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# PALESTRINA'S *VESTIVA I COLLI* AS A MODEL FOR THE PARODY PROCESS IN GABRIELLO PULITI'S EARLY WORKS

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**Izvleček:** *Številni kompozicijski slogi, ki jih je Gabriello Puliti (ok. 1580–1644) uporabil v svojih prvih dveh tiskanih zbirkah s preloma 16. stoletja nedvomno odsevajo razpon njegovega osnovnega glasbenega urjenja. Uporabo raznovrstnih slogov v komponiranju enake glasbene zvrsti – motetov oz. večernih psalmov – lahko morda razumemo tudi kot vajo v skladateljskih postopkih. Med glasbenimi postopki, ki jih je Puliti uporabil, je še posebno zanimivo parodiranje. V motet* En dilectus meus *iz zbirke* Sacrae modulationes *(1600) je Puliti na primer vstavil temo iz madrigala* Vestiva i colli *(1566) G. P. Palestrine. Skladateljevemu lastnemu, povsem homofonemu uvodu v motet sledi dobesedni citat prvega dela Palestrinovega madrigala, transponiran za kvinto navzdol, z le neznatnimi ritmičnimi spremembami, potrebnimi zaradi novega podloženega besedila.*

**Ključne besede:** *glasba 16. stoletja, Gabriello Puliti, Giovanni Pierluigi da Palestrina, postopek parodiranja.*

**Abstract:** *A wide range of compositional styles used by Gabriello Puliti (c. 1580–1644) in his earliest printed collections from the turn of the century undoubtedly reflect his basic musical training. His application of a variety of styles to a single musical genre – motet or vesper psalms – can also possibly be seen as practice in the art of composition. Among the principles employed by Puliti, parody is especially interesting. In his motet* En dilectus meus*, included in the collection* Sacrae modulationes *(1600), Puliti interpolated a theme from Palestrina's madrigal* Vestiva i colli *(1566). Puliti's own completely homophonic opening is followed by a literal quotation of the first part of Palestrina's madrigal transposed a fifth downward with some slight deviations from the original in rhythm required to fit the music to different words.*

**Keywords:** *sixteenth-century music, Gabriello Puliti, Giovanni Pierluigi da Palestrina, parody process.*

The biography of Gabriello Puliti (c. 1580–1644) is mainly based on information from the titles and dedications of his printed collections,[1] and from the information contained in the *Acta Provinciae Dalmatiae, Istrae et Epyri* (1588–1653), very well preserved documents of the then Coastal Province of Franciscan Conventuals, which embraced the whole of the

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[1] See Metoda Kokole, "Servitore affetionatissimo fra Gabriello Puliti" and the dedicatees of his published music works (1600–1635). From institutional commission via a search for protection to an expression of affection, *De musica disserenda* III/2 (2007), pp. 107–134.

Istrian and Dalmatian coast from Trieste to the south together with the islands.[2] Puliti most probably joined the Tuscan province of the Franciscan Conventuals at his birthplace of Montepulciano in Italy. From his first two known collections, published before his move in 1604 to Istria (today mostly part of Croatia) – the only two not printed in Venice – we may conclude that he probably spent his early years in his native Tuscany, first working as *maestro di coro* in the monastery of Pontremoli, and afterwards as organist in the monastery of St. Francis in Piacenza.[3]

Puliti's first publication, representing the first evidence of his compositional activity, was a collection of four and five-parts motets, entitled *Sacrae modulationes*, issued in 1600 at Parma, during the period of his activity in Pontremoli, by the renowned Italian printer Erasmo Viotti and dedicated to Scipione Zambeccari of Pontremoli.[4] The composer was obviously younger than twenty at the time of this publication.[5] Although we still don't know much about Puliti's childhood and schooling, it is possible to demonstrate from his early works that he was well acquainted with the polyphonic legacy of the late Renaissance, as well as with the novelties of the Florentine school. We may also speculate about his connection with the Florentine monastery of Santa Croce, cited in one of his later dedications.[6]

If we consider the way in which Puliti composed his motets in his 1600 collection, it is clear that most of them were built as successions of episodes, polyphonic and homophonic sections of varying lengths, depending on the length of the lines of text in each section. Even though the pieces mainly reflect the traditional polyphonic style, individual motets contain a significant number of homophonic passages – a feature obviously influenced by the legacy of madrigal. The influence of the late sixteenth-century madrigal on this collection is further attested by changes of metre, the use of dotted rhythm in triple metre, especially in exclamations (e.g. "cantate Domino" and "consolamini") or actions (e.g. "plaudite manibus"), i.e. namely the use of madrigalisms in order to emphasize certain aspects of the text. Puliti uses dissonance only sporadically, as a secondary technique for emphasizing the character of the words; rhythm is his primary vehicle for this purpose. Sudden changes from longer to shorter note-values are frequent and the same is also true of transitions from duple to triple metre. We see the same features in Puliti's own madrigals from his collection *Baci ardenti* (1609).[7]

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[2] For Puliti's biography and bibliography see Metoda Kokole, Introduction, in Gabriello Puliti, *Sacri concentus (1614)*, *Pungenti dardi spirituali (1618)*, ed. Metoda Kokole, *Monumenta artis musicae Sloveniae* XL, Ljubljana, ZRC SAZU, 2001, pp. XIII–XV. The recently finished complete edition of Puliti's works in *Monumenta artis musicae Sloveniae* comprises seven volumes, which contain the composer's ten completely preserved collections (vols. XL, XLII, XLIV, XLVI, XLVIII, L and LIV).

[3] During the period of Puliti's activity in Piacenza, his collection of five-part psalms with *basso continuo*, titled *Integra omnium solemnitatum vespertina psalmodia* (RISM P 5647), was published by Simone Tini's successors and Giovanni Francesco Besozzi in Milan in 1602. See Gabriello Puliti, *Integra omnium solemnitatum vespertina psalmodia (1602)*, ed. Nikola Lovrinić, *Monumenta artis musicae Sloveniae* LIV, Ljubljana, ZRC SAZU, 2008.

[4] See Gabriello Puliti, *Sacrae modulationes (1600)*, ed. Nikola Lovrinić, *Monumenta artis musicae Sloveniae* L, Ljubljana, ZRC SAZU, 2006.

[5] After the dedication in the original publication there is a six line-epigram by poet Antonio Bononi from Pontremoli, that describes Puliti as "the most skilled in music" ("vir musicae peritissimum"). Although it is a question of usual descriptions in the similar collections of the period, this very information brings us to the thought that he was earlier known as a musician and it may suggest that this is not the first musical work he composed.

[6] In the dedication to the collection of monodic motets *Pungenti dardi spirituali* (1618) Puliti (who signed himself as "Toscano, Christiano, et per gratia particolare di Giesù Cristo Franciscano Conventuale") thanks the fathers of the Florentine monastery of Santa Croce for their having admitted him among themselves in the past ("mentre m'hanno honorato in prendermi, et annoverarmi per Padre di cotesto nobilissimo Convento di Santa Croce"). According to Giuseppe Radole it is not possible to establish when Puliti lived in Florence. It is nevertheless reasonable to assume that in the quoted dedication the composer refers to the years of his spiritual and musical formation. As proposed by Metoda Kokole, it is possible that while staying at the Santa Croce monastery he was a pupil of its famous school, *Lo Studio di Santa Croce*. Giuseppe Radole, *La musica a Capodistria*, Trieste, Centro studi storico-religiosi Friuli-Venezia Giulia, 1990, p. 37; and M. Kokole (ed.), op. cit., 2001, p. XIII, note 3.

A comparison with Puliti's later works,[8] however, points to an important difference in compositional approach in these early motets that makes the heterogeneity of this first collection even more obvious. The *Sacrae modulationes* show that Puliti occasionally experimented with different compositional techniques and notational methods, which resulted in extremely varied pieces. I would go even further, proposing that, if published separately or in a compilation, it would be difficult on a stylistic basis to attribute these works to the same composer. The use of these diverse techniques suggests that Puliti as a young composer tested his technical knowledge, which he adapted from other composers and authorities who were his models. Thus, the collection *Sacrae modulationes* can be understood as a kind of "intellectual" exercise in compositional techniques, as practice in the process of shaping of the composer's individual style. The same characteristic can also be attributed to the collection of vesper psalms, *Integra omnium solemnitatum vespertina psalmodia*, printed two years later, which also represents the composer's early phase of compositional output.[9]

Within the long list of principles and techniques used by Puliti, the one which is the focus of my attention in this article is parody. According to the present state of research, it has become clear that there is scarcely a single genre of sixteenth-century music untouched by the parody process. Musical settings of the Mass Ordinary constitute perhaps the richest store of examples for the study of this procedure. However, the technique also infiltrated the madrigal, chanson, motet, Magnificat[10] settings and instrumental music. So it is not strange, at least not at first sight, that Puliti in the seventh of his 21 motets of the collection *Sacrae modulationes*, *En dilectus meus*, interpolated the famous Palestrina's madrigal *Vestiva i colli*, as a kind of announcement of his adherence to parody process, which will become especially prominent in his later works.

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[7] For example, a comparison between the slow sections of the motet *Versa est in luctum* and the madrigal *Io moro, ecco ch'io moro* – both come last in the respective collections – shows not only a shared mournful character, but also obvious quotations in some voices. In the opinion of Janez Höfler the madrigal points to the style of Luca Marenzio. See Gabriello Puliti, *Baci ardenti (1609)*, *Armonici accenti (1621)*, eds. Bojan Bujić and Ennio Stipčević, *Monumenta artis musicae Sloveniae* XLIV, Ljubljana, ZRC SAZU, 2003, p. 81; and Janez Höfler, *Glasbena umetnost pozne renesanse in baroka na Slovenskem*, Ljubljana, Partizanska knjiga, 1978, p. 48.

[8] Counting this collection of motets, Puliti was the composer of 36 known sacred and secular works, printed mostly in Venice between 1600 and 1635. For a list of his works see Ivano Cavallini, *Musica, cultura e spettacolo in Istria tra '500 e '600*, Firenze, Leo S. Olschki, 1990, pp. 197–217.

[9] On this collection see note 3 above.

[10] See for example Colleen Reardon, Two Parody Magnificats on Palestrina's *Vestiva i colli*, *Studi musicali* XV/1 (1986), pp. 67–99.

As Alfred Einstein suggested, Palestrina's madrigal *Vestiva i colli* was one of the best-known works of the sixteenth century.[11] It first appeared in print in the collection *Il Desiderio, Secondo Libro de madrigali a cinque voci, De diversi Auttori* published at Venice by Girolamo Scotto in 1566.[12] It is also important to stress here that for over a century after its first debut, this composition inspired a large number of composers.[13] As Colleen Reardon wrote:

> The poem is in traditional sonnet form and Palestrina, following a long-established practice in madrigal settings, uses the text of the octave for his *prima pars* and that of the sestet for his *secunda pars*. But it is by drawing on chanson composers' preference for clearly delineated repeated sections, that is, by setting both quatrains of the octave to the same music, that Palestrina achieves the clarity of form which was to prove so attractive to future composers. Palestrina further strengthens the unity of this formal plan by employing motives similar to those from the *prima pars* within the *secunda pars*. Apart from its formal structure, a great deal of the madrigal's charm lies in its suave melodic lines, clearly directed vertical sonorities and short, distinct motives.[14]

The concise but precisely presented facts in this quotation obviously inspired Puliti, who took them perhaps too literally. Namely, after a completely homophonic opening (bars 1–19), presumably his own, Puliti continues *En dilectus meus* (bars 20–112) with a strict quotation of the first part of Palestrina's madrigal transposed a fifth downward. Some slight deviations from the original in rhythm occur as the consequence of adapting the music to fit different words.[15]

The beginning of *En dilectus meus* was composed as a kind of introduction and preparation for what follows. The mainly four-part homophonic structure of this section is based on a simple rhetorical principle: "En dilectus meus loquitur mihi" ("My darling raises his voice and speaks to me") from the Song of Songs serves as an introduction to the main focus of the text. After these opening words, we expect a grammatical colon, a moment of concentration for something important that has to be said. And what follows are, of course, the words addressed to the speaker's beloved, composed in two quatrains, perfectly suited in their structure to be underlaid to Palestrina's madrigal.

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[11] Alfred Einstein, *The Italian Madrigal*, vol. I, Princeton and New Jersey, Princeton University Press, 1949, p. 318.

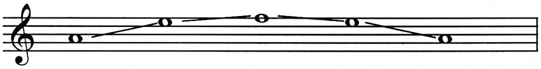
[12] For a newer edition of this work see Giovanni Pierluigi da Palestrina, *Il libro primo dei madrigali [spirituali] a 5 voci*, ed. Rafaelle Casimiri, *Le opere complete di G. P. da Palestrina* IX, Rome, Edizioni Fratelli Scalera, 1940, pp. 117–121. My further discussion of *Vestiva i colli*, as well as further citations, are based on this edition.

[13] For a list of composers so far known who used Palestrina's madrigal in their masses, motets, magnificats, canzonettas and instrumental compositions see the project of the Università degli Studi di Bologna, Dipartimento di Musica e Spettacolo: Gianmario Merizzi (ed.), *Contributo alla bibliografia di* Vestiva i colli (2002), http://www.muspe.unibo.it/Corso/corsi/sdm/vic/index.htm (2 July 2008). Puliti should also be added to this list.

[14] C. Reardon, op. cit., p. 72.

[15] The edition of Puliti's motet *En dilectus meus* at the end of this article is taken from N. Lovrinić (ed.), op. cit., 2006, pp. 30–36.

However, what is confusing is Puliti's downward transposition of Palestrina's music, since the determination of the mode of *Vestiva i colli* is the most intriguing aspect of its analysis. As Colleen Reardon claims, an examination of the individual voices of Palestrina's madrigal yields what seems to be an uncomplicated picture: the soprano range is $a^1$–$f^2$ and the two tenors encompass $a$–$a^1$; bass and alto outline $d$–$d^1$ and $d^1$–$d^2$ octaves respectively.[16] These ambitus suggest the Hypodorian mode, which is also supported by the first point of imitation (i.e. the A–D leap in the soprano and the tenors is answered by a D–A leap in the alto and bass); but, as Harold Powers[17] points out, the frequent use of motives which emphasize the following configuration (see Example 1) is more in character with a transposed Dorian, or in post-Glarean terms, an Aeolian mode:



**Example 1**
The configuration emphasized by frequent use of motives in Palestrina's madrigal.

In addition, there are many more cadences on A than on D, including the final cadence. So, the very first question that arises from this short elaboration is, of course, "What is the mode of Palestrina's madrigal?": Dorian, Hypodorian or Aeolian? And this has been the main stumbling-block in analyzing this madrigal, from late sixteenth and early seventeenth-century theorists to today's musicologists. Citing the shifting relationship between D and A, Powers finds that Dahlhaus' term "modally indecisive" aptly characterizes Palestrina's madrigal.[18]

However lucidly argued Powers' discussion of the problem of mode in *Vestiva i colli* may be, in the case of Puliti's *En dilectus meus*, we are still left with the difficulty of explaining the transposition of Palestrina's music from its original mode (let us accept for the moment that it is *in d*) to the transposed mode *in g* with B-flat in the key signature, resulting in a very deep register. May this transposition from the high into a low register be explained by the hypothesis that the composition was adapted to the vocal apparatus Puliti had at his disposal as *maestro di coro* in Pontremoli? Given that Puliti was in an early phase of the process of mastering technical details of the polyphonic composition, is it possible that one of the reasons for the transposition is hidden behind a specific solfeggio exercise? Or is it a question of something much more important and deeper? In any event, Puliti exerted considerable effort, not only to achieve the correspondence of chanting of the Italian madrigal *par excellence* but also to organize the word underlay to correspond appropriately with Palestrina's notes, often with identical verbal sounds to the original madrigal (see Example 2 and Appendix: G. Puliti, *En dilectus meus*, bars 20–30).

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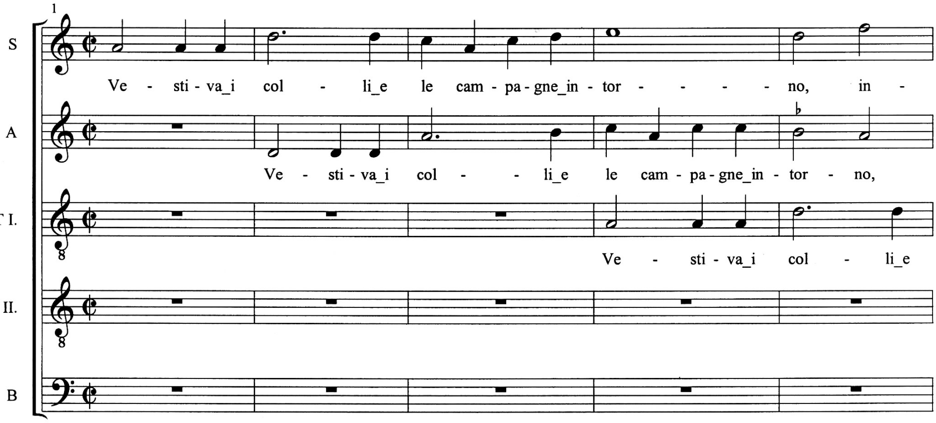
[16] C. Reardon, op. cit., p. 72.

[17] Harold S. Powers, The Modality of "Vestiva i colli", *Studies in Renaissance and Baroque Music in Honour of Arthur Mendel*, ed. Robert L. Marshall, Kassel, Bärenreiter, 1974, pp. 31–46.

[18] H. S. Powers, op. cit., p. 39.


1
S
A
T I.
T II.
B
Ve - sti - va_i col - li_e le cam - pa - gne_in - tor - - - - - no, in -
Ve - sti - va_i col - - li_e le cam - pa - gne_in - tor - no,
Ve - sti - va_i col - li_e

**Example 2**
Giovanni Pierluigi da Palestrina, *Vestiva i colli*, *Prima pars*, bars 1–11 (after the edition by R. Casimiri).

One of the answers may lie in the original notation of both compositions, i.e. the use of the so called high clefs or *chiavette* in Palestrina's original print.[19] The voices of Palestrina's madrigal are notated in a typical high clef-combination as follows: Soprano – G2,[20] Alto – C2, Tenore I – C3, Tenore II (Quinto) – C3 and Basso – F3. The transcription of this composition in his *opera omnia* uses modern clefs[21] and adheres to the originally notated pitch of the voices.[22] It is well known that in vocal compositions, and especially in compositions with *basso continuo* that started to emerge at the beginning of the seventeenth century, it was common to notate vocal parts so as to avoid the use of ledger lines and to preserve the identity of the mode, while the pitch of the *basso continuo* part indicated the general pitch of the complete vertical "harmony". The latest musicological discoveries on the subject reveal that all Italian vocal music from the sixteenth and early seventeenth century written in *chiavette* likely call for transposition of a fourth or a fifth down.[23] In *a cappella* compositions the issue was not as acute, because singers could easily select any pitch as *Ut*, wherever it was indicated on the staff. The problem becomes critical when voices are joined with instruments whose pitch is fixed, especially the organ.

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[19] *Chiavette* – meant to easen the transposition of a mode – derives from the *chiavi naturali* or *chiavi madri*. On the intricate use of cleffing in the Italian practice of the 16th and 17th centuries see Patrizio Barbieri, *Chiavette* and Modal Transposition in Italian Practice (c. 1500–1837), *Recercare* III (1991), pp. 4–79; and Patrizio Barbieri, Chiavette, *The New Grove Dictionary of Music and Musicians* 5, 2nd edition, London, Macmilian Publishers Limited, 2001, pp. 597–600. On the practical purpose of *chiavette*, see Jeffrey G. Kurtzman, Tones, modes, clefs and pitch in Roman cyclic Magnificats of the 16th century, *Early Music* XXII (1994), pp. 641–664.

[20] Indicating that *g* is on the second line of the five-lines system.

[21] The C2 clef is modernized as the G2 clef, and so is the C3 clef, but with the octave transposing sign. The Basso part is, regardless of the original F3, modernized as the bass F-clef (F4).

[22] For example, the transcription made by Sabine Cassola in 2004 takes account of this historical fact, i.e. the high clef-combination and its modern interpretation, because all the voices are transposed down a fifth with B-flat in the key signature. See Sabine Cassola (ed.), *Vestiva i colli e le campagne (Giovanni Pierluigi da Palestrina)*, *Music files* (2004), http://www.cpdl.org/wiki/index.php/Vestiva_i_colli_e_le_campagne (Giovanni_Pierluigi_da_Palestrina) (2 July 2008).

Puliti was obviously acquainted with the contemporary practice of notating polyphonic pieces in transposed as well as natural keys, so in *En dilectus meus* he returned all the vocal parts of Palestrina's madrigal to their natural state according to the Patrizi's second rule in the article cited in footnote 23 as follows: Cantus – C1, Altus – C3, Tenor – C4, Quintus – C4 and Bassus – F4. The transcription of this motet in Puliti's *opera omnia* uses modern clefs and adheres to Puliti's original pitch of the voices. But due to the transposition by a fifth down in comparison with Palestrina's madrigal the ambitus of voices changes considerately and appears rather low today. However, it should be considered that the naming of voices is different today and inappropriate for the matter at hand. The names Cantus, Altus, Tenor, and Bassus had a different meaning and connotation in the sixteenth and seventeenth centuries. Puliti's ranges of voices match those used by Viadana (*Cento concerti ecclesiastici*, 1602) or Monteverdi (*Magnificat a 7*, 1610, transposed a fourth down).[24]

In order to avoid the most extreme low notes in his transposed version of Palestrina, Puliti intervened in Palestrina's original score. Since the Bassus would have repeatedly reach low *D*, instead of the downward jump *G*–*D* as in Palestrina's original, Puliti jumps upward a fifth: *G*–*d* (see Example 3 and Appendix: G. Puliti, *En dilectus meus*, bars 46–51 and 86–91). And such cases confirm my hypothesis about Puliti's care for the vocal capacities of the singers he had at his disposal.

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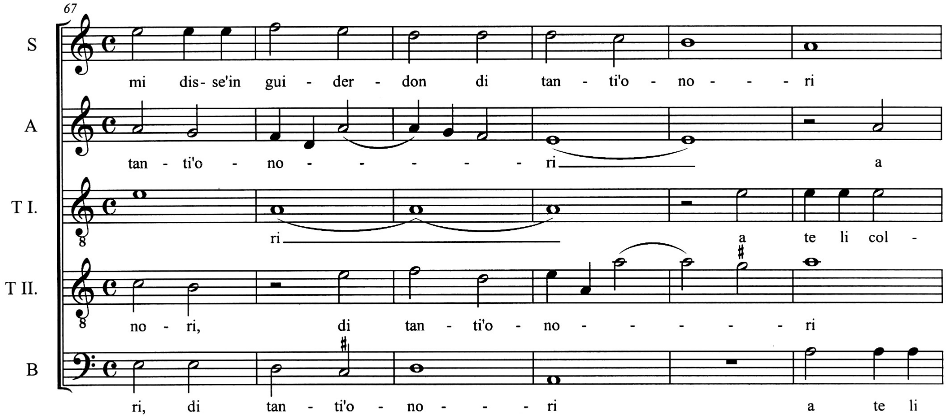
[23] Following the practice as understood from the contemporary treatises the transpositions could be realised as follows: a) if the mode is shown with *chiavette* and the key-signature has a flat, the composition is transposed a fourth up (at a modern performance the texts needs to be read a fourth lower and ignore the flat); b) if the mode is shown with *chiavette* but without a flat in the key-signature, the composition – to avoid the lowering – is transposed a fifth up (at a modern performance the texts needs to be read in its natural position by transposing it by fifth down and adding a flat). See also P. Barbieri, op. cit., 2001, pp. 599–600.

[24] On the question of *chiavette*, transposition and *ambitus* in Monteverdi's *Vespers* see Andrew Parrott, Transposition in Monteverdi's Vespers of 1610: An 'Aberration' Defended, *Early Music* XII (1984), pp. 490–516; Andrew Parrott, Monteverdi: Onwards and Downwards, *Early Music* XXXII (2004), pp. 303–317; and Jeffrey Kurtzman, Pitch and Transposition, *The Monteverdi Vespers of 1610: Music, Context, Performance*, Oxford, Oxford University Press, 1999, pp. 404–411.


67
S
mi dis- se'in gui - der - don di tan - ti'o - no - - - ri
A
tan - ti'o - no - - - - - - ri a
T I.
ri a te li col -
T II.
no - ri, di tan - ti'o - no - - - - - - ri
B
ri, di tan - ti'o - no - - - ri a te li

**Example 3**
Giovanni Pierluigi da Palestrina, *Vestiva i colli, Prima pars*, bars 67–72 (after the edition by R. Casimiri).

The use of Palestrina's music in this motet highlights the fact that apart from the homophonic introduction, this piece is the only composition in the *Sacrae modulationes* composed entirely polyphonically with more or less strict imitation throughout all the voices. This is also the only composition where one can find the so called *cambiata*, a typical passing dissonance of the old Roman school (bars 58–60, 98–100 and 110–112).[25] This motet, thus, is a unique experiment in traditional contrapuntal technique, quite probably prompted by and coupled with Puliti's interest in exploring the parody process through Palestrina's madrigal.

Because the music of Palestrina is quoted intact except for the transposition, can we actually speak of the parody process or parody technique here, when it is more a case of quotation than manipulation and variation of the chosen model? According to *The New Grove Dictionary*, parody is a term used to denotate a technique of composition primarily associated with the sixteenth century involving the use of pre-existing material.[26] It is clear that such a definition opens the gate to a wide range of possible interpretations, because the pre-existing material can be quoted or borrowed in a new composition – resembling more the technique of contrafactum – as well as being used for manipulation by absorbing its themes, rhythms, chords and chord progressions into a new piece. What constitutes the parody process is a question that has been and continues to be open to debate in the musicological literature.[27] Even though my example represents no more than a competent manipulation of the copy-paste method, I have nevertheless applied the term "parody" because Puliti's *En dilectus meus* is handled with skill and imagination by the young composer, so that the composition can be seen as an exercise in studying and using well-known material, which plays an important role in parody compositions of the sixteenth century.

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[25] A *cambiata* is a descending passing dissonance that jumps a third down before resolving to upward to the note a step below the first pitch.

[26] Michael Tilmouth and Richard Sherr, Parody (i), *The New Grove Dictionary of Music and Musicians* 19, 2nd edition, London, Macmilian Publishers Limited, 2001, p. 145.

[27] One of the suggestions is that parody technique of the 16th century and later can be distinguished from examples of borrowing because 16th-century parody is based on the structural technique of points of imitation. Quentin W. Quereau, for example, limits himself to motivic manipulation as

The next question that emerges from this discussion is why Puliti chose the text *En dilectus meus* from the Song of Songs for incorporating the secular music of Palestrina. What was Puliti's goal in doing this? For what occasions was this and the other motets from *Sacrae modulationes* intended?

The motets of *Sacrae modulationes* cover many occasions in the Church year; there is no special emphasis on any type of the feast, though specific texts may be appropriate to particular feasts or types of feasts. As Jerome Roche put it, although the term "liturgical music" may normally be understood to embrace all church music written for performance in connection with the sacred rites, it also has a more specialized meaning: actual settings of texts prescribed by the liturgical books for any particular day or feast. In addition, any text that does not correlate with those given in the liturgical books may be treated as "extra-liturgical".[28] So, the texts of particular motets, alhough not totally non-liturgical, as seems at first sight, can also be utilized as "spiritual recreation" in a secular context. It is obvious that the arrangers of Latin *contrafactae* of vernacular secular works expected their labors to be used as motets in the divine service, probably also Puliti's goal. However, the key to the repertoire that bridges over the difference between the "Latin" and the "vernacular" lies in the very concept of "spiritual recreation": the "Latin" and the "Italian" are merely two sides of the same coin, and composers of the period wrote and published numerous madrigals and *canzonette spirituali*. Although all Puliti's motets have, of course, Latin texts, their predominantly homophonic and simple musical style suggests not only the possibility of their free use in the liturgy, but also for the devotional needs of the Franciscan monastery as well as the secular citizens of Pontremoli.

*En dilectus meus,* derived from the Song of Songs, fills a particular niche in this devotional repertoire. As Jerome Roche affirms, the Song of Songs was a well-explored quarry for composers of the more sensuous type of motet, for it was the nearest biblical text to the love poetry of the period.[29] Nevertheless, these texts are not as liturgically unsuitable as we might imagine, since brief extracts from the Song of Songs occur in the Office as antiphons on many Marian feasts.[30] According to the rubric beneath the title

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the most important single activity within the total transformational procedure that has come to be known as parody. See Quentin W. Quereau, Sixteenth-Century Parody: An Approach to Analysis, *Journal of the American Musicological Society* XXXI/3 (1978), pp. 407–441. For interpretations of this term with references to the old treatises as well as newer musicological discussions see in M. Tilmouth and R. Sherr, op. cit., pp. 145–147; and C. Reardon, op. cit., 1986, pp. 77–79.

[28] Jerome Roche, *North Italian Church Music in the Age of Monteverdi*, Oxford, Clarendon Press, 1985$^{R}$, p. 40.

[29] J. Roche, op. cit., p. 46.

[30] See Robert Kendrick, *Sonet vox tua in auribus meis*: Song of Songs Exegesis and the Seventeenth-Century Motet, *Schütz-Jahrbuch* 16 (1994), pp. 99–118. Kendrick discounts the sensuous aspects of these texts on the grounds of the long history of their exegesis as allegories for the love of the soul for Mary, Christ for the Church, Christ for the soul etc.

in the index of the *Sacrae modulationes*, *En dilectus meus* – "In festo Sanctae M[ariae] V[irginis]" – Puliti's motet is suitable for any feast of the Virgin. In her dissertation dedicated to sacred music based on the Song of Songs, Jane Elizabeth Dahlenburg explained that during the sixteenth and seventeenth century the text continued to be used in both spoken and sung portions of the Catholic rite. However, she admits that the Roman rite, and therefore the Song's function in it, continued to change until at least 1630 in both existing and new Marian feasts.[31]

Apart from genre and usage issues, a comparison of both texts – *En dilectus meus* composed in two quatrains and the first two quatrains of the sonnet *Vestiva i colli* – reveals the obvious similarity of their themes. And the structure of the text *En dilectus meus* in two quatrains at the same time made it suitable for adaptation to Palestrina's madrigal with its *AA1* structure.

Text source: Salomon, Song of Songs 2, 10–12.

*En dilectus meus loquitur mihi*

*Surge, propera, amica mea,*
*columba mea, et veni,*
*Iam enim hiems transiit,*
*imber abiit et recessit*

*Surge, propera, amica mea,*
*columba mea (speciosa mea, formosa mea) et veni*
*flores apparuerunt in terra nostra*
*tempus putationis advenit.*

Text source: The sonnet of Ippolito Capilupi.[32]

*Vestiva i colli e le campagne intorno*
*la primavera di novelli onori*
*e spirava soavi arabi odori,*
*cinta d'erbe, di fronde il crin adorno,*

*Quando Licori, a l'apparir del giorno,*
*cogliendo di sua man purpurei fiori,*
*mi disse in guidardon di tanti ardori:*
*"A te li colgo et ecco, io te n'adorno".*

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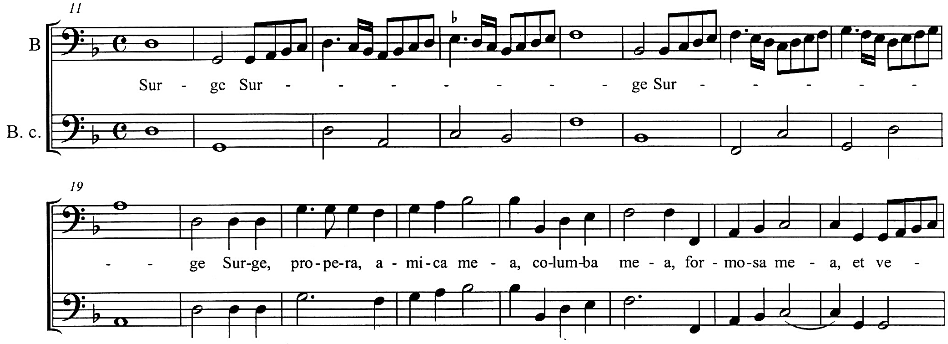
[31] On the texts from the Song of Songs and on the Song in the Catholic liturgy itself, as well as its use on the five concrete musical examples (G. P. da Palestrina, A. Cifra, A. Banchieri, S. Bonini and S. Patta), see Jane Elizabeth Dahlenburg, *The Motet c. 1580–1630: Sacred Music based on the Song of Songs*, *diss*., Chapel Hill, UMI Microform, 2001.

[32] For the list of editions of this sonnet see G. Merizzi (ed.), op. cit.

It is common knowledge that a long series of composers used Palestrina's madrigal for parody, each of them transforming it in their own way into different genres: for example, Costanzo Porta in *Missa secundi toni* (1578),[33] Josepho Ascanio and Carlo Berti in their Magnificats (1582 and 1593),[34] Adriano Banchieri in the motet *En dilectus meus* published in his collection *Ecclesiastiche sinfonie* (1607),[35] etc. The setting that is especially intriguing is the last one, since both composers, Puliti and Banchieri, although in completely different manner and style, parodied *Vestiva i colli* with exactly the same words in a motet (see Example 4). That, of course, gives rise to new questions and possible interpretations, as Ivano Cavallini speculates: can we express a reasonable doubt that the selection of the identical secular theme for the same motet in those two examples is not totally accidental?[36] In Banchieri's version, after the more or less homophonic introduction with the play on a descending short motif on the words "en dilectus meus loquitur mihi", followed by a developed sequence on "surge", there is a clear quotation of Palestrina's opening at "surge propera amica mea".


11
B
B. c.
Sur - ge Sur - - - - - - - - ge Sur - - - - - -
19
- - ge Sur-ge, pro-pe-ra, a - mi-ca me - a, co-lum-ba me - a, for - mo-sa me - a, et ve -

**Example 4**
Adriano Banchieri, *En dilectus meus*, bars 11–26 (after the edition by G. Vecchi).

Orfeo Vecchi had already applied a similar procedure, using the same words as Banchieri, for his manipulation of Palestrina's madrigal in his five-part motet *Surge propera amica mea* in his collection *Motetti di Orfeo Vecchi Maestro di Cappella di S. Maria della Scala e d'altri eccellentissimi Musici* (1598).[37]

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[33] See Lilian Pibernik Pruett, Parody technique in the masses of Costanzo Porta, *Studies in musicology. Essays in memory of Glen Haydon*, ed. James W. Pruett, Chapel Hill, University of North Carolina Press, 1969, pp. 211–228.

[34] On these musicians and their parodies see C. Reardon, op. cit., 1986, pp. 67–99.

[35] For a detailed biography of this composer, see Oscar Mischiati, *Adriano Banchieri. Profilo biografico e bibliografia delle opere*, extract from *Annuario 1965–1970 del Conservatorio di musica "G. B. Martini" di Bologna*, Bologna, Casa Editrice Patron, 1972. A transcription of Banchieri's entire composition is in Giuseppe Vecchi, *Le Accademie Musicali del Primo Seicento e Monteverdi a Bologna*, Bologna, A.M.I.S., 1969, pp. 105–108.

[36] I. Cavallini, op. cit., 1990, p. 62.

[37] See *Sacred Music in the Italian Cinquecento outside Venice and Rome*, http://www.hoasm.org/IVO/IVOCinquecento.html (2 July 2008).

In his early opus, it would scarcely be surprising that Puliti as a young composer in search of his individual compositional style took over some themes and approaches from other Renaissance authorities, perhaps his teacher. However, it is difficult to trace such sources at this time. Moreover, one should admit that in motets and madrigals, in pieces written at aproximatively the same time to the same or similar texts, analogies and parallels could quite naturally occur, whether in declamation, rhetorical figures, or madrigalisms. On the other hand, according to the practice of polyphonic music in the sixteenth century, openly acknowledged quotations served to pay reverence to some prominent master or to confirm affiliation to some school. Such quotations are usually clearly indicated in compositions so that there can't be any doubt about their function; one of the possibilities was, of course, the parody procedure, used by many composers in the context of the Counter-Reformation to convert a secular idiom to a devotional purpose.

Puliti's parody of Palestrina's madrigal, as elaborated in this paper, wasn't the only instance of parody in Puliti's ouevre. Puliti again returned to the same Renaissance authority in the collection *Il secondo libro delle Messe a quattro voci una concertata, e l'altra da choro con il basso continuo per sonar nell'organo* (1624) where he parodied (this time in the more traditional sense of the word) Palestrina's madrigal *Là ver l'Aurora* in the second mass.[38] Furthermore, Palestrina wasn't the only model for the parody process in Puliti's works.[39]

Finally, there is one more recently discovered curiosity to discuss briefly. In Krakow's Cathedral archive the Altus and the Quintus part-books of Puliti's collection of vespers for five voices and *basso continuo*, entitled *Integra omnium solemnitatum vespertina psalmodia Beatae Mariae Virginis* (1618), are preserved, a collection that was until recently thought to be lost and that was not recorded in the printed version of the RISM catalogue or its Supplement.[40] From the preserved materials it is possible to see that this was wholly new music, different from Puliti's other psalm collections, with an exception that should be mentioned here to complete this study. At the end of this opus Puliti republished the very same piece, *En dilectus meus* – the parody of Palestrina's madrigal *Vestiva i colli* – from his motet collection *Sacrae modulationes* (1600). Although this claim is based on only two of five vocal parts, its concordance in every detail as well as Puliti's rubric – "Vestiva i colli del Palestrina" – printed in both of the preserved parts, leaves no doubt that it is the same composition, with the addition of a *basso continuo* (or more probably, *basso seguente*) according to the collection's title-page itself ("Cum Basso pro Organo").

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[38] See Gabriello Puliti, *Il secondo libro delle messe (1624)*, ed. Ennio Stipčević, *Monumenta artis musicae Sloveniae* XLVIII, Ljubljana, ZRC SAZU, 2006, p. 25.

[39] In the collection of *mascherate* entitled *Ghirlanda odorifera* (1612), Puliti joined the group of composers who took over De Rore's madrigal *Ancor che col partire* from 1547, achieving *trasmutazione* according to his own compositional imagination. See Ivano Cavallini, Četiri parodije Gabriella Pulitija i problem mise u Istri u prvoj polovici 17. stoljeća, *Muzikološki zbornik* XXVII (1991), pp. 39–46. On the manipulation of the monodic motet *O quam dulcis* of Bartolomeo Barbarino in Puliti's collection *Pungenti dardi spirituali* (1618) see Ivano Cavallini, Un riferimento "padano": Bartolomeo Barbarino dopo il 1607, *La musica sacra in Lombardia nella prima metà del Seicento*, Atti del convegno internazionale di studi, eds. Alberto Colzani […], Como, A.M.I.S., 1988, pp. 223–243.

[40] Information on its present location derives from Marta Pielech's article on *musicalia* in the Cathedral in Cracow, where there is also a copy of Puliti's second book of masses of 1624 mentioned above. The title-page reads as follows: "INTEGRA OMNIUM / SOLEMNITATUM / VESPERTINA PSALMODIA / Beatae Mariae Virginis / Juxta Ritum S. R. Ecclesiae Quinque Vocibus decantandis. / AUCTORE F. GABRIELE DE PULITIS / Ordinis Min: Con: S. Francisci, / Et in Cathedrali Ecclesia Iustinopolitana Organista. / Cum Basso pro Organo. / OPUS VIGESIMUM PRIMUM / CUM PRIVILEGIO. / VENETIIS, / Apud Iacobum Vincentium 1618." See Marta Pielech, Do repertuaru kapel wawelskich. Starodruki muzyczne zachowane w archiwum Katedry Wawelskiej, *Muzyka* XLVI/2 (2001), pp. 59–91. The work is dedicated to the Triestine nobleman Benvenuto Petazzi ("Signor di Sbortzenech, Castel novo e S. Servolo, etc."), great protector of

The cases presented in this paper illustrate that Puliti's fascination with Palestrina was greater than one might expect, and that it would be inappropriate to connect his artistic development exclusively with the Florentine and Venetian schools. Based on the heritage of traditional Renaissance poliphony, the early phase of his compositional output reflects influences from diverse stylistic streams of the Italian compositional circle that enriched the musical language of the sixteenth and first half of the seventeenth centuries. Besides paying reverence to the great master, by incorporating Palestrina's madrigal in his motet, Puliti openly displayed his model for studying and practicing the techniques of Renaissance polyphonic music; and such a procedure in his youth is at the same time a harbinger of his future stylistic development. Now that his entire preserved opera have recently been published in a critical edition, this development can finally be thoroughly explored through stylistic analysis and evaluation.

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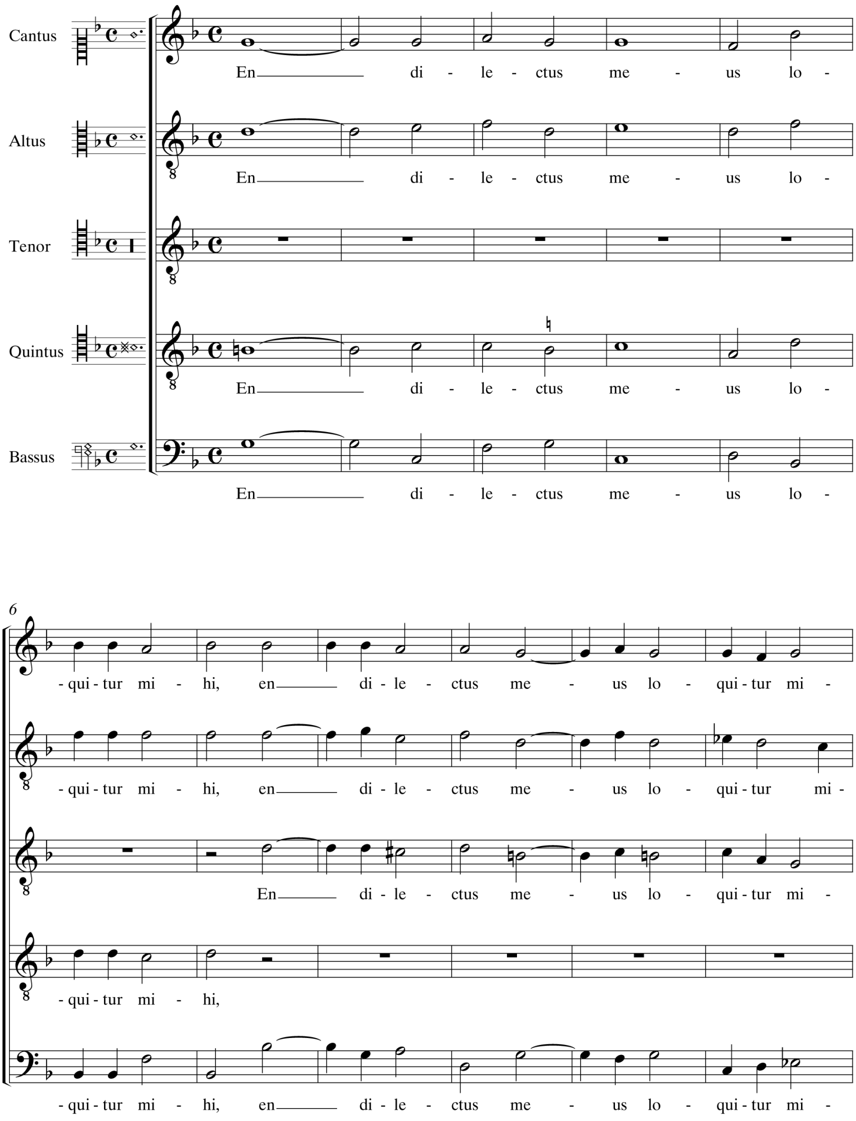
Puliti's order, literary man and a high-ranking Habsburg military official. On the dedication and the dedicatee of this collection see M. Kokole, op. cit., 2007, p. 118.

## Appendix

Gabriello Puliti, *En dilectus meus* (*Monumenta artis musicae Sloveniae* LIV, Ljubljana, ZRC SAZU, 2008, pp. 30–36; with permission of the publisher).

# En dilectus meus

Gabriello Puliti
(c. 1580–1644)


Cantus
Altus
Tenor
Quintus
Bassus
En di - le - ctus me - us lo -
6
- qui - tur mi - hi, en di - le - ctus me - us lo - qui - tur mi -
En di - le - ctus me - us lo - qui - tur mi -
- qui - tur mi - hi,

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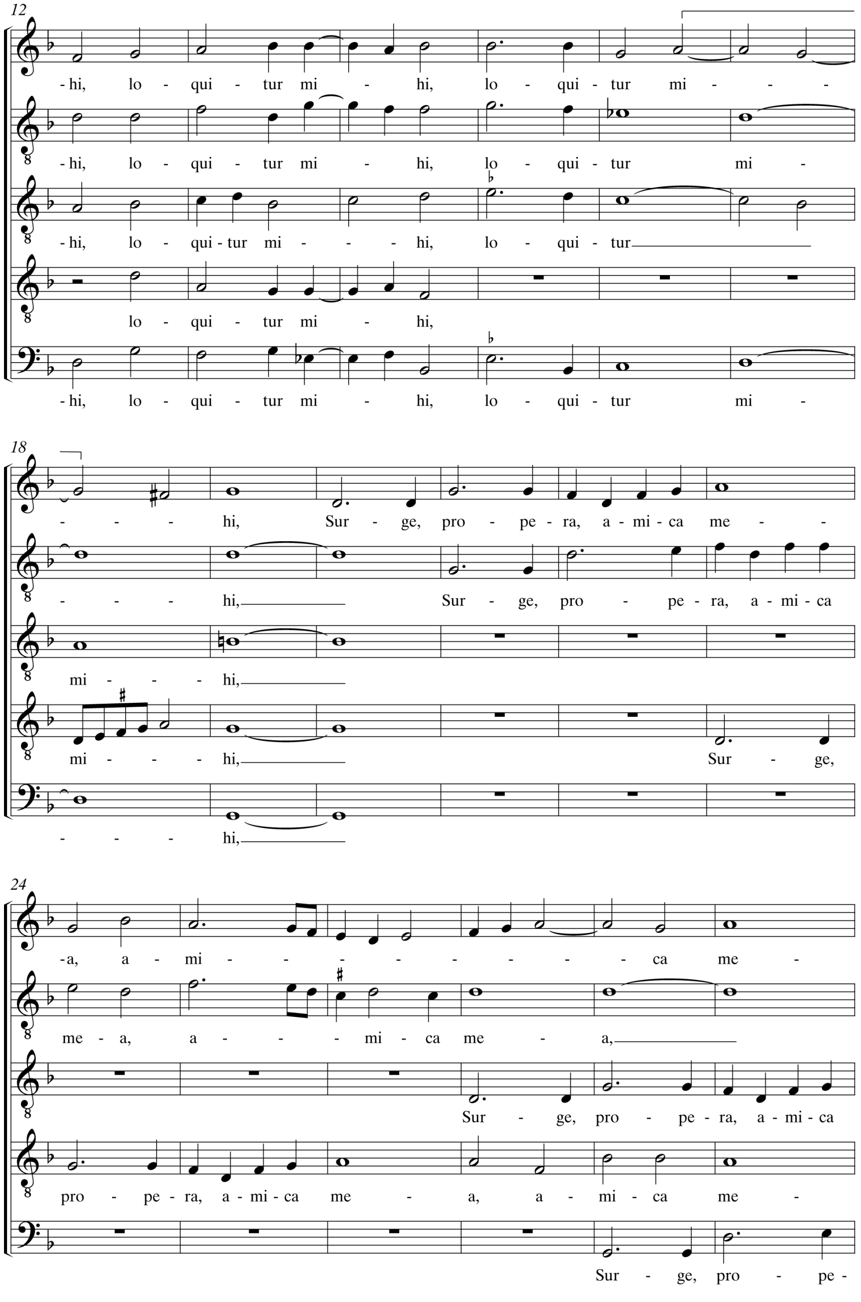
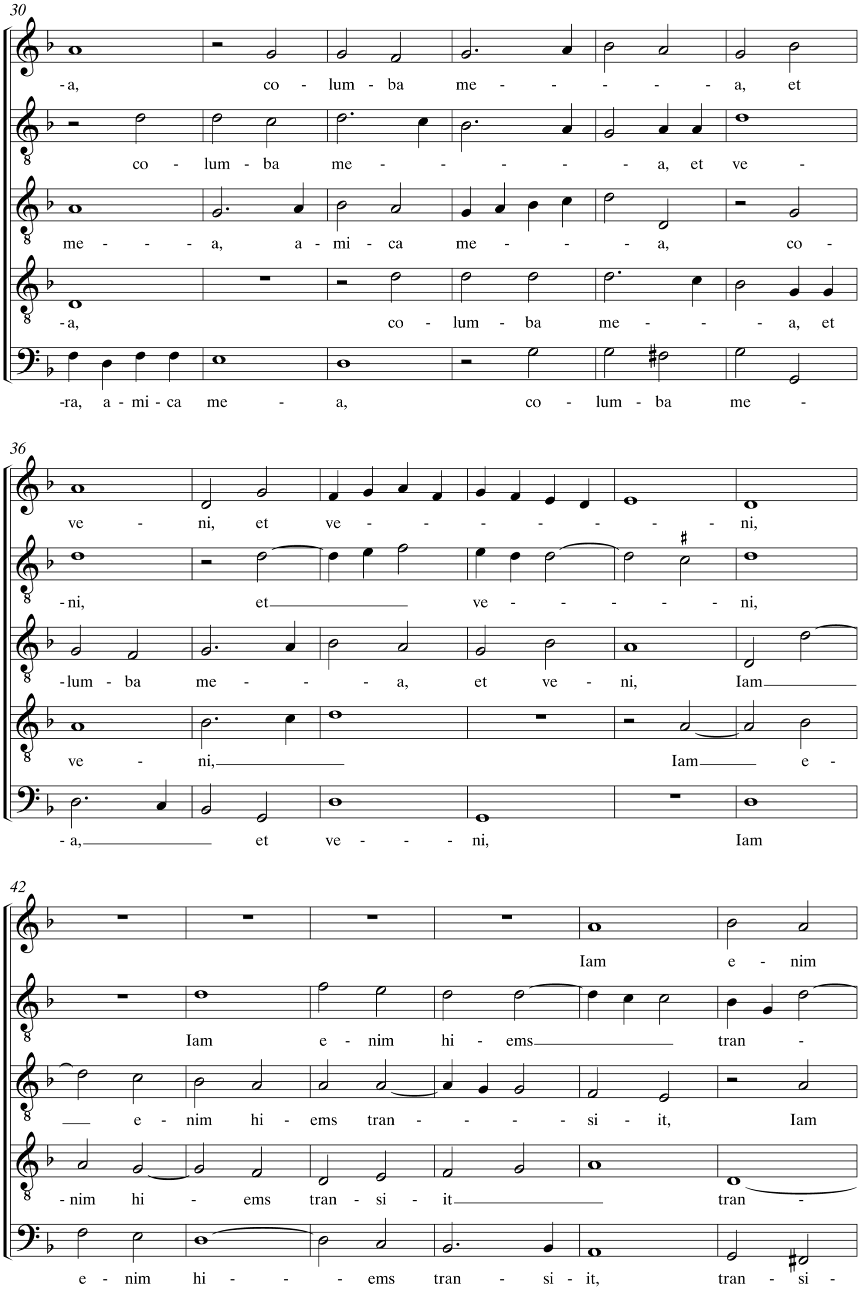
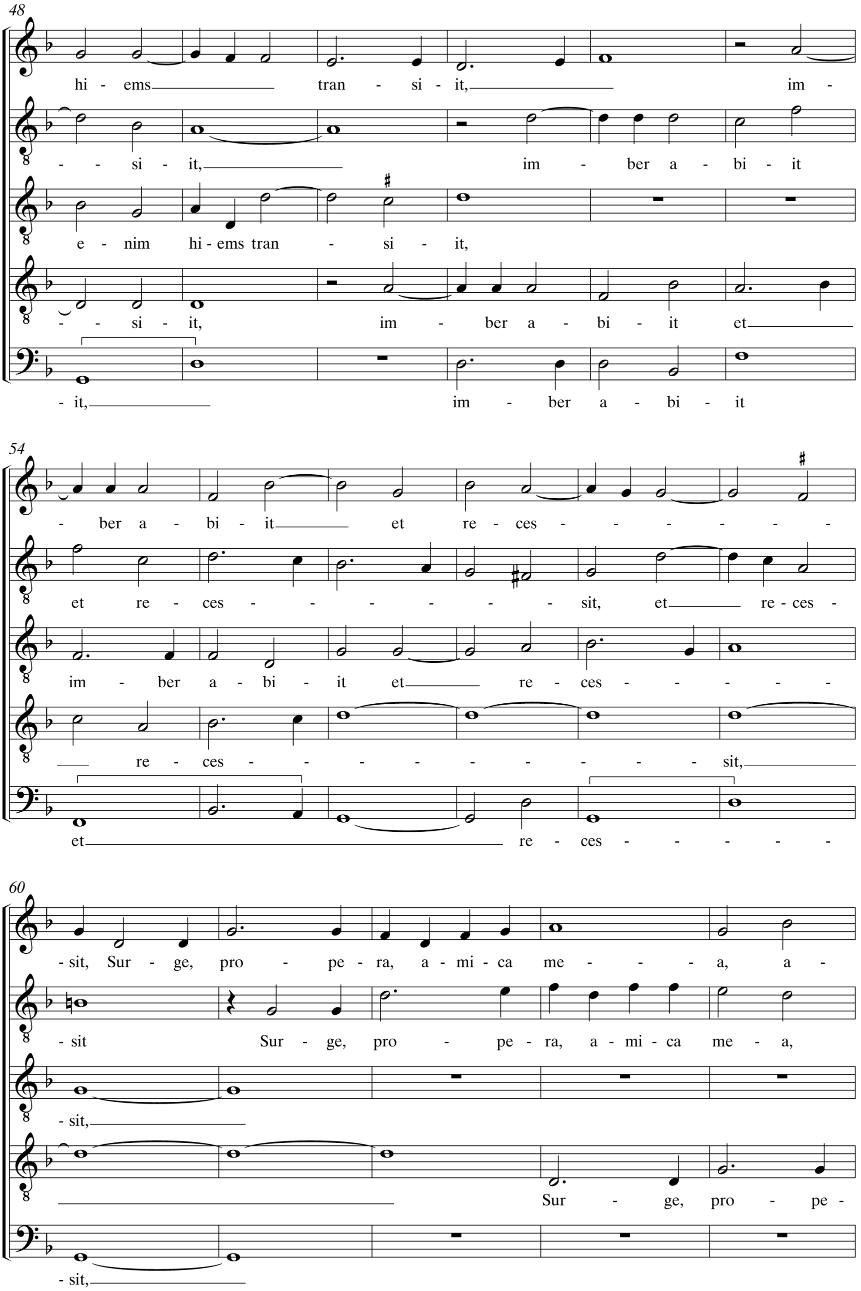
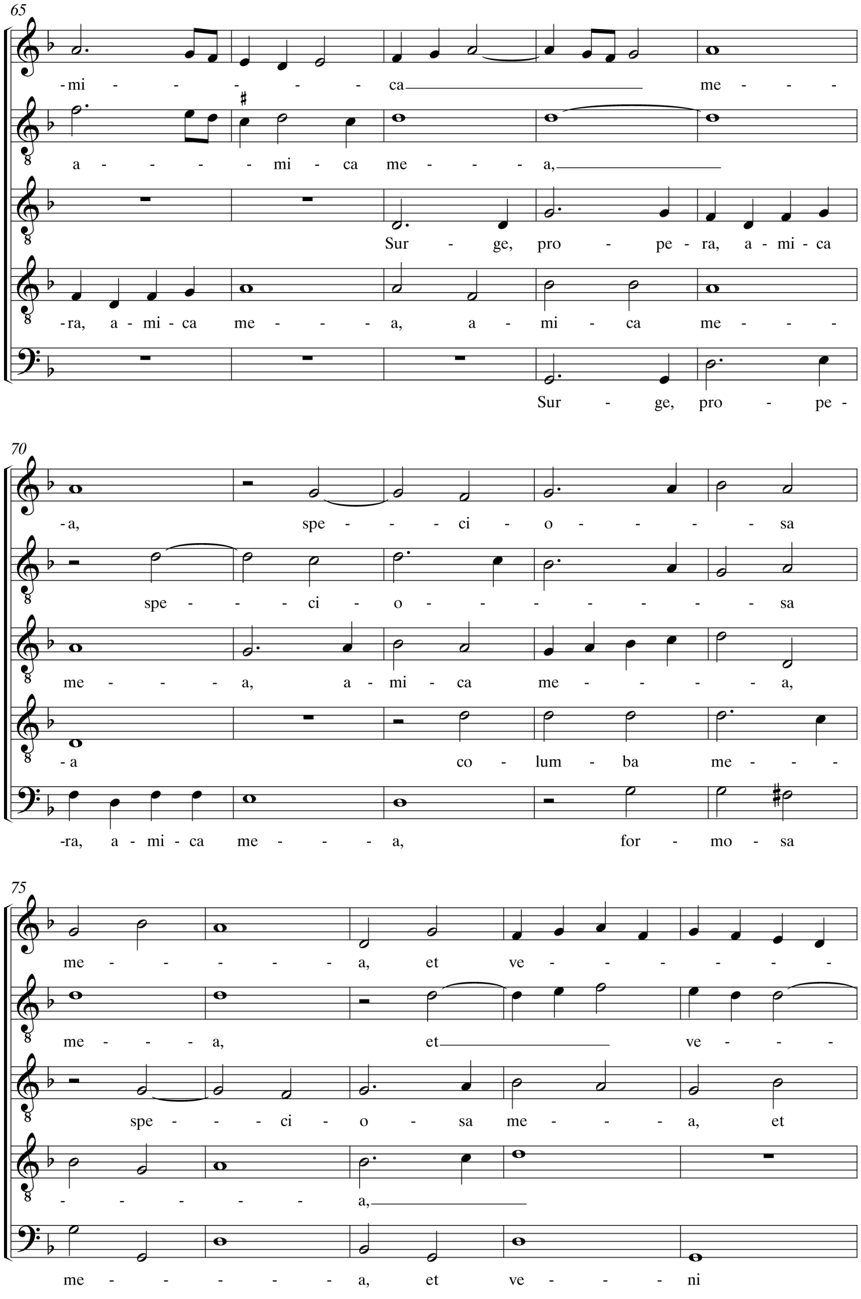
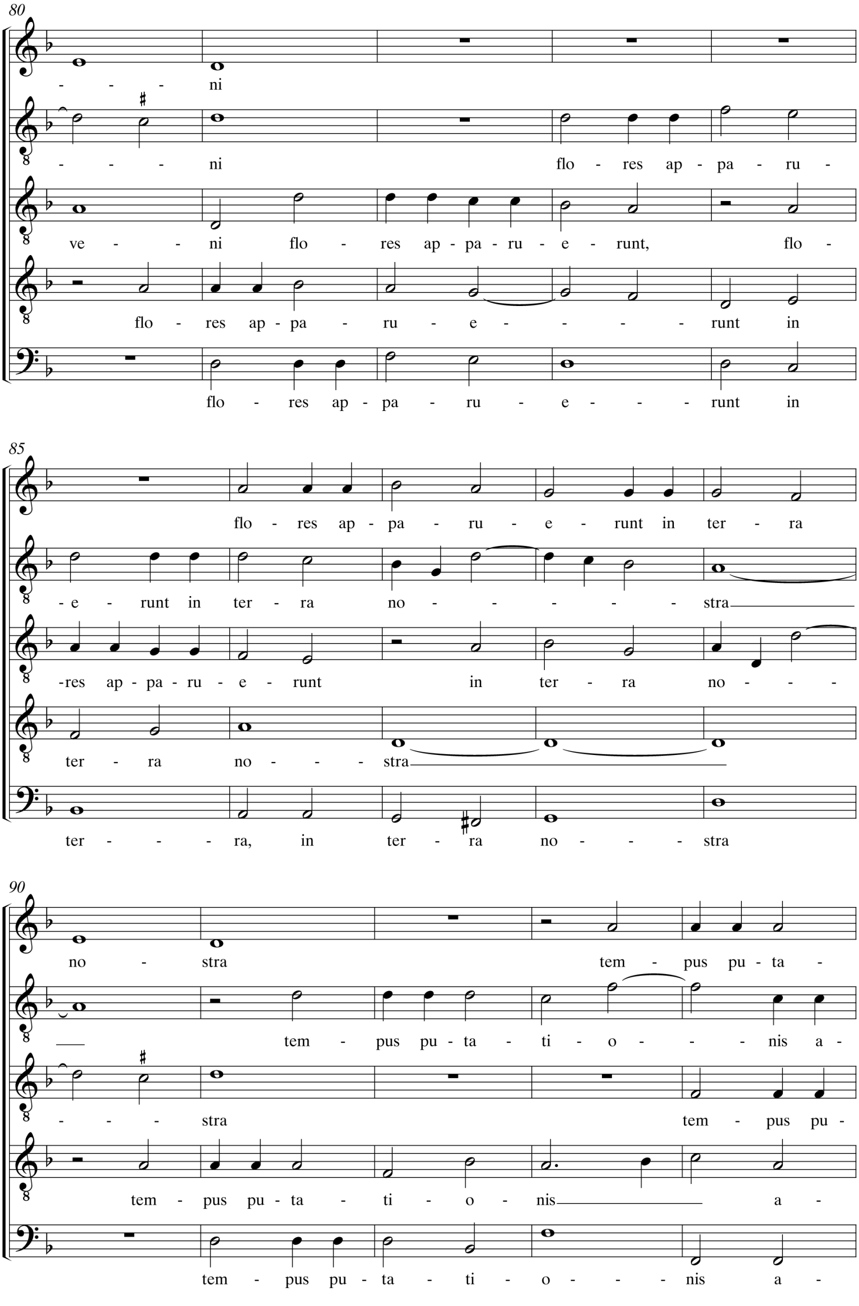
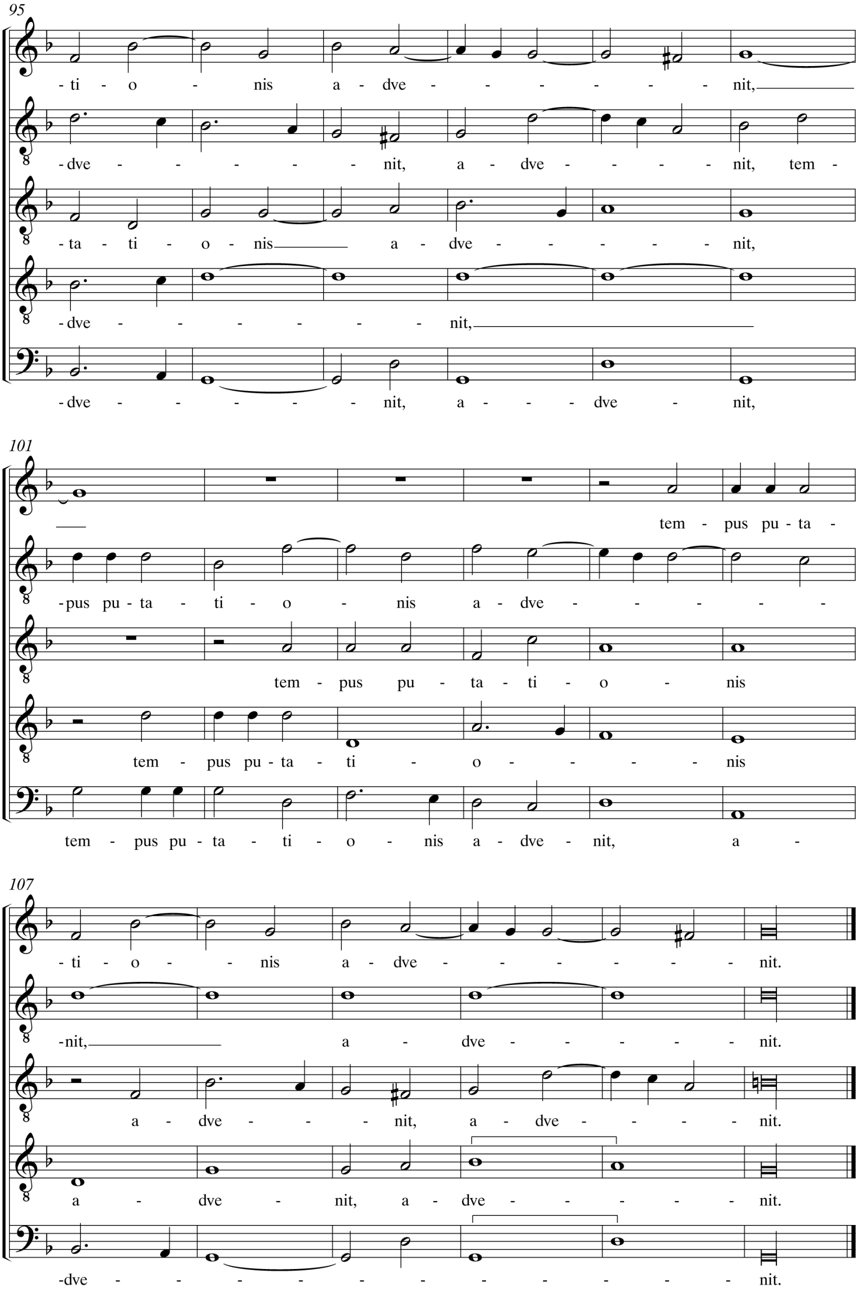

12
-hi, lo - qui - tur mi - hi, lo - qui - tur mi - - - -
-hi, lo - qui - tur mi - hi, lo - qui - tur mi -
-hi, lo - qui-tur mi - - - hi, lo - qui - tur
lo - qui - tur mi - hi,
-hi, lo - qui - tur mi - hi, lo - qui - tur mi -
18
- - - hi, Sur - ge, pro - pe - ra, a - mi - ca me - -
- - - hi, Sur - ge, pro - pe - ra, a - mi - ca
mi - - - hi,
mi - - - hi, Sur - ge,
- - - hi,
24
-a, a - mi - - - - - - - - - - ca me -
me - a, a - - - mi - ca me - a,
Sur - ge, pro - pe - ra, a - mi - ca
pro - pe - ra, a - mi - ca me - a, a - mi - ca me -
Sur - ge, pro - pe -


30
-a, co - lum - ba me - - - - - - a, et
co - lum - ba me - - - - - - a, et ve -
me - - - a, a - mi - ca me - - - - a, co -
-a, co - lum - ba me - - - a, et
-ra, a - mi - ca me - a, co - lum - ba me -
36
ve - ni, et ve - - - - - - - - ni,
-ni, et ve - - - - - - ni,
-lum - ba me - - - a, et ve - ni, Iam
ve - ni, Iam e -
- a, et ve - - - ni, Iam
42
Iam e - nim
Iam e - nim hi - ems tran -
e - nim hi - ems tran - - - - si - it, Iam
-nim hi - ems tran - si - it tran -
e - nim hi - - - ems tran - si - it, tran - si -


48
hi - ems tran - si - it, im -
- si - it, im - ber a - bi - it
e - nim hi - ems tran - si - it,
- si - it, im - ber a - bi - it et
- it, im - ber a - bi - it
54
- ber a - bi - it et re - ces - - - - - -
et re - ces - - - - - - sit, et re - ces -
im - ber a - bi - it et re - ces - - - - -
re - ces - - - - - - - sit,
et re - ces - - - - - -
60
- sit, Sur - ge, pro - pe - ra, a - mi - ca me - - - a, a -
- sit Sur - ge, pro - pe - ra, a - mi - ca me - a,
- sit,
Sur - ge, pro - pe -
- sit,


65
-mi - - - - - ca me - - - -
a - - - - - mi - ca me - - - - a,
Sur - ge, pro - pe - ra, a - mi - ca
-ra, a - mi - ca me - - - - a, a - mi - ca me - - - -
Sur - ge, pro - pe -
70
-a, spe - - - ci - o - - - - sa
spe - - - ci - o - - - - - - - - sa
me - - - - a, a - mi - ca me - - - - - a,
-a co - lum - ba me - - -
-ra, a - mi - ca me - - - - a, for - mo - sa
75
me - - - - - - - a, et ve - - - - - - - -
me - - - a, et ve - - -
spe - - - ci - o - sa me - - - - a, et
- - - - - - a,
me - - - - - - a, et ve - - - - ni


80
- - - ni
- - - ni flo - res ap - pa - ru -
ve - - ni flo - res ap - pa - ru - e - runt, flo -
flo - res ap - pa - ru - e - - - - runt in
flo - res ap - pa - ru - e - - - runt in
85
flo - res ap - pa - ru - e - runt in ter - ra
- e - runt in ter - ra no - - - - - - stra
-res ap - pa - ru - e - runt in ter - ra no - - -
ter - ra no - - - stra
ter - - - ra, in ter - ra no - - - - stra
90
no - stra tem - pus pu - ta -
tem - pus pu - ta - ti - o - - - nis a -
- - - stra tem - pus pu -
tem - pus pu - ta - ti - o - nis a -
tem - pus pu - ta - ti - o - - - - nis a -


95
- ti - o - nis a - dve - - - - - - - nit,
- dve - - - - - - nit, a - dve - - - - - nit, tem -
- ta - ti - o - nis a - dve - - - - - - nit,
- dve - - - - - - - nit,
- dve - - - - - - nit, a - - - dve - nit,
101
tem - pus pu - ta -
- pus pu - ta - ti - o - nis a - dve - - - - -
tem - pus pu - ta - ti - o - nis
tem - pus pu - ta - ti - o - - - - nis
tem - pus pu - ta - ti - o - nis a - dve - nit, a -
107
- ti - o - - nis a - dve - - - - - - - nit.
- nit, a - dve - - - - - - nit.
a - dve - - - nit, a - dve - - - - - nit.
a - dve - nit, a - dve - - - - - - nit.
- dve - - - - - - - - - - - - nit.

# PALESTRINOV MADRIGAL *VESTIVA I COLLI* KOT MODEL ZA POSTOPKE PARODIRANJA V ZGODNJIH DELIH GABRIELLA PULITIJA

## Povzetek

Širok razpon skladateljskih postopkov, ki jih je v svojih najzgodnejših glasbenih tiskih uporabljal Gabriello Puliti (ok. 1580–1644), jasno odraža njegovo osnovno glasbeno izobrazbo. Uporabo raznovrstnih kompozicijskih postopkov pri skladanju ene same glasbene zvrsti – motetih oz. večernih psalmih – bi lahko razumeli kot skladateljev svojstven preizkus v veščini skladanja oz. nekakšno »intelektualno« vajo na poti k oblikovanju osebnega sloga. Posebno mesto v teh poizkusih zavzema glasbena parodija.

V motet *En dilectus meus* iz zbirke *Sacrae modulationes* (1600) je Puliti vstavil del enega izmed najslavnejših madrigalov Giovannija Pierluigija da Palestrine *Vestiva i colli* (1566). Z izjemo lastnega, popolnoma akordskega homofonega uvoda je preostali del Pulitijevega moteta pravzaprav glasbeni citat prvega dela navedenega madrigala, ki je transponiran za kvinto navzdol in vsebuje le neznatna ritmična odstopanja od Palestrinovega izvirnika.

Pulitijev prenos modusa iz visokega (D) v zelo nizkega (G) lahko pojasnimo s hipotezo, da je skladbo prilagodil dejanskim glasbeno-izvajalskim možnostim vokalnega aparata, ki ga je imel na razpolago kot *maestro di coro* v kapelah, v katerih je deloval. Glede na to, da gre za njegovo zgodnje skladateljsko obdobje, ko je skušal obvladati raznovrstne tehnične elemente polifonega stavka poznega 16. stoletja in je šele oblikoval svoj osebni slog, se sprašujemo, ali ni bil morda eden izmed razlogov za transpozicijo svojevrstna vaja v solfeggiu.

Članek poleg tega – kot nadaljnjo možnost razlage omenjene transpozicije – analizira uporabo t. i. »visokih ključev« (*chiavette*) v izvirnem zapisu Palestrinovega madrigala in njihov prenos v t. i. »naravne ključe« (*chiavi naturali*) v Pulitijevem motetu.

Pulitijevo prevzemanje tuje glasbene predloge odpira tudi razpravo o izrazu »parodija« v pomenu citata neke glasbene avtoritete v nasprotju s postopkom manipuliranja in variiranja danega modela v druge namene. Dejstvo, da je tudi vrsta drugih tedanjih skladateljev kot model za svoja dela prevzela prav Palestrinov madrigal *Vestiva i colli* in da ga je pri tem vsak avtor po svoje poljubno vključil v najrazličnejše glasbene zvrsti – Costanzo Porta ga je uporabil v *Missa secundi toni* (1578), Josepho Ascanio in Carlo Berti v svojih *Magnificatih* (1582 in 1593), Orfeo Vecchi v motetu *Surge propera* (1598), Adriano Banchieri v motetu *En dilectus meus* (1607) itd. – pa tudi podatek, da obravnavani primer parodiranja tudi v Pulitijevem opusu ni osamljen, odpirata možnosti za nove interpretacije v sklepnem delu razprave.