

The Motets of Nicola Vicentino

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ARCHIMVSICI

THEORICI ET PRACTICI,
LT NOVAE HARMONIAE INVENTORIS.

NICOLAE VICENTINI,

MOTETA CVM QVINQVE VOCIBVS.

LIBER QVARTVS.

MEDIOLANI.

Apud Paulum Gottardum Pontium. 1571.

NICOLAS VICENTINVS ARCHIMVSICVS

Illustri Comiti Ludonico Galerato . S. P. D.



Ut munere aliquo virum quempiam donare instituit, diligenter animaduertas oportet quam is profiteatur facultatem, quidq; illi oblectamento, & in delicijs sit, ut donum quod hominis voto respondeat, illi idonee elargiri possit; ut arma militibus, libros studioso, & literarum candidato viro: alioquin oleum & operam (-quod aiunt) perditum iret: si quis enim Annibali Carthaginensium duci philosophorū scripta & monumenta, Aristoteli clypeos, & cassides dono dedisset, tantum abest ut cum ijs inisset gratiam, eisq; cordi fuisset, ut etiam eorum & offendisset, & alienasset a se animos. Ego quoq; qui pignore aliquo testari studeo meam erga te benevolentiam, & obseruantiam, rhythmos nostros dicare constitui tibi, ita rhythmorum cupido & studioso, ut ex cœlesti constare rhythmo, & harmonia appareas; in spem adductus fore, ut nostrum munus tibi iucunditati sit, quod si (ut spero) non ingratum fuisse animo tuo sensero, erit id mihi gratissimum; hinc enim perspiciam probari tibi lucubrationes nostras, meq; a te diligi, quorum utrunq; nobis optatissimum, iucundissimumq; accidet. Vale.

THE MOTETS OF NICOLA VICENTINO¹

HENRY W. KAUFMANN

With the discovery of the *quintus* part of a fourth book of motets by Vicentino published in 1571², the activity of this unusual musician extends from the narrower sphere of madrigal composition into the larger and more universal aspects of sixteenth-century creativity. Unfortunately, most of these motets exist only in an incomplete form, but even in their truncated state, these compositions reveal an imaginative approach to the problems of setting sacred music.

Our first direct knowledge of Vicentino as a motet composer is derived from his treatise, *L'antica musica*, published in 1555³. In this work, however, the motets serve primarily a didactic purpose. Don Nicola, for example, added to his theoretical observations on the chromatic and enharmonic modes some practical examples of compositions written in these two genera. The first of these was the completely chromatic⁴ "Motettino" based on the words of the Easter Gradual, "Haec dies"⁵. This work was written not only to demonstrate the chromatic gender, but also

¹ The collected works of Nicola Vicentino, edited by the present author, are in preparation for publication as the 26th title in *Corpus Mensurabilis Musicae*.

² The author is greatly indebted to Dr. Colin Slim of the University of Chicago for his discovery of this part-book in the archives of the *Duomo* at Piacenza, Italy in February, 1957.

³ The treatise according to the colophon: fol. [BB8], was published on May 22, 1555. In a letter to the Duke of Mantua on December 15 of the same year, Vicentino mentions a seven-part motet among the works that he had sent to the Mantuan court. No trace of this motet has been found. A copy of this letter (Archivio di stato, Mantova, B. 1252 [Carteggio degli inviati e diversi, 1540-1557]) was sent to the author by Dr. Knud Jeppesen whose help is herewith gratefully acknowledged. The document is also cited by Pietro Canal, "Della musica in Mantova", *Memorie del reale istituto veneto di scienze, lettere ed arti*, XXI (1879), 731, and by Fr. X. Habermel, "Das Archiv der Gonzaga in Mantua, mit besonderen Rücksicht auf Giov. Pierluigi da Palestrina", *Kirchenmusicalisches Jahrbuch*, 1886, p. 33.

⁴ Vicentino himself, however, admits that he has included in this piece "gradi lunghi dell'Enarmonico", that is, major thirds, in several places, "fatti per incitatione delle parole", which the singer may modify by the use of a flat. Nicola Vicentino, *L'antica musica ridotta alla moderna prattica* . . . (Rome: Antonio Barre, 1555), fol. 62.

⁵ *Ibid.*, foll. 62-62v. A transcription of this work can be found in Luigi Torchi, *L'Arte musicale in Italia* (Milan: G. Ricordi, [1897-1908?]), I. 147-148.

“so that every one may see that the chromatic music can be sung in the churches in a loud voice”⁶.

This rather curious remark seems to indicate that the chromatic music was not normally used for ecclesiastical compositions but was associated rather with the genres of chamber music which involved quieter dynamics. This is borne out further by his observation that the dieses of the enharmonic “are sung in the chamber, with a low voice because they are most suave”⁷. It would appear that the more subtle the intonation, the quieter a piece should be sung to assure accuracy. For this reason, choral performance of chromatic compositions may have seemed more difficult than diatonic ones. However, with the extension of tonal resources by Vicentino to include the extremely small divisions of the enharmonic, the chromatic must have seemed relatively simple and hence suitable for sacred works.

There were apparently some musicians who, although they might have accepted the chromatic gender in this four-part composition, doubted that it could normally be written in a piece for four or five parts:

Perhaps some remain doubtful of the genera, whether in compositions one can demonstrate them accompanied in four, five and more voices. The disciple must realize that one can compose [in] all the genera, and when the composition will consist of more than four voices, that will give more convenience to the composer . . .⁸

To allay these fears, Vicentino included in his treatise a portion of one of his five-voiced Lamentations, entitled “Hierusalem”⁹.

Finally, to demonstrate the possibility of using each of the genera in turn within the same composition, Vicentino composed a Latin ode, “Musica prisca caput” in honor of his patron, Cardinal Ippolito II d’Este, the first verse of which was written entirely in the diatonic genus, the second in the chromatic, and the third in the enharmonic, with the diesis

⁶ “. . . accio che ogniuno vegga che la musica Cromatica si può ca[n]tare nelle chiese ad alta voce . . .” Vicentino, *op. cit.*, fol. 61v.

⁷ “. . . si canteranno nelle camere, & con bassa voce, perche sono suavissimi . . .” *Ibid.*, fol. 65v.

⁸ “Forse alcuni staranno dubbiosi de i Generi, sè nelle compositioni si possono dimostrare accompagnati à quattro, à cinque, & à piu voce. il Discepolo hà da sapere che tutti i Generi si possono comporre, & quando la compositione sarà à piu di quattro voci, quelle darà piu commodità al Co[m]positore . . .” *Ibid.*, fol. 70v.

⁹ A transcription of this work can be found in Torchi, *op. cit.*, I, 145-146. The text forms part of the Lamentations of Jeremiah which serve as the lessons for Matins of Maunday, Thursday, Good Friday, and Holy Saturday. Cf. *The Liber Usualis*, ed. Benedictines of Solesmes (Tournai: Desclée & Co., 1938) pp. 628, 670, 716. No other of these five-part compositions of Vicentino is now extant.

represented by dots over the affected notes¹⁰. This ode belongs, in a sense, to that series of musical compositions to Latin texts which, beginning with the setting of Virgil's "Dulces exuviae . . ." by Josquin and including the famous "Quidnam [Quid non] ebrietas" of Adrian Willaert, concentrated on featuring a wide variety of experimental techniques of a most advanced nature. Vicentino summarized, in this single composition, the essence of his theoretical innovations.

Of the motets intended for practical rather than didactic purposes, the six-voiced "Heu mihi domine" is of especial importance because it is the only extant version of a sacred work by Vicentino in a chromatic idiom that exists in a complete form. The manuscript of this motet was added, in an unknown hand, after the final pages of the six part-books of Orlando di Lasso's *Magnificat octo tonorum* . . . (Nuremberg: Theodor Gerlitz, 1567) now in the University Library at Wrocław, Poland¹¹. If the date of the Lasso publication can be used as a guide, this is precisely the time when Vicentino was being encouraged by Cardinal Borromeo to write religious works in a chromatic form¹². The copyist was well aware of Don Nicola's reputation since the *bassus* part of this motet is documented with the legend: "Nicolaus Vicentinus, perfectae Musicae divisionisque inventor".

The text of this composition corresponds to the two parts of the responsory following the second lesson of the second Nocturn of Matins from the Office for the Dead, but the music does not incorporate any identifiable chant. The overall form agrees with the responsorial structure aBcB that became increasingly prominent in polyphonic music after c. 1520. In keeping with the solemnity of the occasion for which this composition was intended, the scoring emphasizes the use of voices of low pitch and was probably sung by men alone, since the clef-indications call for one mezzo-soprano, two altos, two baritones, and one sub-bass¹³.

The writing is predominantly chordal, exploiting the expressive qualities

¹⁰ This ode appears in Vicentino, *op cit.*, foll. 69v-70v. For a transcription of this work, see the Appendix to this article.

¹¹ Friedrich Kuhn, "Beschreibendes Verzeichnis der alten Musikalien — Handschriften und Druckwerke — des königlichen Gymnasiums zu Brieg", *Monatshefte für Musikgeschichte*, Supplement to XXIX (1897), 26, gives a detailed description of the part-books and the handwritten additions thereto. Other composers represented in this manuscript include Lassus, Clemens non Papa, Jacobus Vaet and Sweelinck.

¹² Cf. Lewis H. Lockwood, "Vincenzo Ruffo and Musical Reform after the Council of Trent", *The Musical Quarterly*, XLIII (1957), 349-350.

¹³ This clef combination resembles the one used by Josquin in his "De profundis" which, according to Glareanus, indicated that the low register was to be interpreted literally, with no implied transposition. Gustave Reese, *Music in the Renaissance* (New York: W. W. Norton, 1954), p. 249. For the relationship of this scoring to Vicentino's concept of *mutata voce* see *infra*, p. 180.

of the rich harmonic sonorities of the lower voices. Both melodic and harmonic dissonances occur. Cross-relations appear occasionally, especially when successive chords stand in the relationship of a third to one another. A strikingly dissonant treatment of this kind is effected even within the same harmony by moving, for instance, the minor third, *f*, of a *d*-minor chord to its root in the first alto part while at the same time a suspended fourth in the mezzo-soprano part resolves to the major form of the third, *f*-sharp (measure 106):

The image shows a musical score for measure 106, consisting of six staves. The top staff is a vocal line with the lyrics "[suc]-cur - re". The second staff is another vocal line with the lyrics "suc-cur - re". The third staff is a vocal line with the lyrics "8 cur - re e - i". The fourth staff is a vocal line with the lyrics "[suc]-cur - re". The fifth staff is a vocal line with the lyrics "cur - re e -". The sixth staff is a bass line with a whole rest. The music is written in a style typical of the 16th century, with a treble clef and a key signature of one flat.

The second *pars* of this motet, beginning with the words “Anima mea turbata est” is treated in a more imitative fashion, but returns shortly to the predominant harmonic type of writing. At the repetition of the B section, the voice-leading brings about an interchange of the two baritone parts. Otherwise the notes in both sections are exactly the same.

The remainder of Vicentino’s motets are available only in an incomplete form. Of these works, the most important is a collection of motets, the *quintus*-part of which was discovered among the holdings of the cathedral library at Piacenza, Italy¹⁴. This book was published under the following title:

Quintus. [within an ornamental frame supported by winged *putti* at either end] /¹⁵ Archimusicis/theorici et practici./ et novae harmoniae inventoris./ Nicolae Vicentini./ Moteta (sic!) cum quinque vocibus./ Liber quartus./ Mediolani./ Apud Paulum Gottardum Pontium, 1571.

¹⁴ The author is indebted to the Rev. Guido Tammi of the Piacenza Cathedral staff for his aid in obtaining a microfilm copy of this work.

¹⁵ This ornamental frame is identical with the one on the title-page of Vicentino’s fifth book of madrigals, published by Pontio in 1572.

TABLE I

Number	Title	Liturgical Association	Page	Signature
Ia	Benedictus Deus ^a	In festo unius martyris	3	[A2] recto
b	Quoniam	pontificis ... Epistle ^b	4	[A2] verso
II	Oliva fructifera	De praesentatione B.M.V. ... Hymn at Nones ^c	5	[A3] r
III	Iocunda est praesens vita	Dominica in Quinquagesima ... Ingressa ^d	6	[A3] v
IVa	Virtus summa coelestium	De ss. nomine Jesu ... Hymn at Compline ^e	7	[A4] r
b	Summi tonatis dextera		8	[A4] v
V	In nomine Jesu	Feria IV Maioris Hebdomedae ... Introit ^f	9	B r
VIa	Succensus amor cordibus	De ss. nomine Jesu ... Hymn at Compline ^g	10	B v
b	Ad te ergo confugimus		10	B v
VIIa	Egredimini et videte	In conceptione virginis Marie ... Introit ^l	11	B2 r
b	Ostendat faciem ^h		12	B2 v
VIIIa	Vidi immaculatam	Infra octavae conceptionis	13	[B3] r
b	Nihil est candoris	Marie ... Chapter and Antiphon in second Vespers ^j	14	[B3] v
IX	Ave regina coelorum	Antiphona beatae Mariae virginis ... Compline	15	[B4] r
X	O virgo benedicta	Officium immaculate conceptionis virginis marie ... Lesson iv, second Nocturn of Matins ^k	16	[B4] v
XI	O magne admirati- onis gratia	Vigilia nativitatis domini ... from a homily following the third lesson of the first Nocturn of Matins ^l	17	C r
XII	Ave virginum gemma Catherina ^m	In sancte Katerine virginis et martiris ... Communion ⁿ	18	C v
XIII	Parce mihi domine	Officium pro defunctis ... Lesson i, first Nocturn of Matins	19-20	C2 r ... C2 v
XIV	Spiritus meus attenuabitur	Officium pro defunctis ... Lesson vii, third Nocturn of Matins	20-21	C2 v ... [C3] r

Number	Title	Liturgical Association	Page	Signature
XVa	Peccantem me quotidie	Officium pro defunctis . . . Responsory and Versicle	22	[C3 v]
b	Deus in nomine tuo	following Lesson vii, third Nocturn of Matins	23	[C4 r]

^a The *cantus*, *altus*, *quintus* and *bassus* parts of this motet appear in a published collection of motets by various authors (including Willaert and Cipriano de Rore) in the Biblioteca Estense, Modena, Mus. No. C. 313.

^b Robert Lippe (ed.), *Missale Romanum Mediolani, 1474* ("Henry Bradshaw Society" XVII, XXXIII; London, 1899-1907), I, 412-413. This work is a reprint of the first printed edition of the Roman Missal published in Milan in 1474 and is based on a copy now in the Ambrosian Library. The text of this motet is also used as the Epistle for the feast of Saint James the Apostle. *Ibid.*, I, 356.

^c Guido Maria Dreves (ed.), *Historiae Rhythmicæ. Liturgische Reimofficien des Mittelalters. Erste Folge* ("Analecta hymnica mediæ ævi" V; [Leipzig: Fues's Verlag (R. Reisland), 1899]), p. 66. See also Bruno Stäblein, *Hymnen (I) Die mittelalterlichen Hymnenmelodien des Abendlandes* ("Monumenta monodica mediæ ævi"; [Kassel und Basel: Bärenreiter-Verlag, 1956-]), Vol. I, p. 679, col. 2.

^d *Antiphonale missarum juxta ritum sanctæ ecclesiæ Mediolanensis* (Rome: Desclée, 1935), p. 99.

^e Guido Maria Dreves (ed.), *Hymni inediti. Liturgische Hymnen des Mittelalters aus handschriftlichen Breviarien, Antiphonalien und Processionalien* ("Analecta hymnica . . ." IV; [Leipzig: Fues's Verlag (R. Reisland), 1888]), number 7, stanzas 1 and 2, p. 16.

^f Lippe, *op. cit.*, I, 149. The second volume of the Lippe edition, subtitled *A Collation with other editions printed before 1570*, indicates that this text also appears as an *Officium* in a 1508 Missal and an *Introitus* in a 1558 Missal for the *Missa de nomine Jesus Christi*. *Ibid.*, II, 334. This feast appears mainly in Roman Missals printed in Venice during the sixteenth-century. See also *infra*, p. 7.

^g Dreves, *Hymni inediti . . .*, number 7, stanzas 6 and 8, p. 16. This is a continuation of the same hymn used in Motet IV a and b. See note e *supra*.

^h This portion of the motet is described as the second *pars* in the *tabula* but not in the body of the work.

ⁱ Lippe, *op. cit.* II, 165. This text was also found in French Missals printed at Paris in 1530 and 1540.

^j *Breviarum Romanu[m]* . . . (Venice: Lucantonio de Giunta Florentinis, 1519), fol. 428v.

^k *Ibid.*, fol. 426. This text is the beginning of a homily attributed to St. Hilary.

^l J. Wickham Legg (ed.), *The Second Recension of the Quignon Breviary . . .* ("Henry Bradshaw Society" XXXV, XLII; [London: 1908-1912]), I, 365. The text of the motet is excerpted from the middle of the homily.

^m The same text appears in a setting by Bulkin in Petrucci's *Motetti Libro quarto* (1505). Claudio Sartori, *Bibliografia delle opere stampata da Ottaviano Petrucci* ("Biblioteca di bibliografia italiana", XVIII; [Florence: Leo S. Olschki, 1948]), p. 99. A concordance to this *quintus* part appears in Valladolid, MS 17, fol. 115v. This manuscript contains works by French, Spanish, Italian and Netherlandish composers from the second half of the sixteenth century. Higinio Angles, "El archivo musical de la catedral de Valladolid", *Anuario musical*, III (1948), 85.

ⁿ Lippe, *op. cit.*, I, 402.

The collection was dedicated to Count Lodovico Galerato, a nobleman of the city of Galerato which lay within the Duchy of Milan¹⁶.

The format of this edition is that of a quarto, with the following collation: A-C⁴. Beginning with the second leaf, pagination is indicated in Roman numerals, running consecutively from three to twenty-three, with a table of contents or *tabula* on the unnumbered last page. The fifteen compositions which form this collection are here arranged in tabular form for convenience of reference (see page 173).

Although the publication date of these motets falls after the Pian liturgical reforms of 1570, most of the texts are actually of pre-Tridentine origin. Their subsequent omission from the liturgy was conditioned mainly by the zeal of the Roman Catholic church during the sixteenth century in countering the inroads of the Protestant Reformation. Texts such as the "Ave virginum gemma Catherina", the Communion from the Mass of Saint Catherine of Alexandria (Motet XIII) were especially difficult to defend since they were based almost entirely on legendary events. Catherine, of royal Alexandrian blood, in a dispute with the learned pagan doctors of her native city, was supposed to have converted them to Christianity and eventually to have followed them in martyrdom for their faith¹⁷. These wholly undocumented events, which formed the substance of the services venerating the Saint, were replaced after 1570 by texts of a more intercessory nature¹⁸.

¹⁶ Article, "Galerato", *Grosses vollständiges Universal-Lexicon aller Wissenschaften und Künste* . . . (Leipzig & Halle: Johann Heinrich Zedler, 1732-1750), Vol. X, p. 114, col. 2. Count Galerato was undoubtedly a patron of the arts since, in addition to this work, the first book of four-voiced madrigals (1564) by the Milanese organist, Giuseppe Caimo, is also dedicated to him. Emil Vogel, *Bibliothek der gedruckten weltlichen Vokalmusik Italiens aus den Jahren 1500-1700* (Berlin: A Hauk, 1892), I, 131.

¹⁷ Antoine Perini, Francois Zanotto, Louis de Mas Latrie, *Facsimile des miniatures contenues dans le Bréviaire Grimani conservé à la Bibliothèque de S. Marc* (Venice: Ferd. Ongania, 1880), I 287. See also the miniatures by Memling in the Grimani Breviary dealing with these events in her life. *Ibid.*, Vol. III, plates 106 and 107.

¹⁸ A similar viewpoint probably conditioned the revision in 1548 of the Breviary of the Humiliati. The majority of the changes were concerned with the reestablishment of the recitation of all 150 psalms in regular order . . . a practice which had been interfered with because of the proliferation of festivals and the resultant necessity for "proper" psalms rather than the regular ones. In order to achieve their desired goals, the reformers omitted many of the feasts, especially those based on legendary events in the lives of Saints — the least defensible parts of the medieval Breviary. J. Wickham Legg, "The Divine Service in the Sixteenth Century Illustrated by the Reform of the Breviary of the Humiliati in 1548", *Transactions of the St. Paul's Ecclesiological Society*, II (1886), 275-276. Many of the Roman Breviaries and Missals were reevaluated and reorganized in the light of Catholic self-examination and possible Protestant criticism, since new and revised versions appeared throughout the *Cinque-*

Although only six of the motet-texts are still in current usage¹⁹, it is significant to note that many of the others are associated with feasts which became increasingly important in Roman Catholic theology after the Council of Trent. The origin of the Feast of the Holy Name of Jesus (Motets IV and VI) goes back only to the early sixteenth century when it was celebrated by priests of the Franciscan Order²⁰. The "In nomine Jesu" (Motet V) also appears as the Introit of this feast in Roman Missals printed in Venice during the *Cinquecento*²¹, and is used with this function in the present-day liturgy²². In the *Missale Romanum Mediolani* of 1574, however, this text is given as the Introit for Wednesday in Holy Week²³ and is designated as the stational Mass at the church of St. Mary Major ("Statio ad sanctam Mariam maiorem")²⁴.

Mariology is, of course, more closely associated with the Roman Obedience than with any other form of Christianity. Specific Marian associations are revealed in Motet II, for the Presentation of the Blessed Virgin Mary (November 21), Motet IX, one of the four Marian Antiphons, and especially Motets VII, VIII and X, in connection with the Feast of the Immaculate Conception (December 8).

The use of a text from the feast of our Lady's Presentation in the Temple seems to indicate that some of the motets in this collection were

cento, both with and without ecclesiastical approval. One of the most successful was the reformed Breviary proposed by the Spanish Cardinal Quignon, which seems to have been the source for many of the motet texts. The first edition, though not approved, went through eleven printings. The second recension, first sanctioned in 1536, appeared in over 100 editions before it was abolished in 1568 by a bull of Pope Pius V, in preparation for his own reforms. Legg, ... *Quignon Breviary*..., I [v].

¹⁹ Motet III (in the Ambrosian rite only), V, IX, and XIII-XV (from the Office for the Dead).

²⁰ Gaspar Lefebure, *Saint Andrew Daily Missal* (St. Paul, Minnesota: E. M. Lohmann, [1957]), p. [107]. This feast was adopted universally for the whole church by Pope Innocent XIII in 1721 and its present date — the Sunday occurring between January first and sixth, otherwise on January second — was fixed only in the twentieth century. *Ibid.*

²¹ See *supra*, Table I, note f.

²² *The Liber Usualis*, p. 446.

²³ In present Roman usage, the introit for this feast uses only the first part of the text (through "et inferorum") with the substitution of "Domini" for "Jesus", but continues with different words of a penitential character. *Ibid.*, p. 612.

²⁴ The Roman Missals associate many of the Masses of great feasts or privileged ferias with a "station" in some church of Rome. In the Middle Ages, "making the station" involved the procession of the faithful, singing the Litany or psalms, to the designated church where the Pope or his legate would meet them to celebrate the Mass. The stational procession and Mass has recently been restored at Rome, especially in Lent, but obligatory Papal attendance has been relinquished. Lefebure, *op. cit.*, p. XXVI.

probably composed a year or more before their actual publication, since this particular festival, because it was based only on a pious belief and not a point of fact, was suppressed in 1570 during the Pontificate of Pius V (1566-1572) and not re-introduced into the Roman calendar until 1585, upon the accession of Sixtus V to the Papal throne ²⁵.

Pius X in 1570 also instituted a new Office for the Feast of the Immaculate Conception ²⁶, but the texts used by Vicentino are derived from earlier sources and give further evidence of the lag between the composition and publication dates of his motets. The dogma of the Immaculate Conception was not defined until 1854 ²⁷, but theological controversy about this feast dates back to the Middle Ages, and rose to prominence during the Renaissance. In 1476, Sixtus IV decreed that the feast be adopted for the entire Latin church ²⁸ and approved an Office of the Immaculate Conception written by the apostolic protonotary ²⁹ Leonard Nogarol which was added at the end of many sixteenth-century editions of the Roman breviary before the Pian Reform ³⁰. It is on this Office that the Vicentino texts are based ³¹.

One of the peculiarities of these motets is the occasional setting of chapters, lessons and homilies not usually associated with the musical treatment of the liturgy (Motets VIIIa, X, XI, XIII, XIV). Polyphonic versions of these passages do, however, occur, albeit infrequently, throughout the *Cinquecento* ³². It is not at all clear, however, whether they were intended to be sung at the actual service or at some form of semi-private

²⁵ *Ibid.*, p. 1636.

²⁶ T. Lataste, article "Pius V, Saint, Pope (Michele Ghislieri)", *The Catholic Encyclopedia*, XII (1911), p. 130, col. 1.

²⁷ Lefebure, *op cit.*, p. 1125.

²⁸ Frederick C. Holweck, article "Immaculate Conception", *The Catholic Encyclopedia*, VII (1910), p. 680, col. 1. The decree of Sixtus IV about this feast did not meet with universal approval. The question was, in fact, referred to the Council of Trent in 1546, which considered it at its fifth session "De peccato originali" but reached no decision. Nevertheless, a new and simplified Office for this festival was incorporated in the Pian Reforms of 1570 and served until the dogma of the Immaculate Conception was declared *de fide* in the nineteenth century. *Ibid.*

²⁹ He is so described in the Breviarum Romanum of 1519 (see *supra* Table I, note f) where his Office is added in an appendix beginning after the colophon on fol. 416.

³⁰ Legg, . . . *Quignon Breviary* . . . , II, 266.

³¹ Vicentino's selection of these texts may have been influenced by the knowledge that Nogarola was a humanist of Vicentine origin. *Dizionario enciclopedico italiano*, VIII (1956), p. 378, col. 3.

³² Hermann Zenck comments on the fact that the texts of Willaert's motets contain not only antiphons, responsories, hymns, and sequences, but also epistles, lessons or parts of lessons. Hermann Zenck (ed.), *Adriani Willaert opera omnia* ("Corpus mensurabilis musicae"; Rome: American Institute of Musicology, 1950 . . .), Vol. 1: *Motetta IV vocum. Liber primus 1539 et 1545*, p. ix.

devotional exercises, although some were definitely assigned to special occasions. For example, the heading which precedes the first of the motets from the Office for the Dead (Motet XIII) reads: "On the death of the illustrious Blanca Pansana de Carcano of Milan" ³³ ("In obitu Illustris Blancae Pansanae de Carcano Mediolanensis"). Since the word "obitus" may also indicate the ecclesiastical service on the anniversary of a death ³⁴, and the date of Blanca Carcano's demise is unknown, the specific purpose for which this motet was intended cannot be ascertained.

From the musical viewpoint, this collection is written in a style that is basically chromatic, although the first motet, which also exists in a fairly complete form ³⁵, is more reserved in this respect than some of the other compositions ³⁶. Nonetheless, the writing in this first motet is free enough to produce an occasional cross-relation. Many of the other motets not only imply a more adventurous harmony ³⁷, but also indulge in melodic chromaticism of an advanced nature. Semitonal movement on the same scale degree, for instance, occurs with some frequency, especially on affective words. In "Iocunda est praesens vita" (Motet III) this half-step motion is found on the word "miserere" (measure 50) and in "Spiritus meus attenuabitur" (Motet XIV) on the similar expression "Miserere mei Deus" (measure 94).

In two passages, the invocation of the name of Jesus is handled in like manner. The second part of "Virtus summa coelestium" (Motet IV) uses the chromatic semitone in connection with the words "O Jesus, powerful name" ("Jesu, Jesu, potenti nomine"). An even more rhetorical approach is found in Motet V "In nomine Jesu", in which the phrase "[and let every tongue confess] that our Lord Jesus Christ [is in the glory of God the Father]" ("[et omnis lingua confiteatur] quia dominus noster Jesus Christus [in gloria est Dei patris]") is outlined by a diminished triad, f sharp-a-c. on the words "quia dominus noster", and the Lord's name invoked by rising a half-step to c sharp and continuing with notes of much longer value for added emphasis (measures 35-40):

³³ Blanca Pansana de Carcano was the wife of the Milanese physician and humanist, Archileus Carcano, who was renowned as a patron of music and the arts. Filippo Argelati, *Biblioteca scriptorum Mediolanensium* . . . (Milan: in sedibus palatinis, 1745), pp. 290, 408.

³⁴ J. H. Baxter and Charles Johnson, *Medieval Latin Word-List* (London: Oxford University Press, [1934]), p. [282].

³⁵ *supra*, Table I, note a.

³⁶ In general, greater freedom seems to be associated with the settings of Office texts than those of the Mass.

³⁷ See, for instance, Motet III, especially the *secunda pars* and, above all, the last three motets from the Office for the Dead.



This is in keeping with the observation in the treatise that “in motets, according to the devout words, coming somewhat to a stop induces a great deal of devotion”³⁸.

From time to time, “avoided” cadences³⁹ can be found, but not so frequently as in Vicentino’s madrigals. Even when the cadence is normal, it may be harmonized deceptively (Motet I, measures 38-39). Harmony, in general, seems to be the germinal factor, since the leaps and turns of the rather awkward lines of this *quintus*-part seem to result from a chordal rather than a polyphonic concept. The more complete setting of the first motet will serve to confirm this viewpoint.

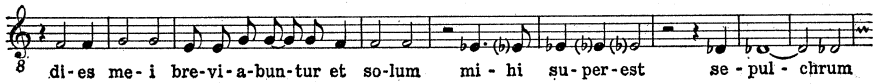
Musical pictorialism also plays a significant role in these works. See, for instance, the precipitous scale-wise ascent of an octave on the word “coelo” (Motet VIII, measure 16-17), and the roulade on “gloriosa”, in the second part of the same motet (measure 71) involving the use of *fusae*. A rather interesting example of word-painting with striking harmonic implications occurs in “Spiritus meus” (Motet XIV). The part begins on a *g* sharp, and after a depiction of the phrase “my days are short” (“*dies mei breviabuntur*”) by the simple device of following two semibreves by a series of short semiminims (measures 6-8), the melodic line descends to

³⁸ “. . . ne Motetti, secondo le parole divote, il star alquanto fermo, induce divotione assai . . .” Vicentino, *op. cit.*, fol. 81.

³⁹ The term “cadence”, to modern ears, has a definite harmonic connotation . . . a concept which does not correspond exactly to the “cadentia” of which sixteenth-century theorists wrote. To Vicentino, each voice-part has its own typical melodic conventions, the so-called “atti delle cadentie” or cadential formulas. *Ibid.*, fol. 54v. To the *Cinquecento* musician, it was the congruence of the separate voices, each with its own stereotyped melodic formula, that produced the cadential harmony. Of all the types of cadences described by Vicentino, one, in particular, has achieved special significance because of its use in his first and fifth book of madrigals. Its characteristic nature is indicated in the treatise by the very chapter-heading under which it is described: “Explanation of cadences which do not conclude” (“Dimostrazione delle cadentie che non concludeno . . .”), and in the illustrations offered by the theorist with the superscription: “Example of cadences . . . which avoid their conclusion” (“Essempio delle Cadentie . . . lequali fuggano la sue conclusione”). *Ibid.*, foll. 53-53v.

Zarlino is even more clear in his discussion of this concept. To him, a cadence is used to designate a general cessation in the harmonic movement [that is, for purely musical reasons] or to indicate “the perfection [that is, conclusion] of the sense of the words to which the piece is composed”. (“ . . . la perfettione del senso delle parole, sopra le quali la cantilena e composta.”). Gioseffo Zarlino, *Le istituzioni harmoniche* (Venice: [Pietro da Fino], 1558), p. 221. He then goes on to say that when an intermediate point of repose is desired, but the thought of the text has not been

a low d flat to underline the word “sepulchrum” (measure 12-14):



Later in the same motet (measures 60-62), the concept of darkness evoked by the expression “in tenebris” calls for a return to the same d flat.

More often, however, Vicentino attempts to convey the emotive quality of a whole passage or an entire work rather than to concentrate on individual words. One of his techniques embodies a scoring of contemplative, penitential or mournful compositions for a combination of voices which he calls “mutata voce”. This inscription appears over three of the motets in this book (Numbers VI, XIV and XV) and is implied in the arrangement of clefs employed in “Heu mihi domine” attached to the Lassus part-books at Wrocław ⁴⁰. According to the treatise, this expression indicates that only men’s voices within a limited range are to be used in the performance of such works:

... when one composes a composition à *voce mutata*, that is without sopranos, watch that the extreme ranges do not exceed fifteen tones [two octaves] and at most, sixteen with the semitone, and this will give these pieces seriousness ⁴¹.

completed, then the melodic formula should avoid ending on the unison or octave, but end rather on the third, fifth, sixth, and similar consonances “because to terminate in this manner is not to end in a perfect cadence, but is known as avoiding the cadence.”) (“... perche il finire a cotoesto modo, non e fine di Cadenza perfetta: ma si chiama fuggir la Cadenza...”). *Ibid.*, p. 225.

This deceptive type of ending gives rise to a stylistic trait which assumes singular importance because of its relevance to the problem of *musica reservata*. The only source that discusses this much disputed term in technical language can be found at Besançon in an anonymous contrapuntal treatise dated 1571 which states: “In continuous rhythm... avoid the cadence so that what they call *musica reservata* is created” (“In rhythmo... continuo clausulam fugies, ut fiat, quam vocant musicam reservatam.”). This treatise, entitled “De Musica”, has been reprinted with a free German translation by W. Bäumker, “Ueber den Kontrapunkt”, *Monatshefte für Musikgeschichte*, X (1878), 63-65. Perhaps an examination of Vicentino’s and Zarlino’s treatment of this cadential device may help to throw more light on the subject.

⁴⁰ See *supra*, pp. 171-172.

⁴¹ “... quando si comporrà una compositione à voce Mutata, cioè, senza soprano; s’avvertirà che gli estremi non passino quindici voci, & al più in sedici con il semitono & si darà quella gravità...” Vicentino, *op. cit.*, fol. 84 (incorrectly numbered 79) v. Compare this statement with Morley’s remarks that “musicians also used to make some compositions for men only to sing, in which case they never pass this compass: [the example which follows is limited to a range of two octaves]”, and, further, “songs which are made... in the low key are composed with more gravity and staidness”. Thomas Morley, *A Plain and Easy Introduction to Practical Music*, ed. R. Alec Harman (London: J. M. Dent, [1952]), p. 275.

The "mutation" is generally accomplished by reading the soprano part an octave lower, thus transforming it into a tenor part ⁴².

Rhythm is also used to depict the meaning of the text. The opening phrases of the third motet, "Iocunda est praesens vita", employ a rhythmically identical, almost dance-like organization in $\frac{3}{2}$ to interpret the words "Delightful is the present life"; then the mensuration changes to \emptyset , and the whole mood of the music is altered to conform to the concept of the text, "and it passes, [and terrible is Thy judgment, O Christ]" ("et transit, terribile est Christe iudicium").

Passages in $\frac{3}{2}$ can be found in a large proportion of these compositions ⁴³, and almost every time they appear, a regular patterned phrase-structure is introduced, which stands in marked contrast to the free rhythmic organization of the rest of the motet. Since this technique occurs most often at the end of a piece or one of its sections, it contributes to an overall sense of form that helps to unify the composition. Both parts of Motet IV end in such a passage, and although the melodic material varies, the regularity of these phrases establishes a resemblance that implements the responsory organization of the text. Motets VI and VII are constructed in a similar manner, but the responsory structure is further confirmed by the use of identical melodic patterns.

A responsorial construction, but without the mensural shift, unifies the motets from the Office of the Dead. "Parce mihi domine" (Number XIII) ends with the petition "miserere mei Deus" featuring a recitative-like reiteration of the word "miserere" on one note, c sharp (measures 85-87). "Spiritus meus" (Number XIV) treats the petition in a like manner, but adds the words "et salva me" with a different cadential ending. The complete text "miserere mei et salva me" reappears at the end of both sections of "Peccantem me quotidie" (Number XV), employing the same music

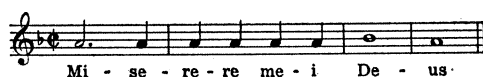
⁴² Vicentino, *op. cit.*, fol. 92v. It is also possible on occasion to "convert" a tenor part into a soprano by raising the tenor an octave, although this practice seems to have been less common than the reverse procedure. *Ibid.*, fol. 93. In the seventeenth-century treatise of Silverio Piccerli, *Specchio secondo di musica...* (Naples: Matteo Nucci, 1631), p. 65, the expression "voci mutate o trasportate: refers to the "transposition or mutation of voices... above or below themselves", ("... trasportatione, o mutatione di voce... sopra di se o sotto di se") as much as an octave, thereby associating this term with the theory of the use of the "chiavette" for purposes of transposition. For a detailed exposition of this vexing problem, see Arthur Mendel, "Pitch in the 16th and Early 17th Centuries", *The Musical Quarterly*, XXXIV (1948), 336-357, 575-578.

⁴³ Passages in $\frac{3}{2}$ occur in all but the last six motets. They are found at the beginning of number III, at the end of numbers I, II, V, VIII, IX and at the end of each section of numbers IV, VI and VII.

as the previous motet. The last two compositions are further related to one another by the indication that they are to be sung *mutata voce*, thereby accentuating the mournful circumstances under which these pieces were to be performed.

Since these motets are designated *Liber quartus*, the possibility exists that, in time and with good fortune, other collections of Vicentino's works in this form may still come to light. Unhappily, at present only one other example of this genre is extant, and that also in an incomplete version. Manuscript B. 223-33 of the Proske Music Library in Regensburg contains the alto, tenor, bass and *sexta vox* of the motet "Infelix ego omnium auxilio- (II. *pars*): Ad te igitur piissime Deus"⁴⁴. This composition is written in a moderately chromatic style and, in general, adheres to the suggestions of the text in its musical delineations. Thus, the phrase "celum(!) terramque" encompasses the range of a tenth within the space of three notes (bass, measures 13-14) to depict the gap between heaven and earth, and the question "ubi confugiam?" is set with a rapid melisma in all parts on the word of flight (measures 22-26).

Most salient is the replacement of the words in the *altus*-part by an *ostinato* repetition of a different text, "miserere mei Deus", always intoned according to the following formula:



This simple *cantus-firmus*, reminiscent of a psalm-tone, is identical with the famous "Miserere" melody of Josquin⁴⁵, and is treated technically in a similar manner. In the first *pars*, the individual entrances, separated by long intervening rests, appear on a¹, e¹, a, e¹, a¹, a, that is, in a tonic-dominant relationship, to use modern terminology. In the second *pars*, the successive entrances spell out the ascending scale-pattern a, b, c¹, d¹, e¹, f-sharp, g-sharp¹, a¹⁴⁶. Against this *cantus*, Vicentino has written parts in simple counterpoint, that, as in so many of his works, seem to spring from a basically harmonic conception.

⁴⁴ Sammlung Butsch, Signatur B 223-33. The author was unable to consult the entire manuscript, but is grateful to Dr. Scharnagl of the Proske Library for a microfilm of the Vicentino motet and the designation of the extant parts. Only the *altus* part is specifically labelled in the copy at hand. The source of the text has not been traced.

⁴⁵ Reese, *op. cit.*, p. 248. Similar examples of the simultaneous use of two texts can also be seen in the works of Morales. *Ibid.*, pp. 589, 591.

⁴⁶ Vicentino may well have known two other settings of the "Infelix Ego" text which use the phrase "Miserere Mei Deus" in a similar manner: Willaert's six-voiced setting, published by Montanus and Neuber in 1556 and the motet of De Rore on the same text published in 1595 by Gardano. The "Peccantem quotidie" of Jachet

These motets, despite their incomplete form, reveal many of the attitudes towards sacred music that conditioned the progressive composers of the later sixteenth century. Unfortunately, there are no earlier works of Vicentino in this genre with which to make a comparison, such as exist, for instance, in the case of his madrigals. Nonetheless, even as a torso, they present a concept of sacred composition that is in need of more investigation, and it is hoped that future studies in this area will recognize the significance of Don Nicola's contributions.

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Berchem which was included in Willaert's six-voiced motet collection of 1542 was also apparently based on the Josquin prototype, since the same *ostinato* "Miserere mei" appears in the *sextus*-part. Cf. Alvin Johnson, review of "*Adriani Willaert, Opera omnia, IV: Motetta VI vocum, 1542*, ed. Hermannus Zenck . . .", *Journal of the American Musicological Society*, IX (1956), p. 140, col. 2 and note 33.

5

Mu - si - ca pri - sca ca - put [Mu - si - ca pri - sca ca -
 Mu - si - ca pri - sca ca - put te -
 Mu - si - ca pri - sca ca - put
 Mu - si - ca pri - sca

10

put] te - ne - bris mo - do su - stu - lit al - tis Mu - si - ca pri - sca
 ne - bris mo - do su - stu - lit al - tis su - stu - lit al - tis Mu - si - ca pri - sca
 te - ne - bris mo - do su - stu - lit al - tis su - stu - lit al - tis Mu - si - ca pri - sca
 ca - put te - ne - bris mo - do su - stu - lit al - tis Mu - si - ca pri - sca

15

ca - put te - ne - bris mo - do su - stu - lit al - tis dul - ci - bus ut
 ca - put te - ne - bris mo - do su - stu - lit al - tis su - stu - lit al - tis dul - ci - bus ut nu - me -
 ca - put te - ne - bris mo - do su - stu - lit al - tis dul - ci - bus ut nu - me -
 ca - put te - ne - bris mo - do su - stu - lit al - tis dul - ci - bus ut

20

nu - me - ris dul - ci - bus ut nu - me - ris pri - scis cer - tan - ti - a fa - ctis
 ris dul - ci - bus ut nu - me - ris pri - scis cer - tan - ti - a fa - ctis
 ris dul - ci - bus ut nu - me - ris pri - scis cer - tan - ti - a fa - ctis
 nu - me - ris dul - ci - bus ut nu - me - ris pri - scis cer - tan - ti - a fa -

25 [1]

dul - ci-bus ut nu - meris pri - scis cer - tan - ti - a fa - ctis fa - cta
 dul - ci-bus ut nu - me-ris pri - scis cer - tan - ti - a fa - ctis fa - cta tu - a
 dul - ci-bus ut nu - me-ris pri - scis cer - tan - ti - a fa - ctis fa -
 ctis dul - ci-bus ut nu - meris pri - scis cer - tan - ti - a fa - ctis fa - cta

30 35

tu - a Hyp - po - li - te fa - cta tu - a Hyp - po - li -
 Hyp - po - li - te fa - cta tu - a Hyp - po - li -
 cta tu - a Hyp - po - li - te fa - cta tu - a Hyp - po - li -
 tu - a Hyp - po - li - te fa - cta tu - a Hyp - po - li -

40

te ex - cel - sum su - per ae - the - ra mit - tat. fa - cta tu -
 te ex - cel - sum su - per ae - the - ra mit - tat. fa - cta tu -
 te ex - cel - sum su - per ae - the - ra mit - tat. fa - cta tu -
 te ex - cel - sum su - per ae - the - ra mit - tat. fa - cta tu -

45

- a Hyp - po - li - te ex - cel - sum su - per ae - the - ra mit - tat.
 a Hyp - po - li - te ex - cel - sum su - per ae - the - ra mit - tat.
 a Hyp - po - li - te ex - cel - sum su - per ae - the - ra mit - tat.
 a Hyp - po - li - te ex - cel - sum su - per ae - the - ra mit - tat.