seven prints still extant, no one is named as composer except Arcadelt. The eight prints which followed 1539/22 are:

1541/9, published by Gardane
1541/10, Scotto
1543/19a, Scotto
1544/15, Scotto
1545, not in RISM, Gardane
1546/16, publisher not named in print
1546/17, Gardane
1550/16, Gardane

In 1546/17, four of these pieces are ascribed to Berchem, and in 1550/16 all six bear his name. As early as 1544, Antonfrancesco Doni implies that Berchem’s authorship of *Ragion è ben* is widely known.²

Arcadelt’s Bk I a/i continued to be issued by Gardane up to 1581, and by Scotto until 1570, with widely varying contents. Not surprisingly, the collection was pirated by other printers, and continued to be published up to 1654. *O s'io potessi, donna,* Berchem’s most popular madrigal, was included in Pierre Phalese’s chanson collection.

²For further information on the various prints of Arcadelt's Bk I a/i see Jacobus Arcadelt, *Opera Omnia*, ed. by Albert Seay, II, xv-xx.

³See Chapter I, where Doni’s statement and Gardane’s sudden attributions are discussed in detail.
Septiesme livre des chansons (1570/8), and reprinted by him and his heirs as late as 1636.

According to Eitner, Arcadelt's madrigal Non più ciance is ascribed to Berchem in 1551/11. The ascription, which occurs at the top of page twenty-six of the print, refers to Perche non date, which begins on that page, and not to Non più, which begins on page twenty-five and concludes on page twenty-six. Eitner also asserted that Arcadelt's Occhi miei lassi is ascribed to Berchem in 1558/11. It has not been possible to see this print; if Berchem is named, the ascription is undoubtedly erroneous.

Scotto used the superius of O s'tio potessi in his two-part print of 1551 (see Appendix P), deriving the second voice partly from the lower voices of Berchem's madrigal. Similarly, the superius of Pungente dardo is set against new counterpoint in Ludovico Balbi's *Musicale essercitio* (1589/12).

O s'tio and Pungente were often transcribed for instruments. For a complete list see Brown's *Instrumental Music Printed Before 1600*.

1539/23. Il terzo libro de i madrigali novissimi di Archadelt a quattro voci, insieme con alcuni di Constantio Festa, & altri dieci bellissimi a voci modate. Novamente con ogni diligentia stampati, & corretti... Venice, G. Scotto, 1539.

[Berchem?]: Poichè 'l fiero destin

In this first print, the madrigal is ascribed to Arcadelt, but in Gardane's reprints 1511/11 and 1543/20, it is ascribed to Berchem. The piece does not appear in Gardane's final print of 1556/22. Berchem's authorship is uncertain.

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5Ibid.

6Another madrigal that was often transcribed for instruments was Con lei fuss' io. It has been possible to see only one of the many intabulations of Con lei, that of J. Abondanti, *Intabolatura di lauto libro secondo* (1543/12). Abondanti's model is the earlier version of Con lei ascribed variously to Jacques da Ponte and Arcadelt, not Berchem's madrigal of the Ek ab (1555).
5. 1539/2h. Il quarto libro di madrigali d'Archadelt a quattro voci composti ultimamente insieme con alcuni madrigali de' altri autori nova­mente...stampati...Venice, A. Gardane.

Berchem: Altro non è '1 mio amor

Two reprints of this collection are extant, 1541/12 and 1545/18. The ascriptions are not consistent from print to print for other com­posers, but Altro non è is always ascribed to Berchem.


Berchem: Ite, caldi sospiri
Consumandomi vo
O amorose mamelle
Volgendo gli occhi

This print is the first to contain Ite, caldi sospiri. The three other madrigals had already been printed in [c. 1538]/20. Ite also appeared in Gardane's similar collection of the following year, 1541/17.


Berchem: Quante lachrime lasso
Iachet: Vostre dolce parole

In Bibliothek, Vol. I, p. 304, Vogel has erroneously asserted that Quante and two other madrigals, Se foste voi e Se una fede, are ascribed merely to Iachet in this print. The print contains only Quante, ascribed to Berchem. Quante also appears in Gardane's print of this work the following year, 1541/18.
8. 1541/16. Verdelot la più divina, et più bella musica, che se udisse giamai delli presenti madrigali, a sei voci...novamente posti in luce...Venice, A. Gardane.

Berchem: Madonna se volete

Madonna se volete is an unicum in this print.

9. 1542/16. D. autori il primo libro d’i madrigali de diversi eccellentissimi autori a cinque voci novamente stampato et posto in luce...Venice, A. Gardane.

Berchem: Qual iniqua mia sorte
Se una fede
Iachet: Se foste voi

Qual iniqua and Se una fede are unica in this print. The attribution of Se foste voi merely to Iachet makes Berchem’s authorship dubious.

10. 1542/17. D. autori il primo libro d’i madrigali de diversi eccellentissimi autori a misura di breve novamente con grande artificio composti et con ogni diligentia stampati et posti in luce quatuor vocum...Venice, A. Gardane.

[Berchem] Troppo scarsa madonna
Quando son più lontan
Qual anima ignorante

This print is the first of a number of note nere anthologies similar in content and published by Gardane and other printers from 1542 until at least 1569. In this first publication and its reprint of the following year, 1543/17, none of these pieces is ascribed to Berchem. Suddenly in 1546/15 Gardane ascribes these three, plus three others listed in No. 13 below, to Berchem. The conflicting attributions that occur in most of these anthologies are shown in Chapter I, Table 1. Vogel (Bibliothek, Vol. II, p. 391) is wrong in his assertion that Apri, apri la porta is ascribed to Berchem in 1550/15—it is anonymous there.

Berchem: Lasso che desando

Four reprints are extant:

1551/15, published by Gardane
1552/24, " Gardane
1562/20, " Scotto
1563/14, " Gardane

12. 1551/22. Dialogo della musica di M. Antonfrancesco Doni fiorentino...Venice, G. Scotto.

Berchem: A la dolce ombra
Non vidi il mondo
Un lauro mi difese
Però più fermo
Selve, sassi
Tanto mi piacque

As far as is known, this is the first madrigal cycle ever published. It appeared again in Il primo libro de le muse printed by Gardane in 1555/25 with another madrigal cycle of Berchem, Hai lasso, io mi credea (see No. 15 below). In 1551/10 the three-part Un lauro mi difese appeared alone in Madrigali a tre voci de diversi eccellentissimi autori, published by Gardane. Reprints of this popular print are numerous:

<table>
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<tr>
<th>RISM No.</th>
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</thead>
<tbody>
<tr>
<td>1551/10</td>
<td>Gardane</td>
</tr>
<tr>
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<td>1559/20</td>
<td>Scotto</td>
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<td>1561/11</td>
<td>Gardane</td>
</tr>
<tr>
<td>1566/27</td>
<td>Scotto</td>
</tr>
<tr>
<td>1569/22</td>
<td>Gardane</td>
</tr>
<tr>
<td>1569/23</td>
<td>Correggio, Venice</td>
</tr>
<tr>
<td>1597/16</td>
<td>Angelo Gardane</td>
</tr>
</tbody>
</table>
13. 1546/15. De diversi autori il primo libro d'ì madrigali de diversi autori a misura di breve novamente ristampato. Aggiuntovi ancora alcuni madrigali novi et posto li suoi nomi veri di autori nelli madrigali dove erano stati posti altri nomi per errore a quatro voci...Venice, A. Gardane.

Berchem: Amar un sol amante  
Quell'ardente desir  
Chi vuol veder  
Qual anima ignorante  
Quando son più lontan  
Troppo scarsa, madonna

Gardane admits in the title of this reprint that mistakes in ascriptions had been made in earlier editions and asserts that their "true names" are appended in this print. Two of these madrigals, Troppo scarsa and Quando son più, had been ascribed to Yvo in 1542/17 and 1543/17, and a third, Qual anima, to Nollet. The remaining three appear in this print for the first time and are always ascribed to Berchem in subsequent reprints (see Chapter I, Table 1). Paradoxically, in Gardane's reprint of the following year, 1547/13, Troppo scarsa and Quando son più are again ascribed to Yvo, and Qual anima again to Nollet. According to RISM, Series B, p. 223, a reprint of the work by Scotto, 1558/11, contains seven pieces by Berchem. It has not been possible to see this particular reprint; the seventh piece may be Che giova saettar, ascribed to Berchem only in 1569/20, or Cogliete delle spine, which appeared both in Berchem's Bk al (1555) and 1567/15. On the other hand, the RISM entry may be in error.

14. 1546/19. Verdelot a sei [voci] madrigali di Verdelot et de altri autori a sei voci novamente con alcuni madrigali novi ristampati & corretti...Venice, A. Gardane.

Berchem: Il sol giamaì non vidde  
S'amar non è

The contents of the print are similar to 1541/16, but several madrigals have been added, including Berchem's. Berchem's pieces also appear in a second reprint, 1561/16.
15. 1555/25. Il primo libro de le muse a cinque voci composto da diversi excellentissimi musici novamente...stampati & corretti...a cinque voci...Venice, A. Gardane, 1555.

Berchem: The A la dolce ombra cycle from 1555/22 (No. 12 above), plus a second cycle:
Hai lasso, io mi credea
O miracol d'Amor
Ma s'io non posso
Ma più tosto
Deh, s'io sentissi
Quanto sarei felice

It is uncertain whether this print or 1555/26, Primo libro delle muse a cinque voci, published by A. Barré at Rome, was the earlier. Barré remarks in his print that he dedicates the "early fruits of my press" to Honofrio Vigili. Barré's print does not contain Berchem's A la dolce ombra, as does Gardane's, nor any other piece of Berchem, while Gardane's contains, in addition to the madrigal cycles of 1555/26, an eight-part madrigal by Barré himself. If 1555/25 represents a reprint by Gardane of one of his own earlier publications, the word ristampati would more likely have been used rather than stampati. This indication, along with Gardane's phrase about correcting a pre-existent work (novamente...stampati & corretti), would seem to point to Barré's print as the earlier, but this is by no means certain. A pirated edition of 1555/26 was published by Scotto, 1561/8. The contents are the same as 1555/26, but the title is almost exactly the same as Gardane's.


Berchem: Misero lui
Et beato colui, designated seconda parte

This edition was pirated by Scotto in 1559/17 and by Gardane in 1560/10.

17. 1561/15. Di Cipriano et Annibale madrigali a quattro voci...stampati et dati in luce...Venice, A. Gardane.
The title of this print seems to vary. In Bibliothek, Vol. II, p. 154, Vogel lists one version under his number 50, another under 50a. Berchem's setting is a sonnet of Petrarch (CCLXV), disposed in two partes. Gardane reprinted this book in 1566/18 and 1575/15.

18. 1563/11. Il terzo libro delli madrigali a cinque voci d'Orlando di Lassus. Nuovamente raccolto & dato in luce...Rome, A. Barre.

Berchem: Madonna poi ch'uccider

This madrigal represents the last sign of Berchem's activity as a composer. As in No. 15 above, it is uncertain whether this print or Scotto's 1563/12, with the same title, is the original. The print contains compositions by four composers who were associated with Rome: Lasso, Animuccia, C. Ameyden, and H. Vidue. A Roman printer, such as A. Barre, might be expected to be in closer association with these composers than the Venetian Scotto. Other reprints of this print are:

<table>
<thead>
<tr>
<th>RISM No.</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1566/18</td>
<td>Gardane</td>
</tr>
<tr>
<td>1566/12</td>
<td>Gardane</td>
</tr>
<tr>
<td>1567/20</td>
<td>Scotto</td>
</tr>
<tr>
<td>1570/26</td>
<td>the sons of Gardane</td>
</tr>
<tr>
<td>1573/22</td>
<td>Scotto</td>
</tr>
<tr>
<td>1586/17</td>
<td>the heirs of Scotto</td>
</tr>
</tbody>
</table>

B. Chansons

Since the sources that contain Berchem's twelve chansons are much fewer than prints containing his madrigals, they have been listed in full below.


Berchem: Celle qui est
Jehan de Lagny
Que feu craintif
2. 1540/16. Le Parangon des chansons. Sixiesme livre contenant XXV chansons nouvelles au singulier prouffet et delectation des musiciens... Lyon, J. Moderne.

Berchem: Las que mon deuil


Berchem: Jehan de Lagny
Sur tous amans

4. 1541/7. Le Parangon des chansons. Huytiesme livre contenant XXX chansons nouvelles... Imprimé nouvellement... Lyon, J. Moderne.

Berchem: Celle qui est
Que feu craintif

5. 1543, print lost. Le Parangon des chansons. Unzieme livre contenant xxx. chansons nouvelles... Lyon, J. Moderne.

Berchem: L'aultre jour je vis un gallant

According to Samuel Pogue, Jacques Moderne, Lyons Music Printer of the 16th Century (Geneva: Droz, 1969), p. 180, this print, formerly at the Bibliothèque royale in Brussel, is now lost. Berchem's chanson exists in transcription in Maldéghem's Tresor musical, Musique profane, Vol. XXIV (Brussels: C. Miquardt, 1888), No. 7, p. 20, entitled by Maldéghem Propos amoureux. The chanson also appears as No. 7 in MS 1508 at the Bayerische Staatsbibliothek in Munich.


Jacquet: Doulce esperanze

As has been seen in the madrigal anthologies, an attribution
merely to "Jacquet" may refer to some other composer, such as Jacquet of Mantua. Four later prints contain Douce esperanze, attributed always to Jacquet:

<table>
<thead>
<tr>
<th>RISM No.</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1555/23</td>
<td>Le Roy et Ballard, Paris</td>
</tr>
<tr>
<td>1559/15</td>
<td>R. Granjon, Lyon</td>
</tr>
<tr>
<td>1564/12</td>
<td>Le Roy et Ballard</td>
</tr>
<tr>
<td>1571/4</td>
<td>Le Roy et Ballard</td>
</tr>
</tbody>
</table>

7. 1551/1. Premier livre du recueil contenant XXX. chansons anciennes, a quatre parties en un volume...Le tout nouvellement revu, corrigé, et imprimé...Paris, N. du Chemin.

Berchem: Que feu craintif

8. 1551/5. Premier livre du recueil, contenant XXVIII. chansons anciennes, a quatre parties en quatrre volumes,...Le tout nouvellement revu, corrigé et imprimé...Paris, N. du Chemin.

Two chanson manuscripts in the Bayerische Staatsbibliothek at Munich, MSS 1503a and 1508, contain chansons of Berchem. Many of the pieces included in these manuscripts were published in Cinquecento prints c. 1540, including L'autre jour (Moderne, 1543), Celle qui est and Que feu craintif (both 1540/13).

MS 1503a contains:

No. 13, Veu le grief
No. 14, Ung moins aimant

MS 1508 contains:

No. 1, Plus ne suis
No. 6, Si ennuieulx
Las qu'on cogneust, Ung moins aimant, Veu le grief, Plus ne suis, and Si ennuiëulx are thus unica in these manuscripts.

C. Secular Latin works

1. 1531/4. Canzoni frottole et capitoli da diversi...Rome, V. Dorico.

Iachet: Canamus & bibamus

In view of the ambiguous attribution and early date of this print, it seems likely that this motet is not a composition of Berchem.

2. 1549/12. Electiones diversorum motetorum distincte quatuor vocibus nunc primum in lucem misse auctore excellenti musico Verdeloto et quorumdam musicantium aliorum...Venice, A. Gardane.

Berchem: Unica lux Venetum
APPENDIX D

POETS AND POETIC FORMS OF THE MADRIGALS

Canzone stanza

<table>
<thead>
<tr>
<th>Title</th>
<th>Poet, source</th>
<th>Poetic form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ragion è ben</td>
<td>Petrarch, Canzoniere (LXX, stanza 2)</td>
<td>AB BA AccADD^2</td>
</tr>
<tr>
<td>Vostra fui</td>
<td></td>
<td>Ab Ab BcC</td>
</tr>
<tr>
<td>[Poichè 'l fiero destin]</td>
<td></td>
<td>AbC AbC cDdEE</td>
</tr>
<tr>
<td>Qual iniqua mia sorte</td>
<td></td>
<td>AB BA accC</td>
</tr>
<tr>
<td>[Che giova saettar]</td>
<td></td>
<td>AB BA aCCADD</td>
</tr>
<tr>
<td>Lasso che desianto</td>
<td>Petrarch (LXXII, stanza 6)</td>
<td>aBC bAC CDeDfDFF</td>
</tr>
<tr>
<td>Ma non me 'l tolse</td>
<td>Petrarch (CXIX, stanza 3)</td>
<td>ABbc ABbc^3</td>
</tr>
<tr>
<td>Si è debile il filo</td>
<td>Petrarch (XXXVII, stanza 1)</td>
<td>AbbC BaaC cddEdFF</td>
</tr>
<tr>
<td>Hor mi scacci</td>
<td></td>
<td>AB AB Bcc</td>
</tr>
<tr>
<td>Mai non vo più cantar</td>
<td>Petrarch (CV, stanza 1)</td>
<td>ABCD EDFgF</td>
</tr>
<tr>
<td>Glorioso pastore</td>
<td></td>
<td>abC abC cdeFfDf</td>
</tr>
</tbody>
</table>

Sestina or sestina stanza

| Consumandomi vo            | Petrarch (CCXXXVII, stanza 1) | (ABCDEF) |

^Brackets indicate settings which may be attributable to other composers. Titles are arranged chronologically under each heading.

^Capital letters stand for hendecasyllabic lines, lower-case letters septisyllabic lines.

^Only the frontere was set by Berchem.
<table>
<thead>
<tr>
<th>Title</th>
<th>Poet, source</th>
<th>Poetic form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quante lagrime, lasso!</td>
<td>Petrarch (CXXXIX)</td>
<td>(ABCDEF)</td>
</tr>
<tr>
<td></td>
<td>stanza 3)</td>
<td></td>
</tr>
<tr>
<td>A la dolce ombra</td>
<td>Petrarch (CXLII)</td>
<td></td>
</tr>
<tr>
<td>Fuggito e 'l sonno</td>
<td>Petrarch (CCCXXXII,</td>
<td>full six stanzas</td>
</tr>
<tr>
<td></td>
<td>stanza 6)</td>
<td>(ABCDEF)</td>
</tr>
<tr>
<td>Hai lasso, io mi credea(^h)</td>
<td>Tansillo</td>
<td>full six stanzas</td>
</tr>
<tr>
<td>A qualunque animal</td>
<td>Petrarch (XXII)</td>
<td></td>
</tr>
<tr>
<td>Giovene donna</td>
<td>Petrarch (XXX, stanza 1)</td>
<td>(ABCDEF)</td>
</tr>
</tbody>
</table>

**Ballata stanza**

<table>
<thead>
<tr>
<th>Title</th>
<th>Poet, source</th>
<th>Poetic form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volgendo gli occhi</td>
<td>Petrarch (LXIII)</td>
<td>ABBA CDE DCE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>EFFA</td>
</tr>
<tr>
<td>O s' io potessi, donna</td>
<td>—</td>
<td>abB CDE DcE eBB</td>
</tr>
<tr>
<td>[Tropo scarsa, madonna]</td>
<td>—</td>
<td>abB CDE CcDE ebB</td>
</tr>
</tbody>
</table>

**Trecento madrigal or Trecento-like madrigal**

<table>
<thead>
<tr>
<th>Title</th>
<th>Poet, source</th>
<th>Poetic form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Altro non è il mio amor</td>
<td>Cassola, Madrigali,</td>
<td>ABBA CCDDD(^5)</td>
</tr>
<tr>
<td></td>
<td>No. 22</td>
<td></td>
</tr>
<tr>
<td>L'alto mio amor</td>
<td>poetic parody of above, poet unknown</td>
<td>ABBA CCDDD</td>
</tr>
<tr>
<td>D'un altro fuoco</td>
<td>—</td>
<td>ABA BCB CC(^6)</td>
</tr>
<tr>
<td>Hor vedi, amor</td>
<td>Petrarch (CXXI)</td>
<td>ABB ACC DD(^7)</td>
</tr>
</tbody>
</table>

\(^h\)This sextina is ascribed to Luigi Tansillo in I frutti di Giovanni Leonardo Primavera, ... a cinque voci con un dialogo a dieci (Venice: Scotto, 1573).

\(^5\)All of the Cassola texts set by Berchem occur in Madrigali del magnifico signor cavallier Luigi Cassola Piacentino...(Venice: Gabriel Giolito di Ferrari, 1587). Cassola's indentation divides Altro non è into two parts, rather than three tercets. The Trecento madrigal, like Hor vedi, amor, often falls into two tercets and a ritornello.

\(^6\)D'un altro fuoco has the same form as Petrarch's madrigal Non al suo amante (LII).

\(^7\)In his musical setting, Berchem omits the final rhyme of the second tercet.
Cassola divides each madrigal into parts by indentation; these parts are indicated above by single spacing.

The text of Al più cocente deals with the legend of Venus and Adonis. Whether it is poem or prose is a moot point. Rhymes are discernible in the text as it appears in Berchem's Bk al (1555), but hiatuses seem to occur in the thought sequence. If, indeed, it is part of a poem, it does not occur in either of two prominent mid-Cinquecento epics in ottava rima devoted to the legend: Ludovico Dolce, Il Capitano...con alcune stanze del...Favola d'Adone (Venice: Gabriel
<table>
<thead>
<tr>
<th>Title</th>
<th>Poet, source</th>
<th>Poetic form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vist'ho più volti'</td>
<td>Cassola (No. 322)</td>
<td>AbC CddBeeDFF</td>
</tr>
<tr>
<td>Donna se voi volete</td>
<td>--</td>
<td>ABCAdCa</td>
</tr>
<tr>
<td>Cogliete delle spine</td>
<td>--</td>
<td>AbBAACdDeEE</td>
</tr>
<tr>
<td>Occhi piangerete e tu</td>
<td>Cassola (No. 288)</td>
<td>Abab CDCDeEE</td>
</tr>
<tr>
<td>Deh perchè così presto</td>
<td>--</td>
<td>aBBAcC</td>
</tr>
<tr>
<td>Dolor ch'hai fatto</td>
<td></td>
<td>AbbccDD</td>
</tr>
<tr>
<td>Madonna poi ch'uccider</td>
<td></td>
<td>AbAbCC</td>
</tr>
</tbody>
</table>

**Sonnet or part of sonnet**

<table>
<thead>
<tr>
<th>Title</th>
<th>Poet, source</th>
<th>Poetic form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Il te', caldi sospiri</td>
<td>Petrarch (CLIII)</td>
<td>ABBA (first four lines)</td>
</tr>
<tr>
<td>[Se foste voi]</td>
<td>--</td>
<td>ABBA CD CD CD (last ten lines of a sonnet?)</td>
</tr>
<tr>
<td>S'una fede amorosa</td>
<td>Petrarch (CCXXIV)</td>
<td>ABBA ABBA CDE CDE</td>
</tr>
<tr>
<td>Qual anima ignorante</td>
<td>--</td>
<td>ABBA ABBA CDC CDC</td>
</tr>
<tr>
<td>[Chi vuol veder]</td>
<td>--</td>
<td>ABBA ABBA CDE F(I)CE</td>
</tr>
<tr>
<td>S' amor non è</td>
<td>Petrarch (CXXXI)</td>
<td>ABBA ABBA CDE DCE</td>
</tr>
<tr>
<td>Voi ch'ascoltate</td>
<td>Petrarch (I)</td>
<td>ABBA ABBA CDE CDE</td>
</tr>
<tr>
<td>Core del gran pianet'</td>
<td>--</td>
<td>ABBA ABBA CD CD CD</td>
</tr>
<tr>
<td>Quel rosigniol</td>
<td>Petrarch (CCCXI)</td>
<td>ARAB ABAB (first eight lines)</td>
</tr>
<tr>
<td>Poichè tante nemiche</td>
<td>--</td>
<td>ABBA ABBA CDE CED</td>
</tr>
<tr>
<td>L'infinita belta</td>
<td>--</td>
<td>ABBA ABBA CD CD CD</td>
</tr>
<tr>
<td>0 dolci sguardi</td>
<td>Petrarch (CCLIII)</td>
<td>ABBA ABBA (first eight lines)</td>
</tr>
<tr>
<td>Quando fra l'altre</td>
<td>Petrarch (XIII)</td>
<td>ABBA ABBA (first eight lines)</td>
</tr>
<tr>
<td>Vago anelletto</td>
<td>Petrarch (XXXLI)</td>
<td>ABBA ABBA (first eight lines)</td>
</tr>
<tr>
<td>Aspro core/Vivo sol di speranza</td>
<td>Petrarch (CCLXV)</td>
<td>ABBA ABBA ABC ABC</td>
</tr>
</tbody>
</table>

**Ottava rima**

<table>
<thead>
<tr>
<th>Title</th>
<th>Poet, source</th>
<th>Poetic form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pungente dardo</td>
<td>--</td>
<td>ABBABCC</td>
</tr>
<tr>
<td>Crudel tu pur me vedi</td>
<td>--</td>
<td>ABBABCC</td>
</tr>
<tr>
<td>Questi ch'indizio fan</td>
<td>Ariosto, Orlando Furioso, Canto XXXIII, stanza 127</td>
<td>ABBABCC</td>
</tr>
</tbody>
</table>

Giolito de' Ferrari, 1545), or in Girolamo Parabosco, *Favola d'Adone*, a part of Parabosco's *Libro delle lettere amorose* (Venice: D. Farri, 1581). Parabosco died in 1557.
<table>
<thead>
<tr>
<th>Title</th>
<th>Poet, source</th>
<th>Poetic form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donna che veramente</td>
<td></td>
<td>ABABABCC</td>
</tr>
<tr>
<td>Hor date orecchie donne</td>
<td></td>
<td>ABABABCC</td>
</tr>
<tr>
<td>Non muto qualità</td>
<td></td>
<td>ABABABCC</td>
</tr>
<tr>
<td>Chiunqu'in petto</td>
<td></td>
<td>ABABABCC</td>
</tr>
<tr>
<td>Sol d'una pensa, secunda pars of</td>
<td></td>
<td>ABABABCC</td>
</tr>
<tr>
<td>Chiunque, above</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voi pur udite</td>
<td></td>
<td>ABABABCC</td>
</tr>
<tr>
<td>Misera lui</td>
<td></td>
<td>ABABABCC</td>
</tr>
<tr>
<td>Et beato colui, secunda pars of</td>
<td></td>
<td>ABABABCC</td>
</tr>
<tr>
<td>Misera lui</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Except for O s'io potessi, donna, a fresh setting of Berchem's popular ballata text, ninety of the ninety-three settings of the Capriccio (1561) are from Ariosto's Orlando furioso, and two others are probably based on Canto XXVII, stanza 79.
### APPENDIX E

**ARRANGEMENT OF BERCHEM'S BK a5, 15h6**

<table>
<thead>
<tr>
<th>Name of piece</th>
<th>Page number</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Voi ch'ascoltate</td>
<td>1</td>
<td>Dorian transposed</td>
</tr>
<tr>
<td>2. Qual mort'è strana più</td>
<td>2</td>
<td>Dorian transposed</td>
</tr>
<tr>
<td>3. Come del gran pianet'</td>
<td>3, 4</td>
<td>Dorian transposed</td>
</tr>
<tr>
<td>4. Fuggito è 'l sonno</td>
<td>4</td>
<td>Dorian transposed</td>
</tr>
<tr>
<td>5. Ma non me 'l tolse</td>
<td>5</td>
<td>Dorian transposed</td>
</tr>
<tr>
<td>6. Così ti domi il ciel</td>
<td>6</td>
<td>Dorian transposed</td>
</tr>
<tr>
<td>7. Deh, com'è spenta</td>
<td>7, 8</td>
<td>Dorian transposed</td>
</tr>
<tr>
<td>8. Quel rosignuol</td>
<td>8</td>
<td>Dorian</td>
</tr>
<tr>
<td>9. Poichè tante nemiche</td>
<td>9, 10</td>
<td>Phrygian</td>
</tr>
<tr>
<td>10. Crude tu pur me vedi</td>
<td>11</td>
<td>Phrygian</td>
</tr>
<tr>
<td>11. Perc'hè non sono</td>
<td>12</td>
<td>Phrygian transposed</td>
</tr>
<tr>
<td>12. Hor cruda, hor pia, Lidia</td>
<td>13</td>
<td>Phrygian</td>
</tr>
<tr>
<td>13. Questi ch'indizio fan</td>
<td>14</td>
<td>Phrygian</td>
</tr>
<tr>
<td>14. Si è debile il filo</td>
<td>15</td>
<td>Lydian (B-flat in sig.)</td>
</tr>
<tr>
<td>15. Donna che veramente bella sia</td>
<td>16</td>
<td>Lydian (B-flat in sig.)</td>
</tr>
<tr>
<td>16. Hor mi scacci</td>
<td>17</td>
<td>Lydian (B-flat in sig.)</td>
</tr>
<tr>
<td>17. O felici occhi miei</td>
<td>18</td>
<td>Lydian (B-flat in sig.)</td>
</tr>
<tr>
<td>18. L'infinita beltà</td>
<td>19</td>
<td>Mixolydian</td>
</tr>
<tr>
<td>19. Come haverà vita, Amor</td>
<td>20</td>
<td>Mixolydian</td>
</tr>
<tr>
<td>20. L'alto mio amor</td>
<td>21</td>
<td>Mixolydian</td>
</tr>
<tr>
<td>21. Scende da bei</td>
<td>22</td>
<td>Ionian</td>
</tr>
<tr>
<td>22. Con pura bianca neve</td>
<td>23</td>
<td>Ionian</td>
</tr>
<tr>
<td>23. Deh cara la mia vita</td>
<td>24</td>
<td>Ionian</td>
</tr>
<tr>
<td>24. Hor date orecchiae</td>
<td>25</td>
<td>Ionian transposed</td>
</tr>
<tr>
<td>25. Quei bei pensier</td>
<td>26</td>
<td>Ionian transposed</td>
</tr>
<tr>
<td>26. Mai non vo più cantar</td>
<td>27, 28</td>
<td>Dorian transposed</td>
</tr>
<tr>
<td>27. D'un altro fuoco</td>
<td>29</td>
<td>Phrygian</td>
</tr>
</tbody>
</table>
APPENDIX F

SCOTTO'S ARRANGEMENT OF
O, S' IO POTESSI, DONNA

An arrangement of Berchem's popular madrigal, O s' io potessi, donna, occurred in Girolamo Scotto's print of 1541, Di Girolamo Scotto il primo libro de i madrigali a doi voci. Haar has noted a demand in the Cinquecento for two- or three-voice arrangements of pieces written originally for a greater number of parts.¹ Scotto's print would seem to be a collection of these. A glance at the contents leads to the suspicion that most, if not all these pieces are two-part arrangements and simplifications of well-known madrigals.

The popularity of such prints is attested to by the fact that Scotto's collection was reprinted at least four times; likewise, the publisher brought out two additional two-part prints in 1559 and 1562.

These arrangements may have served a two-fold purpose: they could be sung by two people when a full ensemble was not available, and they might also have served as lessons in counterpoint for beginning students who probably progressed then, as now, from simple two-part counterpoint to more difficult musical tasks.

In Scotto's arrangement of O s' io, whose incipit is given

in Example 143, the superius follows the superius of Berchem's madrigal closely, except that the phrase repetitions that occur in the original are omitted in the reduction. Additionally, the final melodic phrase in the superius of the reduction differs from the superius of the original, as a comparison of Example 114 with Berchem's four-part version shows. The tenor at this point intones the final phrase of the superius of his original a perfect eleventh lower.

2 Berchem's four part madrigal is transcribed by Maldeghem in Trésor musical; Musique profane (1891), XXVII, 7, and also by Albert Seay in Jacobus Arcadelt; Opera Omnia, II, 84.
Scotto’s tenor, or second part, leads with free counterpoint against the superius. This melodic material is usually related motivically to the superius, but occasionally it takes melodic material directly from one of the three lower parts of the original, as shown in Example 145.

![Example 145](image-url)
### APPENDIX G

**NUMBER OF VOICES, SOURCES, AND TRANSCRIPTIONS OF BERCHEM'S SECULAR WORKS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Number of voices</th>
<th>Source, transcriptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A qualunque animal</td>
<td></td>
<td>Bk alt., 1555</td>
</tr>
<tr>
<td>2. Al più cocente raggio</td>
<td>4</td>
<td>Bk alt., 1555</td>
</tr>
<tr>
<td>3. A la dolce ombra</td>
<td>5</td>
<td>1539/22; Antonfrancesco Doni; <em>Dialogo della musica</em> (Vienna: Universal, 1964), p. 131</td>
</tr>
<tr>
<td>4. Alma diletta sposa</td>
<td>4</td>
<td>Bk alt., 1555</td>
</tr>
<tr>
<td>5. Altro non è 'l mio amor</td>
<td>4</td>
<td>1539/24</td>
</tr>
<tr>
<td>6. Amar un sol amant'</td>
<td>4</td>
<td>1546/15</td>
</tr>
<tr>
<td>7. Aspro cor' e selvaggio; secunda pars, Vivo sol di speranza</td>
<td>4</td>
<td>1561/15</td>
</tr>
<tr>
<td>8. Ben mille volte al ciel</td>
<td>4</td>
<td>Bk alt., 1555</td>
</tr>
<tr>
<td>9. Celle qui est dedans</td>
<td>4</td>
<td>1540/13</td>
</tr>
<tr>
<td>10. Chi vuol veder</td>
<td>4</td>
<td>1546/15</td>
</tr>
<tr>
<td>11. Chiunque in petto; secunda pars, Sol d'una pensa</td>
<td>4</td>
<td>Bk alt., 1555</td>
</tr>
<tr>
<td>12. Cogliete delle spine</td>
<td>4</td>
<td>Bk alt., 1555</td>
</tr>
<tr>
<td>13. Come del gran pianet'</td>
<td>5</td>
<td>Bk a5, 1546</td>
</tr>
<tr>
<td>14. Come ha'vra vita amor</td>
<td>5</td>
<td>Bk a5, 1546</td>
</tr>
<tr>
<td>Title</td>
<td>Number of voices</td>
<td>Source, transcriptions</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>15. Con lei fuss'io, sixth madrigal of the cycle A qualunque animal</td>
<td>4</td>
<td>Bk al, 1555</td>
</tr>
<tr>
<td>16. Con pura bianca neve</td>
<td>5</td>
<td>Bk a5, 1556</td>
</tr>
<tr>
<td>17. Consumandomi vo</td>
<td>5</td>
<td>[5. 1538]/20</td>
</tr>
<tr>
<td>18. Così ti donn' il ciel</td>
<td>5</td>
<td>Bk a5, 1556</td>
</tr>
<tr>
<td>19. Crudel tu pur me vedi</td>
<td>5</td>
<td>Bk a5, 1556</td>
</tr>
<tr>
<td>20. Deh cara la mia vita</td>
<td>5</td>
<td>Bk a5, 1556</td>
</tr>
<tr>
<td>21. Deh com' è spenta</td>
<td>5</td>
<td>Bk a5, 1556</td>
</tr>
<tr>
<td>22. Deh perché così presto</td>
<td>4</td>
<td>Bk al, 1555</td>
</tr>
<tr>
<td>23. Deh s'io sentisse, fourth madrigal of the cycle Hai lasso</td>
<td>5</td>
<td>1555/25</td>
</tr>
<tr>
<td>24. Dolor ch'hai fatto</td>
<td>4</td>
<td>Bk al, 1555</td>
</tr>
<tr>
<td>25. Donna che verament</td>
<td>5</td>
<td>Bk a5, 1556</td>
</tr>
<tr>
<td>26. Donna se voi volete</td>
<td>4</td>
<td>Bk al; Einstein, The Italian Madrigal, III, 123.</td>
</tr>
<tr>
<td>27. D'un altro fuoco</td>
<td>5</td>
<td>Bk a5, 1556</td>
</tr>
<tr>
<td>28. Et beato colui; secunda pars of Misero Lui, No. 55</td>
<td>4</td>
<td>1558/13</td>
</tr>
<tr>
<td>29. Et io da che, second madrigal of the cycle A qualunque animal</td>
<td>4</td>
<td>Bk al, 1555</td>
</tr>
<tr>
<td>30. Fuggito è 'l sonno</td>
<td>5</td>
<td>Bk a5, 1556</td>
</tr>
<tr>
<td>31. Giovene donna</td>
<td>4</td>
<td>Bk al, 1555</td>
</tr>
<tr>
<td>32. Glorioso pastore</td>
<td>4</td>
<td>Bk al, 1555</td>
</tr>
<tr>
<td>Title</td>
<td>Number of voices</td>
<td>Source, transcriptions</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>33. Hai lasso, io mi credea</td>
<td>5</td>
<td>1555/25</td>
</tr>
<tr>
<td>34. Hor cruda, hor pia, Lidia</td>
<td>5</td>
<td>Bk a5, 15h6</td>
</tr>
<tr>
<td>35. Hor date orechhie</td>
<td>5</td>
<td>Bk a5, 15h6</td>
</tr>
<tr>
<td>36. Hor mi scacci</td>
<td>5</td>
<td>Bk a5, 15h6; Maldeghem, Trésor musical; Musique profane (Brussels: C. Huquardt, 1875), XI, 25; entitled Bene Bede by Maldeghem, with Dutch text which begins Dat ick mocht van ubegeeren</td>
</tr>
<tr>
<td>37. Hor vedi Amor</td>
<td>4</td>
<td>Bk al (1555)</td>
</tr>
<tr>
<td>38. Il sol giamai non vidde</td>
<td>6</td>
<td>1546/19</td>
</tr>
<tr>
<td>39. Io mio sento per voi</td>
<td>4</td>
<td>Bk al (1555)</td>
</tr>
<tr>
<td>40. Io non saprei mai dir</td>
<td>4</td>
<td>1540/18</td>
</tr>
<tr>
<td>41. Ite, caldi sospiri</td>
<td>5</td>
<td>15h0/13; Bitner, 60 Chansons zu 4 Stimmen... Von französischen und niederländischen Meistern (Leipzig: Breitkopf &amp; Härtel, 1899), Vol. XXIII (Jahrg. 27) in the series Publikationen älterer praktischer und theoretischer Musikwerke, p. 9.</td>
</tr>
<tr>
<td>42. Jehan de Lagny</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>43. L'alto mio amor</td>
<td>5</td>
<td>Bk a5, 15h6</td>
</tr>
<tr>
<td>44. Las que mon dueil</td>
<td>4</td>
<td>15h0/16</td>
</tr>
<tr>
<td>45. Lasso che desiendo</td>
<td>5</td>
<td>15hh/17</td>
</tr>
<tr>
<td>Title</td>
<td>Number of voices</td>
<td>Source, transcriptions</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>L'altre jour je vis</td>
<td>4</td>
<td>Bayerische Staatsbibliothek, Munich, MS 1508, No. 7; Maldéghem, Trésor; Musique profane (1888), XXIV, 20, entitled by Maldéghem Propos amoureux.</td>
</tr>
<tr>
<td>L'infinita beltà</td>
<td>5</td>
<td>1563/11</td>
</tr>
<tr>
<td>Madonna poi ch'uccider</td>
<td>5</td>
<td>1541/16</td>
</tr>
<tr>
<td>Madonna se volete</td>
<td>6</td>
<td>Munich, MS 1508, No. 17</td>
</tr>
<tr>
<td>Ma fille, disoit une mère</td>
<td>4</td>
<td>Bk a5, 1546</td>
</tr>
<tr>
<td>Mai non vo più cantar</td>
<td>5</td>
<td>Bk a5, 1546</td>
</tr>
<tr>
<td>Ma non me 'l tolse</td>
<td>5</td>
<td>Bk a5, 1546</td>
</tr>
<tr>
<td>Ma più tosto vorrei, fourth madrigal of the cycle Hai lasso</td>
<td>4</td>
<td>1555/25</td>
</tr>
<tr>
<td>Ma s'tio non posso, third madrigal of the cycle Hai lasso</td>
<td>5</td>
<td>1555/25</td>
</tr>
<tr>
<td>Misero lui, prima pars; secunda pars, Et beato colui, No. 28</td>
<td>4</td>
<td>1558/13</td>
</tr>
<tr>
<td>Nasce dal pensier mio</td>
<td>4</td>
<td>Bk aL, 1555</td>
</tr>
<tr>
<td>Non credo che pascesse, fourth madrigal of the cycle A qualunque animal</td>
<td>4</td>
<td>Bk aL, 1555</td>
</tr>
<tr>
<td>Non muto qualità</td>
<td>4</td>
<td>Bk aL, 1555</td>
</tr>
<tr>
<td>Non vidd' il mondo, second madrigal of the cycle A la dolce ombra</td>
<td>5</td>
<td>1541/22; Antonfrancesco Doni, p. 136.</td>
</tr>
<tr>
<td>Title</td>
<td>Number of voices</td>
<td>Source, transcriptions</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------------------</td>
<td>------------------------------------------------------------</td>
</tr>
<tr>
<td>60. Non vidi il sol giamaí</td>
<td>4</td>
<td>Bk a4, 1555</td>
</tr>
<tr>
<td>61. O amorose mamelle</td>
<td>5</td>
<td>[c. 1538]/20</td>
</tr>
<tr>
<td>62. Occhi piangenti</td>
<td>4</td>
<td>Bk a4, 1555</td>
</tr>
<tr>
<td>63. O dolci sguardi</td>
<td>4</td>
<td>Bk a4, 1555</td>
</tr>
<tr>
<td>64. O felici occhi miei</td>
<td>5</td>
<td>Bk a5, 1546</td>
</tr>
<tr>
<td>65. O miracol d'amor, second madrigal of the cycle Hai lasso</td>
<td>5</td>
<td>1555/25</td>
</tr>
<tr>
<td>66. O, s'io potessi donna</td>
<td>4</td>
<td>1539/22; Maldeghem, Trésor musical; Musique profane (1891), XXVII, 7. Also in Jacobus Arcadelt; Opera Omnia, ed. by Albert Seay (American Institute of Musicology, 1970), II, 81.</td>
</tr>
<tr>
<td>67. O, s'io potessi donna</td>
<td>4</td>
<td>Bk III of Capriccio (1561), see Appendix B.</td>
</tr>
<tr>
<td>68. Perché non date voi</td>
<td>4</td>
<td>1539/22; Jacobus Arcadelt; Opera Omnia, II, 86.</td>
</tr>
<tr>
<td>69. Perché non sono</td>
<td>5</td>
<td>Bk a5, 1546</td>
</tr>
<tr>
<td>70. Pero più ferm'ogn'hor,</td>
<td>4</td>
<td>1546/22; Antonfrancesco Doni, p. 115.</td>
</tr>
<tr>
<td>71. Plus ne suis</td>
<td>4</td>
<td>Munich, MS 1508, No. 1</td>
</tr>
<tr>
<td>72. Poiché tante nemiche</td>
<td>5</td>
<td>Bk a5, 1546</td>
</tr>
<tr>
<td>73. Prima ch'io torni, fifth madrigal of the cycle A qualunque animal</td>
<td>4</td>
<td>Bk a4, 1555</td>
</tr>
<tr>
<td>74. Pungente dardo</td>
<td>4</td>
<td>1539/22; Jacobus Arcadelt; Opera Omnia, II, 90.</td>
</tr>
<tr>
<td>Title</td>
<td>Number of voices</td>
<td>Source, transcriptions</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>75. Qual anima ignorante</td>
<td>4</td>
<td>15h2/17</td>
</tr>
<tr>
<td>76. Qual iniqua mia sorte</td>
<td>5</td>
<td>15h2/16</td>
</tr>
<tr>
<td>77. Qual mort' è strana piu</td>
<td>5</td>
<td>Bk a5, 15h6</td>
</tr>
<tr>
<td>78. Quando fra l' altre donne</td>
<td>4</td>
<td>Bk ah, 1555</td>
</tr>
<tr>
<td>79. Quando la sera, third madrigal of the cycle</td>
<td>4</td>
<td>Bk ah, 1555</td>
</tr>
<tr>
<td>A qualunque animal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>80. Quando son piu lontan</td>
<td>4</td>
<td>15h2/17</td>
</tr>
<tr>
<td>81. Quante lagrime lasso</td>
<td>4</td>
<td>15h0/20</td>
</tr>
<tr>
<td>82. Quanto sarei felice, sixth madrigal of the cycle</td>
<td>5</td>
<td>1555/25</td>
</tr>
<tr>
<td>Hai lasso</td>
<td></td>
<td></td>
</tr>
<tr>
<td>83. Que feu craintif</td>
<td>4</td>
<td>15h0/13; Chansons, p. 11.</td>
</tr>
<tr>
<td>84. Quell' ardente desir</td>
<td>4</td>
<td>15h6/15</td>
</tr>
<tr>
<td>85. Quel rosigniuel</td>
<td>5</td>
<td>Bk a5, 15h6; Maldeghe-</td>
</tr>
<tr>
<td>ghem, Trésor musical; Musique profane (1575), XI, 29, entitled De</td>
<td></td>
<td>Nachtgael by Maldéghem,</td>
</tr>
<tr>
<td>Nachtegael by Maldegheem, with Dutch text that begins Gij, Nacht-</td>
<td></td>
<td>Nachtgael.</td>
</tr>
<tr>
<td>86. Questi ch' indizio fan</td>
<td>5</td>
<td>Bk a5 (15h6)</td>
</tr>
<tr>
<td>87. Ragion 'è ben</td>
<td>4</td>
<td>1539/22; Jacobus Arcade-</td>
</tr>
<tr>
<td>delt; Opera Omnia, II, 108.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>88. S'amor non 'e</td>
<td>6</td>
<td>15h6/19</td>
</tr>
<tr>
<td>89. Sapete amanti</td>
<td>4</td>
<td>1539/22; Maldeghem, Tré-</td>
</tr>
<tr>
<td>sor musical; Musique profane (1892), XXVIII, 4. Also in Jacobus Ar-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>delt; Opera Omnia, II, 111.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Number of voices</td>
<td>Source, transcriptions</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>90. Scende da bei vostri occhi</td>
<td>5</td>
<td>Bk a5, 1546</td>
</tr>
<tr>
<td>91. Se la mia donna</td>
<td>4</td>
<td>Bk a4, 1555</td>
</tr>
<tr>
<td>92. Selve, sassi, fifth madrigal of the cycle A la dolce ombra</td>
<td>5</td>
<td>1544/22; Antonfrancesco Doni, p. 149.</td>
</tr>
<tr>
<td>93. S'una fede amorosa</td>
<td>5</td>
<td>1540/20</td>
</tr>
<tr>
<td>94. Si è debile il filo</td>
<td>5</td>
<td>Bk a5 (1546)</td>
</tr>
<tr>
<td>95. Si ennueieulx</td>
<td>4</td>
<td>Munich, MS 1508, Nos. 6 and 32</td>
</tr>
<tr>
<td>96. Si vario 'l mio pensiero</td>
<td>4</td>
<td>Bk a4 (1555)</td>
</tr>
<tr>
<td>97. Sol d'una pense, secunda pars of Chiunque in petto</td>
<td>4</td>
<td>Bk a4 (1555)</td>
</tr>
<tr>
<td>98. Sur tous amans</td>
<td>4</td>
<td>1540/17</td>
</tr>
<tr>
<td>99. Tanto mi piacque</td>
<td>6</td>
<td>1544/22; Antonfrancesco Doni, p. 155.</td>
</tr>
<tr>
<td>100. Troppo scarsa madonna</td>
<td>4</td>
<td>1542/17</td>
</tr>
<tr>
<td>101. Ung moins aimant</td>
<td>5</td>
<td>Munich, MS 1503a, No. 14; MS 1508, No. 101.</td>
</tr>
<tr>
<td>102. Unica lux Venetum</td>
<td>4</td>
<td>1549/12</td>
</tr>
<tr>
<td>103. Un lauro mi difese, third madrigal of the cycle A la dolce ombra</td>
<td>3</td>
<td>1544/22; Antonfrancesco Doni, p. 141.</td>
</tr>
<tr>
<td>104. Vago augelletto</td>
<td>4</td>
<td>Bk a4 (1555)</td>
</tr>
<tr>
<td>105. Veu le grief</td>
<td>5</td>
<td>Munich, MS 1503a, No. 13; MS 1508, No. 98.</td>
</tr>
<tr>
<td>106. Vist'ho più volt'</td>
<td>4</td>
<td>Bk a4, 1555</td>
</tr>
<tr>
<td>107. Voi ch'ascoltate</td>
<td>5</td>
<td>Bk a5, 1546</td>
</tr>
<tr>
<td>Title</td>
<td>Number of voices</td>
<td>Source, transcriptions</td>
</tr>
<tr>
<td>--------------------------</td>
<td>------------------</td>
<td>-----------------------------------------</td>
</tr>
<tr>
<td>108. Voi pur udite</td>
<td>4</td>
<td>Bk ah, 1555</td>
</tr>
<tr>
<td>109. Volgendo gli occhi</td>
<td>5</td>
<td>G. 15387/20</td>
</tr>
<tr>
<td>110. Vostra fui e sarò</td>
<td>4</td>
<td>1539/22; Jacobus Arcadelt; Opera Omnia, II, 133.</td>
</tr>
<tr>
<td>111.-203. Capriccio</td>
<td>4</td>
<td>(see Appendix B, No. 3); 91 stanzas from Ariosto's Orlando Furioso, two stanzas of unknown source</td>
</tr>
</tbody>
</table>
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Strunk, O.
<table>
<thead>
<tr>
<th>Author</th>
<th>Work Title</th>
</tr>
</thead>
</table>
THE ITALIAN SECULAR VOCAL WORKS

OF JACQUET HERCHEM

VOLUME II

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

by

Dale Emerson Hall, B. S. Ph., Mus. B., M. A.

The Ohio State University
1973

Reading Committee:

Professor Keith Mixter
Professor Norman Phelps
Professor Richard Hoppin, Adviser

Approved by

Richard Hoppin
Adviser
Department of Music
The thirty-seven madrigals of Jacquet Berchem presented in Volume II have not been available heretofore in modern editions of Cinquecento music. Also included is a transcription of Jacques da Ponte's *Con lei fuss' io*, to which Berchem's cycle *A qualunque animal* is closely related. Except for da Ponte's madrigal, which immediately precedes Berchem's cycle, the pieces are arranged chronologically in order of the prints in which they occur.

The transcriptions are preceded by the texts of the thirty-seven madrigals with their English translations. Texts that are unknown or unavailable elsewhere, I punctuated myself; the rest were collated with independent sources, since punctuation and diacritical marks are almost entirely missing in the madrigal prints. Cassola's texts are given as they appear in *Madrigali del magnifico Signor Luigi Cassola Piacentino* (Venice: Gabriel Giolito, 1544). Petrarch's texts are given as they are printed in *Francesco Petrarca, Il canzoniere, con le note di Giuseppe Rigutini*, rifuse...da Michele Scherillo (4th ed.; Milan: U. Hoepli, 1925). The texts from *Orlando furioso* follow the edition *Tutte le opere di Ludovico Ariosto*, Vol. I: *Orlando furioso*, ed. by Cesare Segre (1st ed. [Milan]: A. Mondadori, 1964).

All translations are my own except those from *Orlando furioso*, x
which are taken over from William Rose, *The Orlando furioso*, Translated into English Verse, from the Italian of Ludovico Ariosto
(London: G. Bell & Sons, 1892).

In general, the texts are reproduced in the transcriptions as they appear in the prints. Orthography, contractions, punctuation, and diacritical marks, which differ considerably, are left intact as they occur in the various parts.

Editorial accidentals are placed above the staff directly over the notes to which they pertain. Notes written as a ligature are indicated by a bracket above which the original notation is placed. The rare instances of coloration are indicated by reproducing the original notation above the staff.

Only two mensuration signs are found in the transcriptions, and . The various note durations under these two signs are uniformly reduced in the ratio 2:1 in the transcriptions, so that the breve always equals a whole note, the semibreve a half note, etc., whether the mensuration sign is or .
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>PREFACE</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEXTS AND TRANSLATIONS</td>
<td>370</td>
</tr>
</tbody>
</table>

## Transcriptions

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Altro non è il mio amor.</td>
<td>391</td>
</tr>
<tr>
<td>2.</td>
<td>Voi ch'ascoltate</td>
<td>399</td>
</tr>
<tr>
<td>3.</td>
<td>Deh com'è spenta</td>
<td>410</td>
</tr>
<tr>
<td>4.</td>
<td>Poichè tante nemiche</td>
<td>421</td>
</tr>
<tr>
<td>5.</td>
<td>Hor cruda, hor pia, Lidia</td>
<td>433</td>
</tr>
<tr>
<td>6.</td>
<td>Amar un sol' amante</td>
<td>440</td>
</tr>
<tr>
<td>7.</td>
<td>Con lei fuss' io (Jacques da Ponte)</td>
<td>444</td>
</tr>
<tr>
<td>8.</td>
<td>A qualunque animal</td>
<td>449</td>
</tr>
<tr>
<td>9.</td>
<td>Et io da che</td>
<td>452</td>
</tr>
<tr>
<td>10.</td>
<td>Quando la sera</td>
<td>455</td>
</tr>
<tr>
<td>11.</td>
<td>Non credo che</td>
<td>459</td>
</tr>
<tr>
<td>12.</td>
<td>Prima ch'io torni</td>
<td>462</td>
</tr>
<tr>
<td>13.</td>
<td>Con lei fuss' io</td>
<td>464</td>
</tr>
<tr>
<td>14.</td>
<td>O dolci sguardi</td>
<td>470</td>
</tr>
<tr>
<td>15.</td>
<td>Glorioso pastore</td>
<td>475</td>
</tr>
<tr>
<td>16.</td>
<td>Hai lasso io mi credea</td>
<td>479</td>
</tr>
<tr>
<td>17.</td>
<td>O miracol d'amor</td>
<td>483</td>
</tr>
<tr>
<td>18.</td>
<td>Ma s'io non posso</td>
<td>487</td>
</tr>
<tr>
<td>19.</td>
<td>Ma più tosto vorrei</td>
<td>491</td>
</tr>
</tbody>
</table>

xii
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>20.</td>
<td>Deh s' io sentisse</td>
</tr>
<tr>
<td>21.</td>
<td>Quanto sarei felice</td>
</tr>
<tr>
<td>22.</td>
<td>Misero lui.</td>
</tr>
<tr>
<td>23.</td>
<td>Et beato colui.</td>
</tr>
<tr>
<td>24.</td>
<td>Le donne i cavallier.</td>
</tr>
<tr>
<td>25.</td>
<td>Dirò d'Orlando.</td>
</tr>
<tr>
<td>26.</td>
<td>Signor nel' altro canto</td>
</tr>
<tr>
<td>27.</td>
<td>Gli agricoltori</td>
</tr>
<tr>
<td>29.</td>
<td>Sa quest' altier.</td>
</tr>
<tr>
<td>30.</td>
<td>Deh ferm' amor.</td>
</tr>
<tr>
<td>31.</td>
<td>Ma di che debbo</td>
</tr>
<tr>
<td>32.</td>
<td>Anzi via più.</td>
</tr>
<tr>
<td>33.</td>
<td>Deh perché voglio</td>
</tr>
<tr>
<td>34.</td>
<td>Misera chi.</td>
</tr>
<tr>
<td>35.</td>
<td>Perché Ruggier.</td>
</tr>
<tr>
<td>36.</td>
<td>Crudel di che</td>
</tr>
<tr>
<td>37.</td>
<td>Tu m'hai Ruggier.</td>
</tr>
<tr>
<td>38.</td>
<td>Così dicendo.</td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
</table>
|   | Page
| 20. | 495 |
| 21. | 499 |
| 22. | 507 |
| 23. | 512 |
| 24. | 517 |
| 25. | 521 |
| 26. | 526 |
| 27. | 529 |
| 28. | 533 |
| 29. | 537 |
| 30. | 540 |
| 31. | 542 |
| 32. | 546 |
| 33. | 548 |
| 34. | 551 |
| 35. | 555 |
| 36. | 558 |
| 37. | 561 |
| 38. | 564 |
1. Altro non è (Cassola, Madrigali), 1539/24.

Altro non è il mio amor, ch'il proprio inferno:
Perché l'inferno è sol vedersene privo
Di contemplar nel ciel un sol Dio vivo:
Et altro duol non v'è, ne foco eterno.
Adunque il proprio inferno è l'amor mio:
Ch'in tutto privo di veder son' io
Quel sol mio ben, che sol veder desio.
Ahi forza d'amor quanto se' forte
Se fai provar l'inferno anzi la morte.

My love is nothing else but hell itself:
Because hell is simply to be deprived
Of contemplating a single living God in heaven:
No other grief there is, nor eternal fire.
Therefore hell itself is my love:
That I am utterly deprived of seeing
That single good, which alone I wish to see.
Ah, power of love, how strong you are
To show what hell is like before death.
2. Voi ch'ascoltate (Petrarch, Canzoniere, I), Bk a5, 1546.

Voi ch'ascoltate in rime sparse il suono.
Di quei sospiri ond'io nudriva 'l core
In su 'l mio primo giovenile errore,
Quand'era in parte altr'uom da quel ch' i' sono;
Del vario stile, in ch'io piango e ragiono
Fra le vane speranze e 'l van dolore,
Ove sia chi per prova intenda amore,
Spero trovar pietà non che perdono.
Ma ben veggio or sì come al popol tutto
Favola fui gran tempo; onde sovente
Di me medesmo meco mi vergogno;
Et del mio vaneggiar vergogna è 'l frutto,
E 'l pentersi e 'l conoscere chiaramente
Che quanto piace al mondo è breve sogno.

All you who hear in these my scattered rhymes
The sound of sighs that fed my hungry heart
(For I was then in error and in part
Another man than now in younger times)
I weep and reason now another way:
From vainest hopes vain sadness will ensue,
Who asks for proof will find what Love can do.
I hope to be forgiven my display
For now I see how I, above all men,
Was misled for so long a time, and now
Am much ashamed, have learnt the why, the how
Of my own vanity, its sequel then
Is this: forswear all youthful follies, deem
That which the world holds dear as briefest dream.
3. Deh, com'è spenta, Bk a5, 1546.

Deh, com'è spenta vostra verità poi
Che 'l bel obietto più non vi da vita
Occhi miei lassi, morti sete voi
Privi del vostro sol, però smarrita
È vostra chiara luce
E l'afflitto mio cor in pene dure
Or poi che senzaduce
Restat' in pianto grave e notte oscure
Con vo' il mio cor sospirando mai sempre
Convien che l'alm' anco a soffrir con tempo.

Alas, how spent is your strength then,¹
That the beautiful object no longer gives you life,
My weary eyes; you are dead,
Deprived of your sun.
Consequently, your clear light is lost
And my afflicted heart in deep sufferings
Now that without a guide
You remain in heavy weeping and dark night
My heart sighing ever with you
Concurs that the dear one also thinks of suffering.

¹Throughout this poem, the poet addresses his own eyes.
Poichè tante nemiche, empie contese,
(Quando men si sperb) quetate et spente
Ha la tua santa destra, e parimemente
L'ira crudel ch' i Real petti accese.
Tu re del ciel, da le continue offese
Ond' il popolo tuo fu si dolente:
Hor quest' e quella spada d'occidente
Muova a più degne e honorate imprese.
Faccian nell'Asia i bei dorati gigli
Ferma radice, e 'nsieme alta e veloce
L'aquil' a figli tuo sicuro nido,
Sicchè, libero homai da fieri artigli,
Adori e 'nchini ogni lontano lido
La santa terra ove moristi in croce.

Since your holy right arm has calmed so many enemies and cruel strifes (when hope had been lost), and at the same time managed to extinguish the cruel ire which inflamed the royal breasts: you, King of Heaven, whose people were so saddened by these continual offenses, inspire both swords of the west to more honorable deeds; may the beautiful gilded fleurs-de-lis take firm root in Asia and the eagle establish a secure nest for your children so that every distant shore, free from wild claws, may worship and kneel in the Holy Land where you died on the cross.
5. Hor cruda, hor pia, Lidia, Bk a5, 1546.

Hor cruda, hor pia, Lidia,
Ne vi mostrate tal che non so qual sia
O più l'odio, l'amor, che mi portate.
Vi prego si servate in voi nome di fede
Che sol d'una mercede m'appagate:
Hor fate ch'io vi veda
Ver me fidel' e pia,
Donna d'alto valor, speranza mia.

Lidia, now cruel, now kind,
You show yourself to me in such a way that I know not
Which you bear me more: love or hate.
I pray you, so serve in the name of faith
That you gratify me with one reward alone:
Now do it, that I may see you
Faithful and kind to me,
Lady of sublime worth, my hope.

6. Amar un sol' amante (Cassola, Madrigali), 1546/15.

Amar un sol' amante è ver' amore
E d'alma gentil nasce
Ma chi di più l'ingorda voglia pasce
Quest' è lussuria poi, quest' è furore.
Voi sguardi e risi pur date ciascuno
Ma io dico in due parole: amate un solo
E ch' io sia poi quel uno;
In fin' haver un sol amore si vuole
Ch' a noi ci bast' un Dio, ci basta un sole.

To love a single lover is true love
Is born of a gentle soul
But whoever nourishes more the greedy wish:
This, then, is excess, this is fury.
Your looks and laughs you just give to everyone
But I say in two words: Love one alone,
And that I may be that one;
And finally, one wishes to have a single love,
For a single God is enough for us, a single sun.

2In the altus alone, noi instead of voi.
7. Con lei fuss'io, see below, No. 13.


A qualunque animale alberga in terra,
Se non se alquanti c'hanno in odio il sole,
Tempo da travagliare è quanto è 'l giorno;
Ma poi che 'l ciel accende le sue stelle,
Qual torna a casa e qual s'anida in selva,
Per aver posa almeno infin a l'alba.

Et io, da che comincia la bella alba
A scuoter l'ombra intorno de la terra
Svegliando gli animali in ogni selva,
Non ho mai trieua di sospir col sole;
Poi, quand'io veggio fiammeggiar le stelle,
Vo lagrimendo e disiendo il giorno.

Quando la sera scaccia il chiaro giorno
E le tenebre nostre altrui fanno alba,
Miro pensoso le crudeli stelle
Che m'hanno fatto di sensibil terra,
E maledico il dì ch' i' vidi 'l sole,
Che mi fa in vista un uom nudrito in selva.

Non credo che pascesse mai per selva
Sì aspra fera, o di notte o di giorno,
Come costei ch' i' piango a l'ombra e al sole,
E non mi stanca prima sonno od alba;
Che ben ch' i' sia mortal corpo di terra,
Lo mio fermo desir vien da le stelle.

Prima ch' i' torni a voi, lucenti stelle,
0 tomi giù ne l'amorosa selva,
Lassando il corpo che fia trita terra,
Vedess' io in lei pietà! che 'n un sol giorno
Pù ristorar molt'anni, e 'nanzi l'alba
Poomi arichir dal tramontar del sole.

Con lei foss' io da che sì parte il sole,
E non ci vedess'altri che le stelle,
Sol una notte! e mai non fosse l'alba,
E non se transformasse in verde selva
Per uscirmi di braccia, come il giorno
Ch' Apollo la seguia qua giù per terra!
Ma io sarò sotterra in secca selva,
E 'l giorno andrà pien di minute stelle,
Prima ch' a sì dolce alba arrivi il sole.

For every animal which dwells on earth
(Except nocturnal beasts that hate the sun)
The time for travail is while yet 'tis day;
But when high heaven kindles all his stars
This\(^3\) turns towards home, and that\(^4\) seeks out his wood,
To seek repose at least until the dawn.

For me, when first begins the lovely dawn
To chase the darkness on around the earth
Awaking beast and bird in every wood—
No respite from my sighs comes with the sun;
Then, when once more I see the glowing stars
I wander weeping, longing for the day.

When the evening pursues the shining day
And our own shadows make for others dawn,
Pensive I gaze upon the cruel stars
Which have created me of sentient earth,
And curse the day when first I saw the sun
Which makes me seem one nurtured in wild wood.

I doubt if ever grazed in any wood
A beast so wild by either night or day
As she of whom I weep in shade or sun
Nor does night's slumber tire, nor yet the dawn,
My sad lament, and though my flesh be earth
My love, desire, is lasting as the stars.

Ere I return to you, bright shining stars,
Or fall to earth in that amorous wood\(^5\)
To let my body blend with dusty earth—
If I could see her pity just one day

---

\(^3\) Man, after his labors.

\(^4\) The animals.

\(^5\) According to Vergil, the wood of myrtles, where dwell the souls of those who died for love. See the Aeneid, VI, 440–441.
Would many years repay before the dawn
Awoke after the setting of the sun.

If I might be with her where sinks the sun
With no one else to see us but the stars
One single night! and never come the dawn
Nor she transformed into the living wood
So to evade my arms, as on that day
Apollo followed after her on earth!

But I will be in earth encased in wood
... And brightest day be filled with tiny stars?
Before arrive at such sweet dawn the sun.

---

6 A reference to the legend of Apollo and Daphne; Daphne was changed into a laurel tree.

7 A manifest impossibility; one of Petrarch's loveliest antitheses.
O dolci sguardi, o parolette accorte,
Or fia mai il dì ch' i' vi riveggia et oda?
O chiome bionde, dì che 'l cor m'annoda
Amor, e così preso il mena a morte;
O bel viso, a me dato in dura sorte,
Di ch' i'g sempre pur pianga e mai non goda;
O chiuso\(^8\) inganno et amorosa froda,
Darmi un piacer che sol pena m'apporte!

O glances sweet, o phrases blissful wise,
Will day return you to my eye, my ear?
O yellow tresses knotted round my heart
By Love himself who leads me to my death—
O face divine bestowed by cruel fate
On me, which I can mourn but not enjoy
O lovely cheat, o most beloved fraud
Give me the pleasure pain alone affords.

\(^8\)In the Bk al, dolce instead of chiuso.
Glorioso pastore, Bk a4, 1555.

Glorioso pastore
Che dall'hispani lidi
Ti moss' alta pietà per veder noi
Il natural amore:
Li desiderii fidi
Non spregiar che ti dann' hoggi li tuoi,
Drizza tu sol che puoi
Le vagh' e fide torme
Per sicuro camino:
Pastor sacr' e divino
Sai che 'l nemico per rapir non dorme;
Se la tua man non spezza
De ladri e lupi ogni crudel durezza.

Glorious shepherd, whom great pity for our plight—and natural love—brought from your Spanish shores: do not scorn the faithful desires your people give you today; direct, thou alone who can, thy uncertain and faithful flock through a safe path. Shepherd, holy and divine! Thou knowest that the enemy sleeps not in his seizing if your hand does not break each cruel hardness of thieves and wolves.
Alas! I thought myself fleeing the sun.
Fair streams my dwelling place are now, cool shade
(So to put out, in part, my raging fire)
Alas, so powerful, though, are her warm rays!
What is there then, in streams, or shade, or wood?
For they extinguish my enkindled flames.

Love's miracle! That these my ardent flames
Become still greater, far from her, my sun;
To no avail I flee to thickest wood
Or where the mountains cast their thickest shade
For those most heated, reignited flames
Even from afar will set a man afire.

But if I can no longer flee the fire
And know Love's wish is that I live in flames
For sudden lack of those vivacious rays
I want to reapproach my dear bright sun
And leave fresh springs, and trees, and deepest shade
Of this opaque and solitary wood.

But rather would I, hidden in this wood,
Live out my life for such a lovely fire
Amid this beautiful, beloved shade
Become extinct from loving these sweet flames—
I would, but when will my dear lucid sun
Restore to me her kind and friendly rays?

Alas! if in due course mild were her rays
Before I died, departed from this wood
The beams (I say) of my own living sun
Which overflowed my breast (alas) with fire
Which had the power to bank the ardent flames—
My cittern I would tune to suit this shade.

How happy I would be beneath this shade
More moderate might shine in me those rays—
Were less alive (as 'twere), my proper flames
I would go singing 'mid the leafy wood:
"Blest be the soul ignited with such fire
That issues from a happy lucid sun."

However ere the sun emits black shade
(Cold be his fire, and gloomy be his rays)
I live in blackest wood, bereft of flames.

\[9\text{i.e., the beloved.}\]
Hai lasso, io mi credea fuggend' il sole,
Hor fra bei rivi e hor sotto fresch' ombre
Spegn' in parte il mio cocente fuoco
Ma son così potenti, ahimè, i suoi raggi
Che nei rivi, nell'ombre in mezz' ai boschi
Fanno minor in me l'ardenti fiamme.

O miracol d'amor! che queste fiamme
Si fan maggior e son lontan dal sole
Nè mi giov' il fuggir tra folti boschi
Nè dove fan più densi i monti l'ombre
Perche quei rilucenti e caldi raggi
Fan da lungi anch' un huom tutto di fuoco.

Ma s'io non posso più fuggire il fuoco
E scorgo ch'Amor vuol ch'io viv' in fiamme
Per mancar ad un tratto ai vivi raggi
Voglio appressarmi del mio chiaro sole
E lasciar gl'arbor, l'acque fresche, e l'ombre
Di quest' opachi e solitari boschi.

Ma piutosto vorrei fra questi boschi
Finir il viver mio per si bel fuoco
E 'n mezzo a queste vagh'amorose ombre
Esser estinto da si dolci fiamme
Ma quando fia che 'l mio lucido sole
Rivolgh' in me così benigni raggi?

Deh, s'io sentisse un di men caldi raggi
Pria ch'io morissi o ch'io lasciass' i boschi
I raggi, dico, del mio vivo sole
Che m'empiron il pett'animèl di fuoco
Et che s'intepidessero le fiamme
Mia ceta accordarei co 'l cant'all'ombre.

Quanto sarei felice tra quest' ombre
Se luccesser temperati in me quei raggi
Et fuss'er manco vive le mie fiamme
Direi cantando in mezzo a questi boschi
"Felice l'alma ch' arde di tal fuoco
Che vien da un sì felice e chiaro sole."

Ma pria dal sol vedran si uscir negl'ombre
Freddo fia 'l fuoco suo, foschi i suoi raggi,
Ch'in questi boschi Io viva senza fiamme.
Misero lui sopra tutti altri amanti
A cui donna crudel fortuna diede;
Cui gran forz' è chiamar leggiad' e santi
Occhi talhor dove sua morte vede;
Ch' al suo fido servir sospiri e pianti
Et disperata vita ha per mercede.
A cui sempre è per voi più dolc' è caro
Il poco ben che molto mal' amaro.

Et beato colui ch' a donna pia
Serve con fede in amorosa gioia,
Et d'un dolce pensiero un' altro cria,
Et non sa come s' hav' al mondo noia.
Dirsi, può ben ch' in lui tanto ben sia
Quant' in un mal che d'alt' angoscia muoia
Dolgassi l' alma nella sua partita
Ch' ella non può trovars' a miglior vita.

Above all other lovers full of care
Is he whom cruel mistress fortune gave;
Whose destiny is naming graceful, fair
The eyes wherein he sometimes sees his grave;
Sighs and complaints, the wages of despair
Are recompense for service of a slave
His lady's slender love is just as well
To him, and sweeter, than the pains of hell.

And blessed he who joyful waits upon
A loving mistress faithfully and true,
From his sweet thought a sweeter yet is drawn
Who has no boredom of the world to rue.
His good's antithesis is goodness gone
—So one could say—is pain which kills, that too
Great anguish suffers, as the parting soul
Which hopes in God to make it strong and whole.
The following texts, used by Berchem in his Capriccio (1561), are from Ludovico Ariosto's Orlando furioso. The translations are by William Rose (see the preface).

24. Le donne, i cavallier (Orlando furioso, I, 1.)

Le donne, i cavallier, l'arme, gli amori,
Le cortesie, l'audaci imprese io canto,
Che furo al tempo che passaro i Mori
D'Africa il mare, e in Francia nocquer tanto,
Seguendo l'ire e i giovenil furori
D'Agramante lor re, che si diè vanto
Di vendicar la morte di Troiano
Sopra re Carlo imperator romano.

Of loves and ladies, knights and arms I sing
Of courtesies, and many a daring feat;
And from those ancient days my story bring,
When Moors from Afric passed in hostile fleet
And ravaged France, with Agramant their king,
Flushed with his youthful rage and furious heat;
Who on king Charles', the Roman emperor's head
Had vowed due vengeance for Troyano dead.

25. Dirò d'Orlando (I, 2.)

Dirò d'Orlando in un medesmo tratto
Cosa non detta in prosa mai ne in rima:
Che per amor venne in furore e matto,
D'uom che si saggio era stimato prima;
Che 'l poco ingegno ad or ad or mi lima,
Ne ne sarà però tanto concesso,
Che mi basti a finir quanto ho promesso.

In the same strain of Roland will I tell
Things unattempted yet in prose or rhyme,
On whom strange madness and rank fury fell,
A man esteemed so wise in former time;
If she, who to like cruel pass has well
Nigh brought my feeble wit which fain would climb
And hourly wastes my sense, concede me skill
And strength my daring promise to fulfill.
26. Signor, ne l'altro Canto (XXIV, l.)

Signor, ne l'altro Canto io vi dicea
Che 'l forsennato e furioso Orlando
Trattesi l'arme e sparse al campo avea,
Squarciati i panni, via gittato il brando,
Svelte le piante, e risonar facea
I cavi sassi e l'alte selve; quando
Alcun' pastori al suon trasse in quel lato
Lor stella, o qualche lor grave peccato.

I in the other canto said before,
Orlando, furious and insensate wight,
Having torn off the arms and vest he wore,
And cast away from him his faulchion bright,
And up-torn trees, and made the forest hoar
And hollow cave resound, and rocky height,
Towards the noise some shepherds, on that side
Their heavy sins or evil planets guide.

27. Gli agricoltori (XXIV, 7.)

Gli agricoltori, accorti agli altrui esempi,
Lascian nei campi aratri e marre e falci;
Chi monta su le case, e chi sui templi
(Poi che non son sicuri olmi ne salci),
Onde l'orrenda furia si contempli,
Ch'a pugni, ad urti, a morsi, a graffi, a calci,
Cavalli e buoi rompe, fraccassa e strugge;
E ben e corridor chi dal lui fugge.

By such examples warned, the rustic crew
Abandoned in the fields pick, scythe, and plough,
And to the roof of house and temple flew,
(For ill secure was elm or willow's bough),
From hence the maniac's horrid rage they view;
Who, dealing kick, and bite, and scratch, and blow
Horses and oxen slew, his helpless prey;
And well the courser ran who 'scaped that day.
Dunque fia ver (dicea) che mi convegna
Cercare un che mi fugge e mi s'asconde?
Dunque debbo prezzare un che mi sdegna?
Debbo pregar chi mai non mi risponde?
Fatirò che chi m'odia, il cor mi tegna?
Un che si stima sue virtù profonde,
Che bisogno sarà che dal ciel scenda
Immortal Dea che 'l cor d'amor gli accenda?

"Can it be true?" — (she cried) — "Shall I be fain
To follow one, that strives to hide and fly?
Esteem a man that has me in disdain?
Pray him that never hears my suppliant cry?
Suffer who hates me o'er my heart to reign?
One that his lofty virtues holds so high,
'Twere need some heaven-born goddess should descend
From realms above, his stubborn heart to bend?

Sa questo altier ch' io l'amo e ch' io l'adoro,
Nè mi vuol per amante nè per serva.
Il crudel sa che per lui spazio e moro,
E dopo morte a darmi aiuto serva.
E perchè io non gli narrì il mio martoro
Atto a piegàr la sua voglia proterva,
Da me s'asconde, come aspide suole,
Che, per star empio, il canto udir non vuole.

"Proud youth! he knows my worship and my love,
Nor me will have for lover or for slave.
The cruel stripling knows what pangs I prove,
Yet will not aid me till I am in my grave.
Nor let me tell my sorrows, lest they move
Him his perverse and evil will to wave;
Shunning me like malignant asp, that fears
To change his mood, if he the charmer hears."
"Deh fermi, Amor, costui che così sciolto
dinanzi al lento mio correr s'affretta;
O tornami nel grado onde m'hai tolto
Quando ne a te ne ad altri era suggettai
Deh, come è il mio sperar fallace e stolto,
Ch'in te con prieghi mai pietà si metta;
Che ti diletti, anzi ti pasci e vivi
Di trar dagli occhi lacrmosi rivi!

"Ah! Love, arrest this wight who runs so free,
Outstripping my slow feet, or me install
In the condition whence thou tookest me,
Such as I was, ere thine or other's thrall.
—Alas! how vain the hope! that thou shouldst be
Ever to pity moved by supplicant call,
Who sport, yea feed and live, in streams that rise
From the distracted lover's brimming eyes.

"Ma di che debbo lamentarmi, ah! lassa,
Fuor che del mio desideri irrazionale?
Ch'alto mi leva, e sì ne l'aria passa,
Ch'arriva in parte ove st'abbruca l'ale;
Poi non potendo sostener, mi lassa
Dal ciel cadere; nè qui finisce il male;
Che le rimette, e di nuovo arde: ond'io
Non ho mai fine al precipizio mio.

"But, woe is me, alas! and what can I
Save my irrationa! desire lament?
Which makes me soar a pitch so passing high,
I reach a region, where my plumes are brent;
Then unsustained, fall headlong from the sky;
Nor ends my woe, on other flight intent,
Again I imp my wings, again I soar;
To flame and fall, tormented evermore.
"Anzi via più che del disir, mi deeggio
Di me doler, che sì gli apersi il seno;
Onde cacciata ha la ragion di seggio,
Et ogni mio poter può di lui meno.
Quel mi trasporta ognior di male in peggio,
Nè lo posso frenar, no'ché ha freno:
E mi fa certa che mi mena a morte,
Perch'aspettando il mal noccia più forte.

"Yea; rather of myself should I complain,
Than the desire, to which I bared my breast
Whereby was Reason hunted from her reign,
And all my powers by stronger force opprest.
Thus borne from bad to worse, without a rein,
I cannot the unbridled beast arrest;
Who makes me see I to destruction haste,
That I more bitterness in death may taste.

"Deh perché voglio anco di me dolermi?
Ch'error, se non d'amarti, unqua commessi?
Che maraviglia, se fragili e infermi
Feminil sensi fur subito oppressi?
Perch' dovev'io usar ripari e schermi,
Chè la somma beltà non mi piacessi,
Gli altri sembianti e le saggie parole?
Misero è ben chi veder shiva il sole!

"Yet, ah! why blame myself? Wherein have I
Ever offended, save in loving thee?
What wonder was it then that suddenly
A woman's feeble sense opprest should be?
Why fence and guard myself, lest bearing high,
Wise words, and beauty rare should pleasure me?
Most wretched is the mortal that would shun
To look upon the visage of the sun.
"Miserai a chi mai più creder debb'io?  
Vo' dir ch'ognuno è perfido e crudele,  
Se perfido e crudel sei, Ruggier mio,  
Che si pietoso tenni e si fedele.  
Qual crudeltà, qual tradimento rio  
Unqua s'udì per tragiche querelle,  
Che non trovi minor, se pensar mai  
Al mio merto e al tuo debito vorai?

"Who ever can be trusted? woe is me!  
All false and cruel well may be esteemed,  
If thou, Rogero, false and cruel be,  
That I so pious and so faithfull deemed.  
What foul and felon act, what treachery,  
Was ever yet by tragic poet dreamed,  
But will fall short of thine, if thou wilt set  
The sum of my desert against thy debt?

"Perciò, Ruggier, come di te non vive  
Cavallier di più ardir, di più bellezza,  
Nè che a gran pezzo al tuo valore arrivi,  
Nè a' tuoi costumi, nè a tua gentilezza;  
Perciò non fai che, fra tue illustri e dive  
Virtù, si dica ancor ch'abbì fermezza?  
Si dica ch'abbì inviolabil fede?  
A chi ogn'altra virtù s'inchina e cede.

"Wherefore, Rogero, since no cavalier  
Mates thee in beauteous form and daring feat,  
Since thou in matchless valour hast no peer,  
And none with thee in gentleness compete,  
Why cannot we, 'mid godlike gifts and clear,  
Allow thee truth, thy graces to complete?  
The praise of spotless truth to thee allow,  
To which all other virtues yield and bow?
"Crudel, di che peccato a doler t'hai,
Se d'uccider chi t'ama non ti penti?
Se 'l mancar di tua fè sì legger fai,
Di ch'altro peso il cor gravar ti senti?
Come tratti il nimico, se tu dai
A me, che t'amo sì, questi tormenti?
Ben dirò che giustizia in ciel non sia,
S'a veder tardo la vendetta mia.

"Cruel what sin can trouble thee, if thou
Do'st not her murder who loved thee repent?
If held so lightly be a breach of vow—
Beneath what burden will thy heart be bent?
What treatment will thine adversary know,
If one who loves like me thou so torment?
Justice is none in heaven, I well may say,
If Heaven its vengeance for my wrongs delay.

"Tu m'hai, Ruggier, lasciata: io te non voglio,
Nè lasciarti volendo, anco potrei;
Ma per uscir d'affanno e di cordoglio,
Posso e voglio finire i giorni miei.
Di non morirti in grazia sol mi doglio;
Che se concessò m'avessero i dei
Ch'io fossi morta, quando t'era grata,
Morte non fu giammai tanto beata.

"Thou hast left me, Rogero; thee to leave,
Alas! I neither will nor power possess,
But will and power have I my life to reave,
To scape from this o'erwhelming wretchedness.
To die at strife with thee alone I grieve:
For, had the gods so pleased my lot to bless,
As to require my life, when loved of thee,
Never so welcome had been death to me."
Così dicendo, di morir disposta,  
Salta del letto, e di rabbia infiammata  
Si pon la spada alla sinistra costa;  
Ma si ravvede poi che tutta è armata.  
Il miglior spirto in questo le s'accosta,  
E nel cor le ragiona: O donna nata  
Di tant'alto lignaggio, adunque vuoi  
Finir con si gran biasmo i giorni tuoi?

Resolved to die, 'twas so the damsel cried;  
And starting from her bed, by passion warmed,  
To her left breast her naked sword applied;  
Then recollected she was wholly armed.  
Meanwhile her better Spirit, at her side,  
With these persuasive words her fury charmed:  
"O lady, born to such illustrious name!  
Would'st thou conclude thy life with such foul shame?"
TRANSCRIPTIONS

1. Altro non è il mio amor

391
Adunque il proprio inferno e l'amor
E fiorar quel proprio inferno e l'amor
Mi e ch'io tutto primo

Adunque il proprio inferno e l'amor

mi e l'amor

mi e l'amor

mi e l'amor
mor-ute
an-zi la
la morte an-zi la
mor-ute
mor-ute
mort-te
2. *Voi ch’ascoltate*

```
S
A
T
Q
B

Voi d’ascoltate
```
In sul mio primo giove

cor on-dio nu-tri-val core In sul mio pri-mo gio-
gen-ere on-dio nu-tri-val core In sul mio pri-mo gio-
gi-ere on-dio nu-tri-val core In sul mio pri-mo gio-
me-co: mi vergo---gno e del mio
di me me---de-smo me-co: mi vergo---gno
de-smo me-co: mi: vergo---gno
co mi: vergo---gno mi vergo---gno
mi vergo---gno e del mio

va-ne-gi-ar vergo-gnal frue---
-del mio va-ne-gi-ar vergo-gnal frue---
e del mio va-ne-gi-ar vergo-gnal frue---
e del mio va-ne-gi-ar vergo-gnal frue---
va-ne-gi-ar vergo-gnal frue---

va-ne-gi-ar vergo-gnal frue---

va-ne-gi-ar vergo-gnal frue---
"E'l pen-tir-si el co-nos-cer chi-ra-men-te
to E'l pen-tir-si el co-nos-cer chi-ra-men-te
E'l pen-tir-si el co-nos-cer chi-ra-men-te Ché
E'l pen-tir-si el co-nos-cer chi-ra-men-te

to E'l pen-tir-si el co-nos-cer chi-ra-men-te

Che quan-to piac'al mon-do bre-ve so-

Che quan-to piac'al mon-do ché quan-to piac'al mon-
do

Che quan-to piac'al mon-do ché quan-to piac'al mon-...
Quanto piace al mondo breve sogno

Quanto al mondo breve sogno che quanto piace a?

Che quanto piace al mondo

Che quanto piace al mondo breve sogno che quanto piace a?

Che quanto piace al mondo

Che quanto piace al mondo breve sogno che quanto piace a?
3. Deh com'e spenta
Poi ch'el bel o-biet-to piu
non vi

Poi ch'el bel o-biet-to piu
non vi

ds ver-tu

Poi ch'el bel o-biet-to piu
non vi

Espera ver-sa ver-tu

Poi ch'el bel o-biet-to piu

Poi ch'el bel o-biet-to

dav-za piu non vi
da va-

Poi ch'el bel o-biet-to piu
non vi da

Poi ch'el bel o-biet-to piu
non vi
dav-za piu non vi da

Poi ch'el bel o-biet-to piu
non vi da

Poi ch'el bel o-biet-to piu
non vi de vi--
26

occhi miei las-

25

morti se te voi pri- vi del vo-

stro sol

morti se te voi pri- vi del vo-

stro sol pri-

morti se te voi pri- vi del vo-

stro sol pri-

morti se te voi pri- vi del vo-

stro sol pri-

morti se te voi pri- vi del vo-

stro sol pri-

morti se te voi pri- vi del vo-

stro sol pri-

morti se te voi pri- vi del vo-

stro sol pri-

morti se te voi pri- vi del vo-

stro sol pri-
4. Poichè tanto nemiche

Poichè tanto...
si dolente fu si dolente

popolo tuo fu si dolente fu si dolente

O il popolo tuo fu si dolente

O ben... on... d'popolo fu si dolente

hor geoste quella spada d'occidente mondo

quase... quel... spade d'occidente mondo piia

muor... pi... de... gro...

hor que... quelle spada d'occidente muo...
fac-cian nel A---sia bei
gigli fac-cian nel A---sia bei do-ra-ei gigli

no l'a-sia bei do-ra-ei gigli fac-cian nel A---sia bei do-

la-sia bei do-ra-ei gigli ferma ra-

pre-se Fac-cian ne l'a-sia bei do-ra-ei gigli
do-ra-ei gigli En-sie-me al-

ferma ra-di-ce ferma ra-di-ce En-sie-

do-ra-ei gigli ferma ra-di-ce En-sie-
di-ce ferma ra-di-ce En-

ferma ra-di-ce ferma ra-di-ce En-
6. Amar un sol amante

\[\text{Música de la partitura} \]

\text{Amar un sol amante}

\[\text{Música de la partitura} \]

\[\text{Música de la partitura} \]

\[\text{Música de la partitura} \]
Con lei fuss'io. 1542/17 [da Fontec]
8. A qualunque animal

Prima strofa

A qualunque animal alberge

A qualunque animal alberge in terra

A qualunque animal alberge in terra

Se non s'alguant' si ch'ann in o-dio.

Se non s'alguant' si ch'ann in o-dio, il

Sole le Tempo de tras-dia-vre quant'el giorno

Sole le Tempo de tras-dia-vre quant'el giorno

Sole le Tempo de tras-dia-vre quant'el giorno
9. Et io da che

Et io da che comincia la bell'alba

Et io da che comincia la bell'alba

A sguo-ter l'ombra in torno de la terra

A sguo-ter l'ombra in torno de la terra
Poi quando veg-gio fi-am-meg-giar le ste-le
"...le fi-am-meg-giar le ste-le Vo la-grim-man..."
"...g-i-o fi-am-meg-giar le ste-le Vo la-grim-man..."
"...fi-am-meg-giar le ste-le Vo la-grim-man..."
"...gi-ar le ste-le le Vo la-grim-man..."
"do-e de-si-an-do il gior-no Vo la-grim-man..."
"do-e de-si-an-do il gior-no Vo la-grim-man..."
"...d'il gior-no Vo la-grim-man..."
"...do-e de-si-an-do il gior-no Vo la-grim-man..."
Segno di sensibilità

E nelle terre di sensibilità E maledice il

Che hanno fatto di sensibilità E maledice dichi udendo il

E maledice il di chi vidi il sol

de che mi fai risuonare mi fa in visiun

le che mi fai risuonare venmi fa in visiun

le che mi fai risuonare venmi fa in visiun
II. Non credo che

Non credo che passasse mai per selva.

Si aspra fiera si aspra fiera o di notte o di giorno.
sia mortale corpo di terra
corpo di terra corpo di terra chi sia mortale corpo di terra
corpo di terra chi sia mortale corpo di terra

lo mio fermo desir vien dalle stelle
corpo di terra lo mio fermo desir vien dalla stella vien

lo mio fermo desir vien dalle stelle lo mio fermo desir vien

terra lo mio fermo desir lo mio fermo desir vien

viene dalle stelle

dalle stelle vien dalle stelle
dalle stelle vien dalle stelle
dalle stelle vien dalle stelle
12. Prima ch'io torni

Quinta Stanza

Prima ch'io torni, voi luce

A. Prima ch'io torni, voi luce

B. Prima ch'io torni, voi luce

---

Cento stelle o torni gia nell'amorosa selva

---

Lasciando il cor, po che sia trita terra

---

Lasciando il corpo che sia trita terra

---

Lasciando il corpo che sia trita terra
E non si trasformas s'invoc de selv-

Verde selva E non ci trasformas s'invoc de selva

E trasformas s'in verde selv-

mas s'in terre de selv-

va per uascir mi di braccia come il giorno

va per uascir mi di braccia come il giorno

b va per uascir mi di braccia uascir mi di braccia come il

per uascir mi poscirmi di braccia come il

me il giorno che Apollo la segue qua

no che Apollo la segue qua per terra

n el giorno che Apollo la segue qua gia per terra

giorno come il giorno che Apollo la segue qua gia per terra
Se la luna, che ci si dà a perni, sale, sale, arrivi, sale, sale, sale, sale.
14. O dolci sguardi
15. Glorioso pastore

Glorioso pastore

Glorioso pastore

Glorioso pastore

Glorioso pastore
17. O miracol d'amor

Seconda parte as-

O miracol d'amor che queste fiamme

Si fin magior e son

O miracol d'amor che queste fiamme

O miracol d'amor che queste fiam...
Si fai maggiore e son lontano dal sole

Son lontano dal sole

Né mi giovi il soggiornare fra sentieri boschivi

Lontano dal sole

Né mi giovi il soggiorno fra boschi e schi

Né mi giovi il soggiornare fra boschi e schi
Fan de lontano un'aura di fuoco, un'aura tutta di fuoco...

Fan de lontano un'aura di fuoco, un'aura tutta di fuoco...

...di raggi

Fan de lontano un'aura tutta di fuoco

Fan de lontano un'aura tutta di fuoco, un'aura tutta di fuoco, un'aura tutta di fuoco, un'aura tutta di fuoco.
19. Ma piú tosto vorrei

Ma piú tosto vorrei fuggirsi boschi phi...
be nigni rag gi
be nigni rag gi
be nigni rag gi
be nigni rag gi co si be nigni rag gi
be nigni rag gi co si be nigni rag gi
I raggi di-cio del mio vi-vo so-le del

so che lei dica bravi

I raggi di-cio del mio vi-vo so-le del mio vi-

bo-...schi

I raggi di-cio del mio vi-vo so-le del

che dica...schi den gi di-cio del mio vi-vo so-

...schi I raggi di-co del mio vi-vo so-le del

mio vi-vo so-le...o Che...mpiri-en il per-...me di

so-le del mio vi-vo so-le

Che...mpiri-

mio vi-vo so-le...o Che...mpiri-en il per-...me di fuo-

le...le...e Che...mpiri-en il per-...me di fuo-

mio vi-vi-vo so-le...o Che...mpiri-en il per-...me di su...
21. Quanto sarei felice

Quanto sarei felice tra quest'ombra.

Se luce...
Se luce sorr etempresi in me quei raggi in me
tempresi in me quei raggi in me
Bpresti me quei raggi in me quei rag gi
Se luce sor tempresi in me quei rag gi in me
me quei rag gi
Et fus ser manco quei rag gi Et fus ser man co
quei rag gi Et fus ser man co vi ve le mie fiam me
Et fus ser man co vi ve le mie fiam me
B me quei rag gi in me quei rag gi Et fus ser

Et fus ser manco vi ve le mie fiam me.
fuoco, ch'è dolce di tal fuoco
Che viene da un si felice

ch'è dolce di tal fuoco
Che viene da un

che viene da un si felice e chiaro sole

Ma prima del chiaro sole

Ma prima dal Sol ma prima del Sol

é si felice e chiaro sole Ma prima del sol

chiaro sole Ma prima del sol

Ma prima del sol ma prima del sol
Sch' i suoi rag... gi e suoi rag... gi Ch' in questi bos-chi
Sch' i suoi rag... gi e suoi rag... gi Ch' in questi bos-chi
Sch' i suoi rag... gi e suoi rag... gi Ch' in questi bos-chi
Sch' i suoi rag... gi e suoi rag... gi Ch' in questi bos-chi
Sch' i suoi rag... gi e suoi rag... gi Ch' in questi bos-chi
Sch' i suoi rag... gi e suoi rag... gi Ch' in questi bos-chi

60

di' in que... se i bos-ch'io vi... va sen... za fiam... me
di' in que... se i bos-ch'io vi... va sen... za fiam... me
di' in que... se i bos-ch'io vi... va sen... za fiam... me
di' in que... se i bos-ch'io vi... va sen... za fiam... me

don-pli schi io vi... va sen... za fiam... me

65
22. Misero lui

Miserò lui

507
Et.dispe...ra.ta.vi.ta ha per merce.....

Et.dispe...ra.ta.vi.ta ha per merce.....

Et.dispe...ra.ta.vi.ta ha per merce.....

Et.dispe...ra.ta.vi.ta ha per merce.....

merce.de A cui sem.pre per voi piu dolce ca...

dele merce.de A cui sem.pre per voi piu dolce ca...

dele A cui sem.pre per voi piu dolce ca...
23. Et beato colui

Et beato colui qui dixit

Et beato colui qui dixit
S'ha' al mondo noniece Dir si può ben Dir
mondo no- niece Dir si può ben Dir
al mondo noniece Dir

S'ha' al mondo noniece

si può ben chis lui tan- to ben sii = Quan- in un male
si può ben chis lui tan- to ben sii = Quan- in un
si può ben chis lui tan- to ben sii = Quan- in un mal che
si può ben chis lui tan- to ben sii = Quan- in un mal che

dal- tan- go- scia muo- i- a Dolo- gasso

dal- tan- go- scia muo- i- a Dolo- gasso

dal- tan- go- scia muo- i- a Dolo- gasso

dal- tan- go- scia muo- i- a Dolo- gasso
24. Le donne i cavallier

Per il re Agnance quando venne in Francia, contra Re Carlo Imperator Romano

Le donne cavallier lorne gl'annori le

Le donne cavallier lorne gl'annori le

Le donne cavallier lorne gl'annori le

Le donne cavallier lorne gl'annori le
25. Diro d'Orlando

Orlando per amor divenne matto

\[
\begin{align*}
\text{Di-\textcolor{red}{\textbf{ro}}} & \text{ d'\textcolor{red}{\textbf{Or}-\textcolor{red}{\textbf{lan-do}}} \text{ \textcolor{red}{\textbf{de\textcolor{brown}{\textbf{j}}} \text{ \textcolor{brown}{\textbf{un}}} \text{ \textcolor{brown}{\textbf{me}}-\textcolor{brown}{\textbf{de}}-\textcolor{brown}{\textbf{smo}} \text{ \textcolor{brown}{\textbf{trac}-\textcolor{brown}{\textbf{so}}}}}}. \\
\text{Trac-\textcolor{red}{\textbf{so}}} & \text{ Di-\textcolor{red}{\textbf{ro}}} \text{ d'\textcolor{red}{\textbf{Or}-\textcolor{red}{\textbf{lan}}-\textcolor{red}{\textbf{do}}} \text{ \textcolor{red}{\textbf{de\textcolor{brown}{\textbf{j}}} \text{ \textcolor{brown}{\textbf{un}}} \text{ \textcolor{brown}{\textbf{me}}-\textcolor{brown}{\textbf{de}}-\textcolor{brown}{\textbf{smo}} \text{ \textcolor{brown}{\textbf{trac}-\textcolor{brown}{\textbf{so}}}}}}. \\
\text{Co-\textcolor{red}{\textbf{sa}}} & \text{ \textcolor{red}{\textbf{non}}} \text{ \textcolor{red}{\textbf{de\textcolor{brown}{\textbf{sa}}} \text{ \textcolor{brown}{\textbf{j}}} \text{ \textcolor{brown}{\textbf{pro\textcolor{brown}{\textbf{se}}} \text{ \textcolor{brown}{\textbf{mai} \text{ \textcolor{brown}{\textbf{in}}} \text{ \textcolor{brown}{\textbf{trac}-\textcolor{brown}{\textbf{so}}}}}}.} \\
\text{Trac-\textcolor{red}{\textbf{so}}} & \text{ Co-\textcolor{red}{\textbf{sa}}} \text{ \textcolor{red}{\textbf{non}}} \text{ \textcolor{red}{\textbf{de\textcolor{brown}{\textbf{sa}}} \text{ \textcolor{brown}{\textbf{j}}} \text{ \textcolor{brown}{\textbf{pro\textcolor{brown}{\textbf{se}}} \text{ \textcolor{brown}{\textbf{mai} \text{ \textcolor{brown}{\textbf{in}}} \text{ \textcolor{brown}{\textbf{trac}-\textcolor{brown}{\textbf{so}}}}}}.} \\
\text{Co-\textcolor{red}{\textbf{sa}}} & \text{ \textcolor{red}{\textbf{non}}} \text{ \textcolor{red}{\textbf{de\textcolor{brown}{\textbf{sa}}} \text{ \textcolor{brown}{\textbf{j}}} \text{ \textcolor{brown}{\textbf{pro\textcolor{brown}{\textbf{se}}} \text{ \textcolor{brown}{\textbf{mai} \text{ \textcolor{brown}{\textbf{in}}} \text{ \textcolor{brown}{\textbf{trac}-\textcolor{brown}{\textbf{so}}}}}}.} \\
\text{Co-\textcolor{red}{\textbf{sa}}} & \text{ \textcolor{red}{\textbf{non}}} \text{ \textcolor{red}{\textbf{de\textcolor{brown}{\textbf{sa}}} \text{ \textcolor{brown}{\textbf{j}}} \text{ \textcolor{brown}{\textbf{pro\textcolor{brown}{\textbf{se}}} \text{ \textcolor{brown}{\textbf{mai} \text{ \textcolor{brown}{\textbf{in} \text{ \textcolor{brown}{\textbf{trac}-\textcolor{brown}{\textbf{so}}}}}}}}.} \\
\end{align*}
\]
mi *ba-stè fi-nir* quant’ho promesso.
26. Signor nel altro canto

De la pazzia d'Orlando

Gel forse amore

C'è spera del compiover-a

Spar-cesti pan-ni
canto lor secol-lo qual-che lor grave precauto.
27. Gli agricoltori

De la poesia d'Orlando

[Music notation]
28. Dunque sia ver

Lamento di Bradamante per il suo Riggiro
cor mi tegna il cor mi tegna

mi tegna un che si stimma sue virtu profonde che bisogna sarra che del ciel

sue virtu profonde che bisogna sarra che del ciel

sue virtu profonde che bisogna sarra che

sue virtu profonde che bisogna sarra che
30. Deh ferm'amor

Segue Bradamante
S'abbraccia l'alle l'alle o-ve s'abbraccia l'alle

Le-alle o-ve s'abbraccia l'alle o-ve s'abbraccia l'alle

Foi non poten---do so-ste-ner mi las---se Del ciel
cad--er del ciel ca--der ne qui fi-ni-se il ma--le Che le
del ciel ca--der del ciel ca--der ne qui fi-

Dal ciel ca--der ne qui fi-ni-se il ma--le Che le
32. Anzi via più
Segue Breve Ritmo

... Anzi via più che del de-sir mi de-ggio Di me...
33. (bottom) Doh perche voglio

Deh perche vol...
Si pen: che de nuova ser.

Ripar: e scher: mi ripa:...e scher: mi

Ripar: e scher: mi ripar: e scher: mi

Ripar: e scher: mi. Che la soma bel: te non mi piac:...si non mi piac...si Ch'el'...ti sem:...bien:...e
per tragi-che que-re-le, Che non tro-ve mi-nor

tra-gi-che que-re-le Che non tro-ve mi-nor se pen-sar
tra-gi-che que-re-le Che non tro-ve mi-nor se pen-

so pen-sar ma-i si se pen-sar ma-i se pen-
ma-i si se pen-sar ma-i si se pen-

sar ma-i si se pen-sar ma-i se pen-sar ma-

Al mio mer-te al tuo de-bi-to vor-ra-e Al mio
35 (middle) Perche Ruggier

Perche Ruggier

Seguita Benedizione
36. (middle) Crudel di che

Chin'e ce... de A chio-gial'tre ver-tu s'in...

Seguita Bre'dama...nt

Chin'e ce... de Crudel del di che

Chin'e ce... de Crudel del di che

Chin'e ce... de Crudel del di che

Pec-ca... do-lor ch'a... Se d'uci-

Pec-ca... to a do-lor ch'a... Se d'uci-d'er chi

Pec-ca... do... o ch'ai a do-lor t'ha... Se d'uci-

Pec-ca... do-lor t'hai Se d'uci-d'er chi
der chi t'ama non ti pen-
ti
S'el man-
car di tua fe si legger-
fai

-der chi t'ama non ti pen-
ti
S'el man-
car di tua fe si legger-
fai

ste-
me non ti pen-
ti
S'el man-
car di tua fe si legger-
fai

ste-
me non ti pen-
ti
S'el man-
car di tua fe si legger-
fai

i si legger-
fai Di ch'altro pe-
as il cor gra-
var ti sen-

i si legger-
fai Di ch'altro pe-
as il cor gra-
var ti Sen-

i si legger-
fai Di ch'altro pe-
as il cor gra-
var ti Sen-

i si legger-
fai Di ch'altro pe-
as il cor gra-
var ti Sen-

i ti sen-
-ni ti Co-
-me tre-t'il ne-
-mi-co se

i ti sen-
-ni ti Co-
-me tre-t'il ne-
-mi-co se

i gr-
var ti sen-
-ni ti Co-
-me tre-t'il ne-
-mi-co se tu

i Sen-
-ni ti Co-
-me tre-t'il ne-
-mi-co se
tu da...i A me che t'amo si questi tormenti

Ben dirò che giustificherò questi tormenti

ciel non si...a S'a veder tard... le vendetta mi...
37. (middle) Tu m'hai Reggier

Seguita Braidamente

Tu m'hai Reggier

Lasciatelo te non voglio
No lasciar ti vo...
Ma per uscire d'ef-fan-no e di cor-do-glio e di
cor-do-glio Pos-so vo-glio fi-nir i giorn-i mie-
i di cor-do-glio Pos-so vo-glio fi-nir i giorn-i mie-
i
Di non morir ti in grazia Sol mi dò... glio Che
mi... di non morir ti in grazia sol mi do... glio Che
b... b... di non morir ti in grazia sol mi do... glio Che
Di non morir ti in grazia sol mi do... glio

Se conces...o nha...se roj de...i Chio fossi mor...

Se conces...o nha...se roj de...i Chio fossi mor...

Se conces...o nha...se roj de...i Chio fossi mor...

Nha...se roj de...i Chio fussi mor...
Così dicendo
Finir con si gran bia- smo i gior-ni tuo--ti Finir con si

gran bia-- smo i gior-- ni tuo-- ti.