

SECOND EDITION

Altus I

Altus II

Be - ne - dic - tus, be - ne - dic - tus, be -

Be - ne - dic - tus, be - ne - dic - tus, be -

Be - ne - dic - tus, be -

10

tus, be - ne - dic -

ne - dic - tus,

qui ve - nit,

tus, be - ne - dic - tus, be - ne - dic -

20

THE CRAFT OF MODAL COUNTERPOINT

THOMAS BENJAMIN

A PRACTICAL APPROACH

qui ve - nit, qui ve - nit, qui ve -

tus, qui ve - nit, qui ve - nit, qui ve -

ve - nit, qui ve - nit, qui ve -

- nit, in no - mi - ne Do - mi - ni, in no - mi - ne

THE CRAFT OF MODAL COUNTERPOINT

THOMAS BENJAMIN

A PRACTICAL APPROACH

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*This book is dedicated to my parents,
Paul and Frances,
and to my wife, Carol.*

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Thomas Benjamin
Ellicott City, Maryland

INTRODUCTION

The basic considerations of contrapuntal craftsmanship are in essence the same for all linearly oriented music, whether it be that of Machaut, Palestrina, Bach, or Hindemith: linear clarity, directionality and independence of line, some degree of intervallic control, and coordination of the vertical and horizontal elements. The differences between the earlier and later contrapuntal styles lie primarily in meter (and rhythm), texture (sonority), and the balance of harmonic and melodic tendencies. The study of a predominantly linear style can function as a corrective to the often too vertical orientation of many theory courses, which tend to equate music and harmony.

It is certainly possible to base the study of counterpoint on other music, but the music of Palestrina and his contemporaries presents a model of clarity, consistency, and an economy of means unrivaled by other styles. The degree of commonality in materials and techniques between composers of Palestrina's time is remarkable; one finds here a truly international "common practice." In its balance, poise, and avoidance of obtrusive or extraneous dramatic effects, late Renaissance sacred vocal polyphony is the perfect model of a "classic" style. The secular vocal music of the period is often as beautiful as the sacred, but because it is less consistently linear and imitative, this text will concentrate on the sacred style.

Once one has settled on a stylistic framework, it is necessary to decide upon an appropriate pedagogical approach. It is axiomatic that the study of any music should be based on an aural familiarity with the music under discussion. You are therefore urged to become familiar with the music of Palestrina and his contemporaries. In a classroom setting, the first few classes might best be devoted to listening to recordings (a discography is given on page 188) and to singing, as well as to discussion and investigation of the cultural and historical background. This book contains a great deal of representative music, both complete and in excerpt. It is hoped that the class will be large enough that four- and five-part music can be performed, perhaps with the help of such instruments as recorders and viols. All the music to be analyzed must be heard, and all student exercises should be performed in class. The piano should be used as little as possible, since it tends to obscure the individuality of lines.

TO THE INSTRUCTOR

In the interest of efficiency, this book does not enter into a detailed discussion of such matters as historical music notation, performance practice, *musica ficta*, modal history and theory, the development of polyphony, the lives or output of composers, original sources, cultural and political trends in the Renaissance, and so on. It is suggested that the first few class meetings be spent investigating these matters and any other ancillary topics selected by the instructor, as well as in singing Gregorian chants and the music of the late Renaissance. The bibliography may be consulted for this purpose.

The singing and analysis of music is of the greatest importance. One can master the "rules" (a term this text avoids) of any style and yet be unable to reproduce it because of inadequate familiarity with its sound. The alternative is to burden both the student and teacher with a mass of style and technical criteria, an approach both mechanical and inefficient. It is hoped that each class will include some singing and some listening. If modern practical editions are used, the instructor will need to explain the transcriptive and editorial procedures followed, in order to avoid misconceptions. All student writing should be performed in class, and the students should be expected to do most of the commentary. The use of multiple copies or an overhead projector along with work at the blackboard will greatly facilitate communication.

It should be noted that this book eschews the species (a systematic approach to problems of dissonance control) as inherently unmusical,¹ but the attempt has been made to preserve the advantages of the species by providing a series of carefully graded exercises in analysis, guided discussion, error-spotting, and written work calling for varying degrees of creativity. The exercises have been constructed to achieve a musical result even at the earliest stages, and the discussion of student writing should therefore focus not only on "correctness," but on stylistic accuracy and musicality, especially with regard to the musical line and its rhythm. More exercises are offered here than most classes will be able to complete in a one-semester course. It is strongly urged that the instructor and students work out in class some of the preliminary exercises in order to explore and clarify the methodology. Sample motets composed by the class at the board will be an excellent model for the compositional process.

Any textbook that aims to be truly functional needs to steer a middle course between the overly simplified and the excessively detailed. For a compendious view of the theoretical and historical background of the Palestrina style, as well as a highly detailed analysis of the style itself, the student should be directed to *The Style of Palestrina and the Dissonance and Counterpoint*, both by Knud Jeppesen (see the Bibliography). This book makes no attempt to cover the same ground again but tries to distill, compress, and especially to present more interesting and more musical types of exercises. Furthermore, it does not base itself exclusively on the Palestrina style, but more broadly on the common practice of his contemporaries. A student wanting to focus on the music of any of these composers will thus be equipped with a proper background for such a study. In the interests of directness and leanness of approach, the author has tried to present the typical idioms of the style and has labeled exceptional procedures as such. It is hoped that in the search for simplicity and clarity no gross oversimplifications have occurred.

STUDENT PREPARATION

This text makes the assumption that the student has a good practical knowledge of music theory, including notation. For students without this preparation, the instructor will find that brief explanations within the context of the class discussion will suffice.

NOTATION

Throughout the text, the half note has been used to transcribe the minim, the unit of beat. In all complete works given in this text, the barline has been replaced by the *Mensurstrich* (mensuration-line notation, with the barline between staves) as a compromise between practical performance needs and rhythmic flexibility. Modern vocal clefs are also used. Editorial *ficta* have been placed above the affected notes. Latin words in the music have been divided according to modern syllabication. It is suggested that students follow these conventions in writing out the exercises, although the instructor should feel free to employ whatever notation is preferred.

Notes

1. The delightfully abusive first chapter of R. O. Morris's *Contrapuntal Technique* and the Introduction to Merritt's *Sixteenth-Century Counterpoint* make this point extremely well. See the Bibliography.

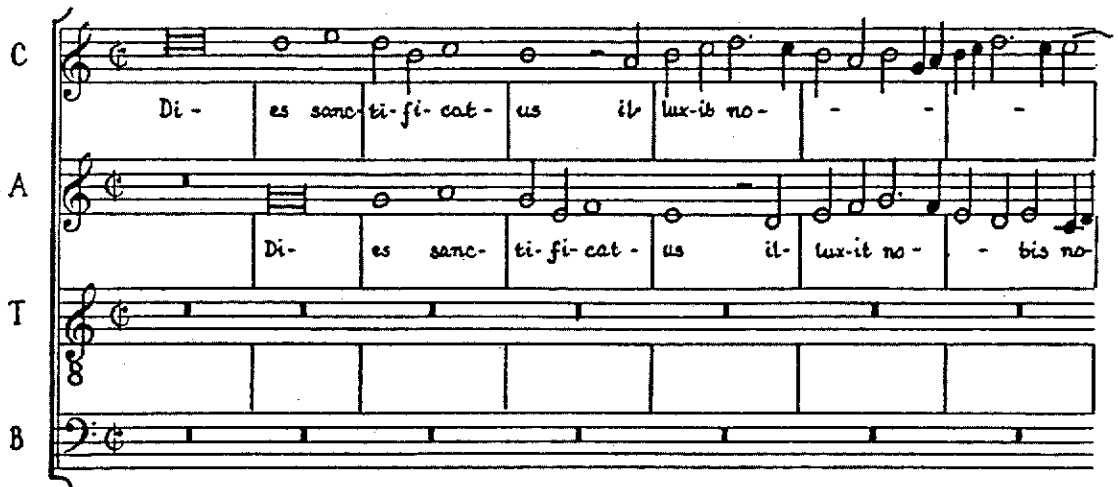
GENERAL STYLISTIC ASPECTS

The polyphonic style of Palestrina and his contemporaries is one of the most purely vocal styles in the history of music. No purely instrumental idioms intrude on the smooth surface. This music is not dance-dominated, as is some secular vocal music of the time, and its feeling of meter comes not from the explicit placement of accent in each line, but through subtler means. Its melodies are primarily conjunct, avoiding the large skips and triadic figures more proper to instrumental music. Above all, it is subtle, achieving its expressive effects in unobtrusive ways.

Example 1

DIES SANCTIFICATUS

Palestrina



The musical score for 'DIES SANCTIFICATUS' by Palestrina is presented in four staves, labeled C (Cantus), A (Alto), T (Tenor), and B (Bass). The music is in C major and common time. The lyrics are as follows:

Staff	Lyrics
C	Di - es sanc - ti - fi - cat - us il - lux - it no -
A	Di - es sanc - ti - fi - cat - us il - lux - it no - bis no -
T	
B	

10

- # # bis di-es sanc-ti-fi-cat-us
 - bis di-es sanc-ti-fi-cat-us il-lux-it
 Di-es sanc-ti-fi-cat-us il-lux-it no-bis il-
 Di-es sanc-ti-fi-cat-us il-lux-it no-

20

il-lux-it no-bis, ve-ni-te gen-tes
 no-bis, ve-ni-te gen-tes
 - lux-it no-bis, ve-ni-te gen-tes ve-ni-
 bis il-lux-it no-bis, ve-ni-te gen-tes ve-

ve-ni-te gen-tes et ad-o-
 tes gen-tes ve-ni-te gen-tes et
 - te gen-tes ve-ni-te gen-tes et
 ni-te ve-ni-te gen-tes

30

ra - te Do - mi - num et ad -
 ad - o - ra - te Do - mi - num et ad - o - ra - te Do -
 ad - o - ra - te Do - mi - num et ad - o - ra - te Do - mi -
 et ad - o - ra - te et ad - o - ra -

40

o - ra - te Do - mi - num, qui - a ho - di - e de -
 - mi - num, qui - a ho - di - e de - scen - dit.
 num Do - mi - num, qui - a ho - di - e de - scen -
 te Do - mi - num, qui - a ho - di - e

scen - dit lux mag - na in ter - ris de - scen - dit
 lux mag - na in ter - ris de - scen -
 dit lux mag - na in ter - ris de - scen - dit
 de - scen - dit de -

de-ecen-dit lux mag-na in ter-ris; haec di-b

dit lux mag-na in ter-ris; haec di-

lux mag-na in ter-ris lux mag-na in ter-ris; haec di-

scen-dit lux mag-na in ter-ris; haec di-es

- es quam fe-cit Do-mi-nus

es quam fe-cit Do-mi-nus quam fe-cit Do-mi-nus haec di-es

es haec di-es

haec

haec di-es quam fe-cit Do-mi-nus

quam fe-cit Do-mi-nus haec di-es quam fe-cit Do-mi-nus

quam fe-cit Do-mi-nus quam fe-cit Do-mi-nus

di-es quam fe-cit Do-mi-nus

nus. Ex - ul - te - mus et lae - te - mur in e - a et lae - te - mur
 nus. Ex - ul - te - mus et lae - te - mur in e - a ex - ul - te - mus et lae - te - mur in
 nus. Ex - ul - te - mus et lae - te - mur in e - a ex - ul - te - mus et lae - te - mur
 nus. Ex - ul - te - mus ex - ul - te - mus et lae - te - mur

in e - a ex - ul - te - mus et lae - te - mur in e - a.
 e - a ex - ul - te - mus et lae - te - mur in e - a ex - ul - te - mus et lae - te - mur in e - a.
 in e - a ex - ul - te - mus et lae - te - mur in e - a ex - ul - te - mus et lae - te - mur in e - a.
 in e - a ex - ul - te - mus et lae - te - mur in e - a ex - ul - te - mus et lae - te - mur in e - a.

Translation: A holy day has dawned for us. Come, people, and praise the Lord, for today has a great light fallen upon the earth. This day has the Lord made; let us rejoice and be joyful in it.

TEXTURE

As you have noticed in the previous music, the music of Palestrina is linear in emphasis. It has no "accompaniment;" each voice is a living, independent line. Even the bass voice, while exhibiting in cadences and homophonic passages the encroachments of functional tonality, is linearly conceived and leaps only slightly more than the upper voices. Harmony results from the interaction of individual voices; it does not serve as a primary organizing force, as it often does in later music. Little ornamentation per se exists in this music, although certain ornamental figures typically occur at cadence points, and evidence shows that ornaments may have been performed by singers at the time. The texture is homogeneous; it has little of the treble or tenor domination that characterizes some earlier music. All the voices have about the same amount of thematic material, and in imitative passages they actually have the same material. Compared to many other styles, this style is highly economical in its means, is consistent in sonority and technique, and

has a restrained feeling for expression. One searches in vain here for the kind of striking dramatic effects typical of other schools and periods.

Two main textural types were employed: a *contrapuntal texture*, usually imitative, and a more *homophonic texture*, known as the *stile familiare* or familiar style. Although these two are mixed freely in many works, the linear (contrapuntal) texture is more germane to the present study; we will treat the chordal (homophonic) style under four-voice texture.

The vocal *ranges* employed were roughly those shown in the following example. The normal range is shown as R, and the tessitura (the heart of the range, its most useable portion) as T.

Example 2

Throughout the text we will be using the arrangement of clefs shown in the example. Extremes of range are avoided as being awkward or obtrusive. The contrast of very high and very low is foreign to the style, as are large gaps in the middle of the texture. Adjacent voices are rarely far apart and will occasionally cross. The thick, weighty sound of the Ockeghem school is not found here, nor is the polar texture (melody versus bass) of the Baroque. The key word in this style is homogeneity.

TEXT SETTING

Study the setting of the text in the motet *Dies sanctificatus*. Notice that the setting is more leisurely and drawn out than in many other kinds of music. Find the text repetitions and notice how both major and minor subdivisions of the text are articulated musically. How is accentuation achieved? How are the principal words in the text emphasized? Which note values can carry a syllable? After which note values do syllables change? Are there instances where several notes are used to set one syllable? Where does the final syllable of each section fall metrically?

An examination of text setting in late sixteenth-century sacred vocal music reveals the following:

- **Accent.** The music generally follows the accentuation of the Latin text. The important words are emphasized musically. Accent and emphasis are achieved through metric placement, the height and length of the note, and melismatic setting (see third bullet). Notes approached by a leap, especially an ascending one, tend to sound accented.
- **Placement of text on various note values.** Any white note can carry a syllable, unless it immediately follows a series of black notes. A single (◦) does not carry a syllable unless it is part of the figure ♪. ◦. A new syllable will not otherwise follow a black note. A group of black notes may carry a syllable if the syllable starts on the first note of the group, but the next syllable will not immediately follow the group.¹ A syllable is not carried by eighth notes.
- **Syllabic, melismatic, and neumatic.** Text setting may be *syllabic* (one note per syllable), *melismatic* (many notes per syllable), or *neumatic* (a mixture of the two types). Melismas occur on accented syllables, important words, or penultimate syllables and are often found setting such words as Alleluia or Amen.

- **Repeated notes.** In figures employing repeated white notes, each note carries a syllable.
- **Text setting in imitation.** In imitative passages, each voice usually sets the text the same way.
- **Endings.** The final syllable of the text falls on a strong beat, even if the syllable must immediately follow a series of quarters.

For those unfamiliar with Latin, translations are given after each work and each texted exercise, and accentuation is provided for the texts to be used in the exercises. Main accents are shown by the symbol ´ and secondary accents by the symbol `.

Exercises

The following newly composed vocal lines contain various errors in texted setting. Find the errors and explain why they are stylistically incorrect. The proper accentuation of the text is “Dies sanctificátus illúxit nóbis.”

a.

Di - es sanc - ti - fi - cat - us

b.

Di - es sanc - ti - fi - cat - us

c.

il - lux - it no - bis

d.

il - - lux - - it no - bis

e.

il - - - lux - it - - no - bis

NOTATION AND PERFORMANCE PRACTICE

The notation used in this text was chosen for its practicality. Those wanting more historical background may refer to the following sources, for which full bibliographic information is given in the Bibliography.

Apel, *The Notation of Polyphonic Music*

The New Harvard Dictionary of Music (refer to the following headings: Clef, Ligatures, Mensural Notation, Neumes, Notation, Notes, Partbooks, Partial Signatures, Proportions, Score, Staff, Tie, Time Signatures)

Jeppesen, *Counterpoint*, pp. 54–58

The New Grove Dictionary of Music and Musicians, “Notation III” (Vol. 13)

In the musical examples in this text, the half note is used as the unit of beat. Some modern performance editions employ the quarter note as the unit of beat. If such editions are used, it must be understood that all note values must be considered halved.

Most of the music used in this text was originally published in partbooks (with each voice printed separately). The original notation lacked barlines (and therefore ties), complete text underlay, tempo, and dynamic and phrasing indications. A feeling for linearity, independence of voices, and rhythmic flexibility is greatly enhanced by performing from the original notation. A transcription of the opening of the motet "Oculos in altum tollite" by Palestrina into modern notation is given in the following example. The **I** rest is worth four half note beats. It is suggested that the class read through each voice before singing in parts.

Example 3

Cantus

Altus

Tenor

Bassus

Translation: *Lift up your eyes on high.*

Exercises (Optional)

1. Perform the motet section of the previous example from the individual parts provided. Discuss the effect on the performance of singing from the parts, as distinct from singing from a score. What information relative to performance practice is missing from the parts? Read the appropriate works on performance practice as suggested by the instructor and discuss the preparation of a proper historical performance of this work.
2. Discuss the problems of preparing a modern edition of the motet section above. How might a practical performance edition differ from a scholarly one? Prepare actual sample editions in score.

RHYTHM AND METER

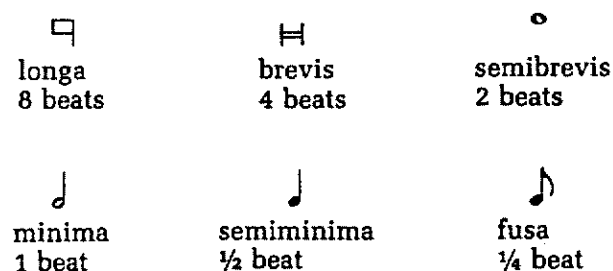
Sing again the motet *Dies sanctificatus* or any motets selected for singing and discussion from the anthology by your instructor. Discuss the rhythm of each voice and the total rhythmic effect of the voices sung together. The following observations apply mainly to the sacred homophonic and imitative style, especially that of Palestrina, and should not be assumed to be true of secular music of the time:

- The music is metrical but in a subtle way song-dominated rather than dance-dominated. The effect of the meter is achieved by metrical placement of longer note values, suspensions, other dissonances, and cadences. Notes tending to sound accented are those that are high, long, cadential, approached by a leap, syncopated, or have syllabic stress. In general, accent in this music is more a matter of duration than of metric placement. The overall effect is fluid and undance-like.
- To avoid excessively metrical effects, rhythmic symmetry is largely absent. Rhythmic sequence is rare, and periodic phrase structures are not found. Syncopation is common, as are dotted white-note values and ties into strong beats. Quarter notes tend to occur in odd-numbered groups. The effect of rests and ties (dotted values in the original notation) is to obscure the underlying meter.
- The meters used in our transcriptions are $\frac{4}{2}$ (ϕ) and $\frac{3}{4}$ (or $\frac{3}{2}$). Triple meters are much less common than duple and are rarely used for an entire work. The beat in triple meters is faster, so that white-note values predominate in triple-meter sections.² In $\frac{4}{2}$ meter, beats 1 and 3 are equally accented.
- Each phrase tends to start slowly, gradually accelerate through the use of shorter notes, and slow at the cadence. The first voice enters on beat 1, and the cadence occurs on a strong beat. Long successions of any single note value are avoided, resulting in a variety of values in each phrase. Generally, the thicker the texture, the longer the values, except where a climactic effect is desired.
- The rhythm of each voice is known as the *microrhythm* and the combined rhythmic effect of all the voices together as the *macrorhythm* (see Jeppesen, *The Style of Palestrina and the Dissonance*, pp. 18–29). The effect of the meter comes more from the macrorhythm than from the microrhythm. Note the subtle counterpointing of accents in the motet *Dies sanctificatus*, especially in measures 10ff. and 40ff.
- In the motet *Dies sanctificatus*, observe the use of the various note values, rests, and ties. Notice where each is placed in the measure, how each is preceded and followed, and how many of a given value are used in succession.

Note Values

Six note values are commonly used:

Example 4



Their use, to generalize, is as follows:

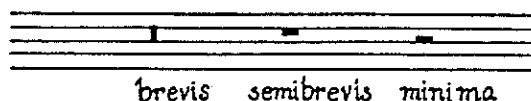
- The longa □ is used only at the end of a section or complete work.
- The brevis ≡ is used at the end and occasionally at the beginning.
- The semibrevis ○ is used like the brevis and is used within the phrase.
- The minima ∟ is the unit of beat and is the most common note value except in melismatic passages.
- The semiminima ∟ is a very common value. Semiminimas most often begin on the weak half of a beat and are often found in odd-numbered groups in midphrase. Two semiminimas often replace one minima on a weak beat. It is unusual to find more than about nine semiminimas in succession in any voice.
- The fusa ∟ is very restricted in use. The typical idiom consists of two fusas in succession used as descending passing tones or in a lower-neighbor figure.

Triplet figures are extremely rare in this music; they are not to be used in writing.

Rests

In this music, there are three available rests.

Example 5

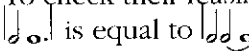



The first two types can begin only on strong beats.

Dots and Ties

As used in modern transcriptions:

- Any value other than ∟ or ∟ may be dotted.
- Ties are normally in a 1:1 or 2:1 note value ratio. The shorter note can be first only at the end of a work or section, as in ○≡. Ties from quarters are very rare, so that the idiom ∟∟ is highly unusual, especially in the sacred style, as it is the same as ∟∟∟. Ties to or from ∟ are not found.

- As a consequence of the previous tradition, a dotted semibrevis (♩) may begin only on beats 1 or 3 (in quadruple meter), and a dotted minima (♩) must start on the beginning of a beat.
- The tie into a strong beat is useful in avoiding too much strong beat activity and too obvious a sense of meter.
- To check their feasibility, all dotted values should first be written out as ties. For example,  is equal to  and is therefore not to be used.

Exercise

Criticize the following melodic lines from the point of view of rhythm. Discuss both general stylistic aspects and technical specifics.



The exercise consists of seven musical staves, each labeled with a letter from 'a' to 'g'. Each staff contains a melodic line in treble clef. Staff 'a' shows a sequence of notes with various rhythmic values, including dotted notes. Staff 'b' features a series of eighth notes followed by a dotted note. Staff 'c' includes a long note with a tie. Staff 'd' shows a mix of eighth and quarter notes. Staff 'e' contains a sequence of notes with a dotted note and a final note with a tie. Staff 'f' includes a triplet of eighth notes. Staff 'g' features a sequence of notes with a dotted note and a final note with a tie.

HARMONY

Sing the motet *Dies sanctificatus*. Discuss the harmony in general terms and consider such matters as chord types (triad quality and inversion), harmonic rhythm, modulatory schemes, cadence placement and types, nonharmonic tones (types, metric placement, and note values involved), doubling, and use of accidentals. Find the chord roots on each beat. Discuss the frequency of various types of root movement (by second, third, and so on, and whether up or down). Make a chart or graph of this information.

Modulation and Key Scheme

In this style, one finds a degree of unification by key (mode and tonal center), but little evidence of the structural, form-building kinds of key schemes present in later music. The chordal vocabulary is well defined, but chord placement has less influence on phrase and form than it does in the Baroque and later periods. The transposition of themes (except for imitative answers, usually on the dominant) is not employed in a systematic, formal way; indeed, one rarely sees both a natural mode and its transposition in the same work. Tonal variety is achieved not through modulation and transposition, but through internal (medial) cadences on various degrees of a mode (see the “Modality” section).⁴ Chord is clearly subordinate to line, at least in contrapuntal passages. Composers of the period were aware not so much of chords as of combinations of harmonic intervals—not “major triad” but “major third with perfect fifth.” Later composers often seem to begin with a harmonic scheme on which the lines are superimposed. This is true of the music of the Renaissance only in certain variation and dance forms.

Root progressions are less predictable (i.e., patterned), and typically more root movement by seconds and thirds takes place than in later tonal music. The triads built on modal (scale) degrees two, three, and six are used more often than in later music. Functional (“tonal”) formulae are concentrated around cadence points and in fact it is at the cadence that one first begins to find clearly functional progressions and supportive bass lines. Roman numeral harmonic labeling is not applicable here, except perhaps at cadences. The secular style, typically homophonic and progressive, is often more chordally oriented. Harmonic rhythm is usually slow, moving in whole- or half-note values, with a slowing of the harmonic rhythm at phrase endings.

Modality

Mode implies far more than scale. Although scale may imply a convenient, abstract ordering of the main pitch material of a work, mode is “a sum of melodic or harmonic impulses . . . attaching to certain tones and . . . tending toward the principal tone.”⁵ Each mode features certain melodic idioms and emphasizes certain tones, certain accidentals (*musica ficta*), and especially its own cadential idioms. The modality of any work may not be clear until the final cadence. Moreover, modes are often freely mixed in a given work, so that modal theory and modal practice are not necessarily equivalent.

The Modes

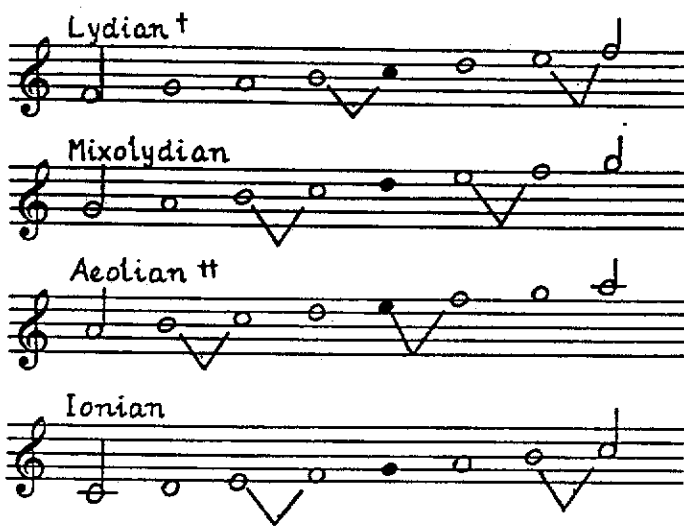
The six modes, as found in the music of the late sixteenth century, are as follows:

Example 6

- d = final (tonic)
- = usual harmonic and melodic dominant
- ✓ = half step

Dorian

Phrygian*



*B is the melodic dominant, but not a possible cadential chord root. A and C are harmonic dominants, and imitative entries often begin on A or C.

†Because of the universal use of B \flat in Lydian it becomes, in effect, the Ionian mode transposed up a perfect fourth. The Lydian mode in its pure form will not be used in this text.

††E is the melodic dominant, but cadences on D are more common.

The distinction between authentic and plagal modes, although useful for the analysis of plainchant and the tenors of polyphonic music, is of more historical and theoretical interest than a practical one and will not be discussed here. Those interested in a discussion of the development of the modal system are referred to *The New Harvard Dictionary* ("Mode") and *The New Grove Dictionary*, "Mode" (Vol. 12).

The mode is expressed clearly at the end of a work, but often not at its beginning, although many pieces begin on tonic or dominant notes. Internal cadences may emphasize notes other than tonic and dominant (see the "Cadences" section).

By the end of the sixteenth century, the modes began to merge into the modern major and minor scales through the use of *musica ficta* (see the "Accidentals" section). Dorian and Aeolian merged into minor; Mixolydian, Lydian, and Ionian merged into major. The Ionian mode is distinct from modern major only in the absence of clearly "functional" harmony, and because of the frequent use of B \flat in Ionian works.

Any mode can be transposed up a perfect fourth (or down a perfect fifth) by the use of B \flat as a signature or a consistently used accidental. B \flat was the only commonly used signature at the time.

The final (tonic) and dominant notes are made clear by melodic emphasis and by their use in cadences. Note that all dominants are a fifth above the final, with the exception of the Phrygian mode.

The mode built on B (Locrian), although a theoretical possibility, was not used at the time because it lacks a perfect fifth above the final.

In the late sixteenth century, the modes were employed in the following descending order of frequency: Dorian, Ionian, Mixolydian, Aeolian, and Phrygian. The last two modes were used relatively rarely.

Exercises

1. Memorize the names, finals, dominants, and half-step placement of the untransposed modes. Which have minor triads built on the final? Which have major? Compare the intervallic structure of the Dorian, Phrygian, and Aeolian modes. Compare in the same way the Ionian, Lydian, and Mixolydian modes.
2. What is the final and the mode in each of the following examples from Lassus? How is the final emphasized? (Some examples have been transposed, using B♭; some are ambiguous as to final.)

a.

b.

c.

d.

e.

Accidentals (*Musica Ficta*)

The use of accidentals written in the music, as a signature (B♭ only), or as *musica ficta* is common at this time and signals the final decline of modality and the rise of major-minor tonality at the beginning of the seventeenth century.⁶ The beginnings of functional tonality go far back historically, but tonality was not fully established until the end of the seventeenth century.

The only regularly used accidentals are B♭, E♭, F♯, C♯, and G♯.⁷ B♭ is the most common and can be found even in plainchant. Accidentals are used for the following reasons:

- To avoid a melodic or harmonic tritone

Example 7

B♭ rather than F♯ is normally used to correct the tritone from F to B.

- To avoid the augmented second between F and G♯ (Aeolian and Phrygian).

Example 8

- To raise the leading tone in cadences (Dorian, Aeolian, or Mixolydian)

Example 9

- To raise the third in the last chord in a strong cadence (Phrygian, Dorian, or Aeolian)

Example 10

Comments on the Use of Accidentals

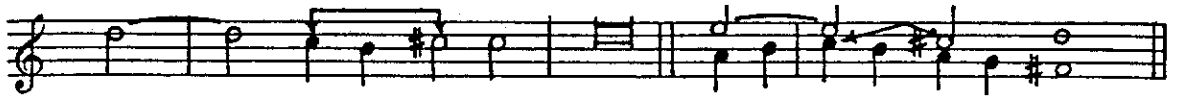
B \flat is by far the most commonly used accidental in this music. It is preferred to F \sharp to correct the tritone between F and B. All augmented or diminished melodic intervals are avoided or are corrected by appropriate *ficta*. B \flat is least common in the Phrygian and Aeolian modes.

The use of B \flat in the Lydian mode causes it to merge with the Ionian. The use of F \sharp in Mixolydian has the same effect. If B \flat is used often in a work in Dorian, the effect is that of Aeolian transposed. The overuse of accidentals leads to the loss of individuality of mode, and the practice should be avoided.

Cross-Relation

The close proximity of a note in its natural form to the same note altered is called cross-relation. This can occur within one voice or between two voices.

Example 11



Cross-relation is an effect generally avoided in the conservative sacred style, although it is found occasionally in the works of English composers such as Byrd and Gibbons.

Chromaticism

Direct chromaticism is foreign to the Palestrina style and should be avoided in writing. A line will rarely contain two consecutive half-steps.

Example 12



Exercises

1. What are the possible accidentals? In what ways are accidentals used in the style? Sing the motet *Dies sanctificatus* again and any other works of the period. Find all the accidentals and discuss their uses. Are there places where you think *musica ficta* might have been applied by singers of the time or where it might have been inserted by the editor? Try singing the works again without accidentals and compare the results.
2. Discover the errors in the use of accidentals in the following examples and suggest possible corrections.



a. Treble clef staff with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Accidentals: sharp on B4, sharp on C5, flat on B4, sharp on A4, sharp on G4.

b. Treble clef staff with notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Accidentals: flat on F4, flat on E4, flat on D4, sharp on C4, sharp on B3, flat on A3, flat on G3, flat on F3, flat on E3, flat on D3, flat on C3.

c. Treble clef staff with notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Accidentals: flat on F4, flat on E4, flat on D4, flat on C4, flat on B3, flat on A3, flat on G3, flat on F3, flat on E3, flat on D3, flat on C3.

d. Bass clef staff with notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Accidentals: sharp on G3, sharp on F3, sharp on E3, sharp on D3, sharp on C3, sharp on B2, sharp on A2, sharp on G2, sharp on F2, sharp on E2, sharp on D2, sharp on C2.

3. Add accidentals where appropriate.

Cadences

A cadence is a resting or breathing place in a piece or in a musical line. In this style, a cadence may emphasize any note except B (or any accidental) as the root of the final harmony in the cadence. The following chart gives the most common cadence notes (in line and harmony) for each mode in descending order of frequency:

Dorian	D	A	F	
Phrygian	E	A	G	C
Lydian	F	A	C	
Mixolydian	G	D	C	
Aeolian	A	D	C	
Ionian	C	G	A	

Other cadential roots are possible in all the modes, but notice that cadences on E are common only in Phrygian and that cadences on B are not found.

Some of the most typical cadential idioms are given in the following section in a variety of textures and modes. The final chord always falls on a strong beat.

Final Cadences

- The **authentic cadence** (*clausula vera*) has an implied or explicit dominant-to-tonic progression. It is important that you take note of the scale-degree patterns in each voice at the cadence. What patterns or formulae do you find?

Example 13

These idioms are common for all modes except Phrygian. Note that the leading tone is raised chromatically in authentic cadences on A, D, and G; that the final (the tonic note or *finalis* in Latin) is usually suspended into the leading tone; that the upper voices usually approach the final by step from above and below; and that the last chord is in root position. If this chord has a third, it is normally major. The final chord can be a tonic unison, a complete triad, or a triad without the third or without the fifth.

- The **Phrygian cadence** is characteristic of the Phrygian mode, though it may also occur on A, especially in the Dorian mode or (very rarely) on D. Note that the lower leading tone (D) is not raised and that the other voice descends a half step into the final. Again, note and discuss the scale-degree patterns in each voice.

Example 14

Example 14 shows three staves of musical notation. The top staff is a single melodic line with several notes marked with upward-pointing arrows and scale-degree numbers: 1, 7, and 1. The middle and bottom staves show harmonic accompaniment with chords and moving lines. Downward-pointing arrows indicate specific points of interest in the accompaniment.

- The **plagal cadence** (the “Amen” cadence), with harmonies of subdominant or supertonic to tonic, is used in all modes and is especially common in Aeolian and Phrygian. It is favored as a final cadence for an entire large section or complete work, often following an authentic or deceptive cadence.

Example 15

Example 15 illustrates four modal cadences. The first system shows a Phrygian cadence (subdominant to tonic) and an Aeolian (transposed) cadence (supertonic to tonic). The second system shows a Mixolydian cadence (subdominant to tonic) and an Ionian (transposed) cadence (supertonic to tonic). Arrows point to the specific chords or notes that define each cadence.

Internal (Medial, Progressive) Cadences

In addition to the authentic and Phrygian types, the following cadences are possible:

- The **half (semi-) cadence**, ending on dominant harmony:

Example 16



- The **deceptive cadence**, with the progressions V-VI or V-IV, often in the context of V-VI-IV-I:

Example 17



For more information on cadences, see the entries on cadence in *The New Harvard Dictionary* and *The New Grove Dictionary* (Vol. 3).

Exercises

1. In the motet *Dies sanctificatus* and in works selected by the instructor from the Appendix, find all the 18 cadences and discuss the mode, cadence type, voice movement into cadence, and motion over cadence, if any, in this music. Discuss the scale-degree patterns in each voice. Note the relation of each cadence final to the final of the whole work, and plot out graphically their placement within the work, using a time-line graph such as the following:

Cadence final:	G	G	C	G	G
Measure:	7	10	14	20	25
Cadence type:	Authentic	Authentic	Authentic	Half	Plagal

2. Identify the mode and cadence type in the following excerpts.

a. Final: F

b. Final: A or E

c. Final: G

d. Final: G or C

Chords

Even though the concepts of triad identity and chord roots were not yet established by theory, composers of the period were clearly aware of the existence of certain pleasant-sounding vertical combinations. These were rarely used as the main focus of the music, except in homophonic passages, but resulted from the combination of moving voices.

The *harmonic intervals* used in the style can be grouped as shown in the following chart. The compounds of these intervals (the interval plus an octave) have the same degree of consonance or dissonance. In the chart, P stands for perfect intervals, M for major intervals, and m for minor.

Consonances (Stable, Relaxed)

M3, m3
P1, P5, P8
M6, m6

Dissonances (Unstable, Tense)

P4 (except as noted later)
All seconds and sevenths
All augmented (A) and diminished (d) intervals

Consonant Chords

Above a given note, thirds, sixths, perfect fifths, and octaves are considered consonant.⁹ Root position and first-inversion major and minor triads make up most of the vertical sonorities.

Dissonant Chords

Diminished triads in first inversion may be found, and in root position they occur only under special conditions (see page 69).¹⁹ Augmented triads are possible but rare, and only in first inversion. Seventh-chord effects are not considered consonant, and such effects rise out of nonhar-

monic activity. The only commonly used chords containing *accidentals* are shown in the following example.

Example 18

The B-minor triad (requiring an F \sharp is not common. Triads in second inversion are considered dissonant because of the perfect fourth and occur only under special conditions (see page 70).

Doubling

Any note in a chord may be doubled except the leading tone in a cadence or the raised third in the final chord. The doubling of any accidental except B \flat is rare.

All dissonances are treated with the utmost care. The regulation of dissonance is more painstaking in this style than in any other. Thus, the few allowable dissonances are all the more striking and expressive, especially those falling on strong beats. The only allowable nonharmonic tones are passing tones, auxiliaries, anticipations, the cambiata figure, and suspensions. The escape tone and appoggiatura are foreign to the style. These dissonances are discussed in detail in Chapter 2.

Exercises

1. Look again at the motet *Dies sanctificatus*, measures 1 to 21. Find and circle all the dissonant notes. Examine the harmonic vocabulary and make a list of the chords used, in terms of chord root and type (quality), position, and doubling.
2. Label the chords and intervals according to whether they are consonant or dissonant. Identify all intervals.

The image displays three staves of musical notation, each containing several chords and intervals. The notation is in treble clef and includes various accidentals (sharps, flats, naturals) and note values (half notes, quarter notes). The chords are represented by groups of notes on the staff, and intervals are indicated by lines connecting notes. The notation is a visual representation of the harmonic structure discussed in the text.



MELODY

Sing *Dies sanctificatus* and other works from the Appendix as suggested by the instructor. Sing the voices individually. Discuss the nature of the melodic lines. Some style characteristics to consider are

- The overall melodic contour (shape) of each phrase
- The vocalicity of the line (Is it easy and natural to sing?)
- The voice ranges and the use of the extremes and the middle of each range
- Any distinctions between the function, character, or degree of activity of the different voices
- The presence or absence of any idioms or effects particularly associated with instrumental music or with more overtly dramatic music
- The presence or absence of regular, symmetrical (2 + 2 or 4 + 4 bars) phrase structures

- The presence of climax (where and how achieved)
- The opening of each voice, in terms of note values, metrical placement, and direction
- The presence or absence of sequences
- The rhythmic shape of each phrase (the increase and decrease of activity)
- Any characteristic recurrent melodic idioms or patterns
- The placement, types, and melodic idioms of cadences
- The use of accidentals
- The modality of each voice, including shifts of mode
- The treatment of all leaps (in what note values, whether up or down, where they are placed metrically, and how they are preceded and followed in the line)
- The melodic intervals used (list according to their frequency, both ascending and descending)

General Observations

The bywords for melodic construction in this style are balance, flow, and restraint. Each line has a clear contour, often roughly in this form: . The high point is often placed around the middle of each phrase. One rarely finds such contours as , which is common in more dramatic music. Each phrase tends to rise slowly to one climactic point and to descend gradually to a cadence. The cadential gesture is normally a falling one. All sudden effects are avoided and lines do not begin or end abruptly. No single voice is much more active or interesting than another. Extensive note repetition is avoided, as is any idiom tending to create flat or aimless lines.

The rhythm is that of prose rather than of metrical poetry, although it is superimposed on a subtly metrical framework. Each voice begins slowly and gathers speed gradually toward the climax of the phrase. The climactic note is often longer than the notes around it, and it is typically a tied or dotted value. The kinds of climactic effects found in later or more dramatic music (i.e., the large leap into a high, sustained note, especially an *appoggiatura*) are foreign to the style.

Largely missing here are long sequences (rhythmic or melodic), chromaticism, instrumental idioms (many successive skips, a large range, complex ornaments, or many fast notes), large or difficult intervals, dance-like rhythms, and periodic phrase structures (symmetrical, 4 + 4 phrases).

Refer again to the chart of voice ranges on page 6. The extremes of each range are rarely used in a sustained passage. The heart or middle of each range (the *tessitura*) is emphasized. Rests are calculated to allow each singer time to breathe.

Intervals and Treatment of Leaps

This music is predominantly conjunct (stepwise). Leaps are treated with great caution (see the following). The melodic intervals used are

M2, m2
M3, m3
P4
P5
m6 (ascending only)
P8 (rare)

With few exceptions, major sixths, sevenths, and compound intervals (those greater than an octave) are not found. The following are some general observations concerning the treatment of leaps:

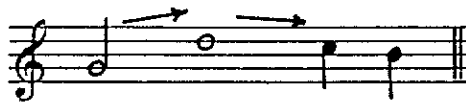
- The larger intervals tend to occur with the slower note values. The faster the motion, the more the tendency to move conjunctly.

Example 19



- Leaps are most often approached and followed by motion in the opposite direction, for balance. Successive leaps occur most typically in white notes, forming triadic outlines.

Example 20



Example 21



- In ascending motion, the larger intervals usually come first; in descending, the smaller first. This is especially true in quarter notes. In other words, the larger skips are most often below the smaller.

Example 22



- Successive leaps in opposite directions are possible but should not be overused.

Example 23



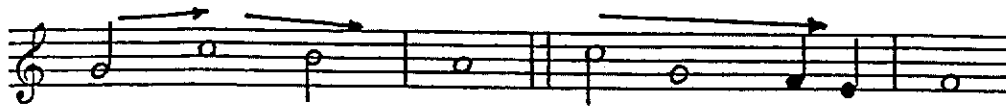
- Aside from triadic outlines, successive leaps in one direction (especially in white notes) may occasionally form the following intervallic successions: P5 + P4, P5 + m3, or more rarely P4 + P4. These idioms are more common in the bass voice than in the others.

Example 24



- Ascending leaps are more carefully balanced than descending.

Example 25



- The larger the leap, the stronger the tendency toward balancing the motion afterwards, by skip or by step.

Example 26



- Leaps up to unaccented long notes, especially long notes that are tied or dotted, are common; leaps up to accented notes are less common.

Example 27



Exercises

1. Sing and discuss music from the Appendix suggested by the instructor. Pay particular attention to the treatment of leaps and compare what you observe to the previous comments, keeping in mind that the comments are generalizations, not hard-and-fast rules.
2. In the following fragments, find the errors of style or technique.

a.

b.

c.

d.

e.

f.

g.

h.

Other Aspects of Melody

Note repetition is typical only in homophonic sections, where it usually occurs in white notes and rarely for more than five repetitions. In white notes, each repetition carries a syllable of the text. In black notes, the only repetition is the anticipation figure.

Example 28

Ky - ri - e e - lei - son A - - - - - men.

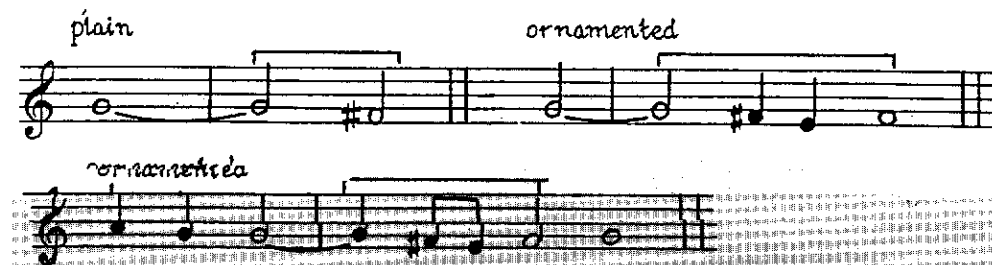
Eighth notes are used in a very restricted way. They occur typically as stepwise-related pairs, on the weak part of a beat, after a quarter note or a dotted half note. They may be passing tones, usually descending, or they may form a lower auxiliary figure, especially to ornament the resolution of a suspension. They are ornamental in character, and either or both may be dissonant against the other voices. These pairs are rarely used in the same voice in close succession. Other eighth-note idioms, though possible, are extremely rare.

Example 29



The *suspension figure* is very common. It occurs most often in half notes, and its resolution may be ornamented in the following ways shown in the example, among others. The suspension figure can, of course, occur even when the suspended note is not a dissonance. The suspension will be considered in detail in Chapter 2.

Example 30



The *cambiata figure* is common in music of this period. The second note of the figure may be dissonant; it is the only dissonance left by a leap in this style. The figure may start on any beat. Its inversion is possible, but only common in white note values, and the second note of the figure is then consonant. Typical versions are shown in the example.

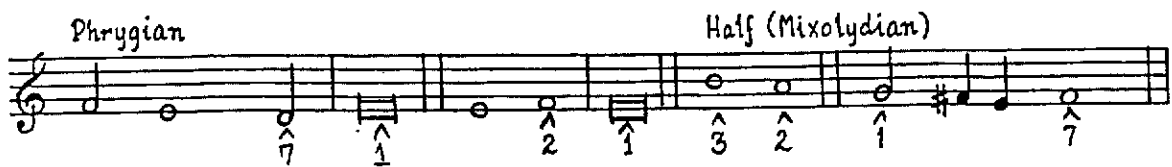
Example 31



The *melodic cadential figures* in this style are highly standardized.¹³ In all authentic cadences, the final is approached by step from above or below in at least one voice. The leading tone is raised chromatically as needed (Dorian, Mixolydian, Aeolian), and the suspension figure is almost obligatory as a preparation for it. In textures of three or more voices, the lowest voice may leap a fourth or fifth at the cadence. Cadences on B are not found, on E they are found most often in Phrygian, and on F they are mainly in Dorian and Lydian. An authentic cadence on any note other than B or E is possible, as are Phrygian cadences on E, A, or (rarely) D.

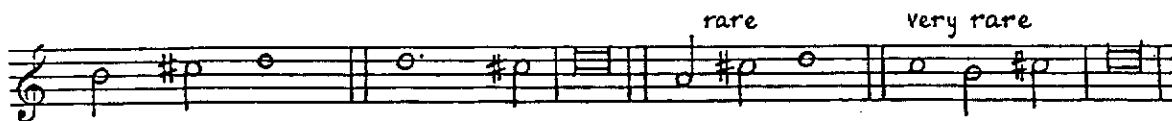
Example 32





The *leading tone* is usually approached by step and most often from above. It often forms the resolution of a suspension figure. Composers (except for the English) generally avoid the proximity of subtonic and leading tone as this will cause a cross-relation.

Example 33



The most used *accidental* is B \flat (not used in Phrygian). E \flat , rarely used, occurs most often in Dorian. B \flat and E \flat are used principally to avoid tritone effects in the line; sharps are used principally to raise leading tones in cadences. All chromaticisms and cross-relations are to be avoided at this stage. Any line emphasizing both F and B (by means of proximity, placement on strong beats, length of notes, or use of one of these notes as the outer limit of a scalar figure) will normally require a B \flat to correct the tritone. Review the use of accidentals on pages 14ff.

Example 34



Brief *sequences*, which are more common in the music of Lasso and Byrd than of Palestrina, are possible, but they should not be overused or extended beyond the third repetition of the sequential pattern.

Exercises

1. Sing and discuss the melodic lines found in polyphonic music assigned by the instructor. Discuss note repetition, the use of eighth notes, suspensions, cambiatas, cadential figures, and the reasons for accidentals.
2. Find the specific technical or stylistic errors in the following examples and suggest ways of correcting them.

Typical Quarter-Note Idioms

Examine the motet *Dies sanctificatus* again, as well as the motets given in the Appendix, and discuss the use of quarter notes. How are single quarter notes used? Note the approach, resolution, and placement in the measure. Look at quarter-note pairs similarly. What is the maximum number of quarters in succession? How are leaps treated? How are they followed? Where are they placed metrically? In what direction do they go? What intervals are used? What seem to be the typical idioms? The melodic treatment of quarter notes is very circumscribed and calls for special commentary:

- Single quarter-note figures are the neighbor (auxiliary), most often a lower neighbor, the passing tone, and the anticipation (used as part of a suspension figure). The single quarter note is occasionally treated by skip, especially by Lassus (see page 37, measures 13–14).

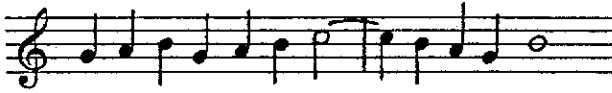
Example 35

- Pairs of quarter notes are most often treated stepwise, usually on a weak beat, following a whole note or a half note. When placed on a strong beat, the second note is usually an anticipation.

Example 36

- A series of quarters rarely exceeds eight or nine notes. Squareness can be avoided by using an uneven number of quarters in a series. They are usually left by step or by leap in the opposite direction to a white note.

Example 37



- Ascending leaps from accented quarters are very rare, as are ascending leaps from dotted half notes. Avoid both idioms in your writing. Leaps from unaccented quarters are fairly common.

Example 38



- Because skipping figures returning to the first note sound aimless and “fussy,” they are avoided, especially when the middle note of the figure is above the other notes.

Example 39



- Leaps are normally balanced by motion in the opposite direction. Large leaps are rare.

Example 40



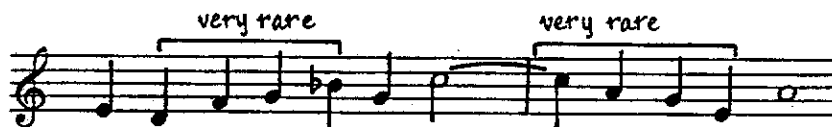
- Successive leaps in quarters are so rare in the sacred style as to be considered unusable.

Example 41



- Pentatonic figures are very rare. It is in this aspect that a line in this music differs the most from plainchant.

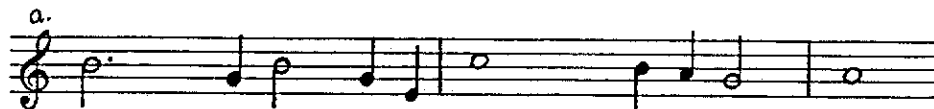
Example 42



- Sequences, rare in any note values, are especially unusual in quarter notes.

Exercises

Sing or play the following lines and discuss the problems in the use of quarter notes. Some lines merely contain idioms unusual for the style, whereas others obviously contain errors of technique.



Cumulative Exercises for Melody

1. Sing and study plainchant. Some chants are given on pages 98ff. of the Appendix. In what ways are these similar to the type of line you have been studying? In what ways are they different? Consider all aspects, general as well as specific. This exercise is optional.
2. Study the following melodies, all the fragments of Kyrie settings. Compare them in terms of text setting, general style, and technical specifics.

a.

Ky-ri - e - - - - - le - i - son.

Kyrie from Mass IV (*Liber Usualis*, p. 25.)

b.

Ky - rie e - lei - - - - - son

Palestrina, Kyrie from *Missa ad Fugam* (*superius*, mm. 1-6)

c.

Ky - ri - e e - le - - - - - i - son, Ky - ri - e e - le - - - - - i - son

Bach, *Mass in D Minor* (tenor, mm. 30-33)

- Criticize the following “melody” in general (stylistic and musical) and specific (technical) terms. There are many errors.

- Compose melodies in the Palestrina style, based on the following rhythmic patterns. These need not be thought of as openings. Use vocal ranges and untransposed modes as suggested by the instructor. One of these should be composed together in class, both as a process model and for technical and stylistic practice. Sing and discuss all work before going on to the next exercises.

a.

b.

c.

- Compose melodies of three to four measures in each mode for a variety of voice ranges, ending in an authentic cadence. Use only the standard cadential melodic figures.
- Compose melodies in the style for soprano, alto, or tenor vocal ranges in a variety of untransposed modes. Think of these as one voice of a polyphonic texture, but make them independent and self-contained with no long internal rests. Use $\frac{3}{4}$ meter and barlines (as your teacher directs). Write several melodies without text, 8 to 20 measures long. Sing

and discuss these in class, making whatever corrections are needed before setting the following texts, as assigned by the teacher. Accentuation is added.

- (a) Bènedíctus qui vénit in nómine Dómini
- (b) Qui tóllis peccáta mún-di
- (c) Chfiste eléison (set as e-lei-son or e-le-i-son)
- (d) Allelúia
- (e) Amén

While composing these lines, keep the following points in mind:

- Some use of text repetition is appropriate. Study text repetition in the works you have sung.
- Begin on a strong beat, on the tonic or dominant.
- Start with longer note values and gradually introduce shorter notes.
- Work for a balance of steps and leaps, a clear overall contour, a clear and well-placed climax, and a smooth descent to a standard cadential idiom on a strong beat.
- Avoid squareness by using dots, ties (suspensions), and short rests. Use a variety of note values in each phrase.
- Avoid sequences.
- Use only the available intervals and be particularly careful of lines emphasizing the tritone.
- Take special care with the treatment of all leaps and all black notes.
- Use normal voice ranges and avoid the extremes of each range.
- Try to work away from the piano and sing all your work.
- Remember that this is expressive music, but not in any way abrupt or overtly dramatic. Work for smoothness and fluidity.
- Above all, listen to and sing lines from Palestrina before beginning your own work. Remember that closeness to the “feel” and spirit of the style is as important as technical polish.

All writing should be sung and discussed in class. Multiple copies, an overhead projector, or work on a blackboard will facilitate both performance and discussion.

Notes

1. For exceptions, see the Appendix, page 109, mm. 6, 8, 12, and 16. This general observation applies best to the sacred style and better to Palestrina’s music than to that of some of his contemporaries.
2. According to the system of metrical *proportions*, three beats in $\frac{3}{2}$ were equal in duration to one beat in $\frac{4}{2}$. In $\frac{3}{2}$, three beats were equal in duration to two beats in $\frac{4}{2}$.
3. A rare exception may be found in the Appendix, page 115, mm. 8–9.
4. Indeed, modulation in the tonal sense does not really exist here. More accurately, oscillation exists between modal tonics (finals). Furthermore, the concept of the “chord” as a unit belongs to a later era and is used here only for convenience. The concept of “root” is likewise a borrowing from later theories of music. Many instructors will prefer to teach in terms of vertical intervals rather than “chords.”
5. Jeppesen, *Counterpoint*, page 62.
6. The practice of *musica ficta* involved the adding of accidentals by the performers, who improvised according to well-established melodic and harmonic procedures. In modern editions, editorial *ficta* are usually placed above the affected note. In writing the exercises, all accidentals should be specified. See *New Grove Dictionary*, “Musica ficta,” (Vol. 12).
7. When a mode is transposed by the use of $B\flat$ in the signature, $A\flat$ becomes available, but $G\sharp$ is not used.
8. The references to functional analysis are made here only for the convenience of those familiar with that system. It is generally inappropriate as an analytical tool for this music. Reference to scale-degree formulae may be used instead.
9. The thirds and sixths are called “imperfect” consonances, the fifths and octaves “perfect” consonances.
10. Since both intervals above the lowest note ($M6$, $m3$) are consonant, the dissonance between the upper voices ($A4$ or $d5$) was considered acceptable. In general, the critical intervals, and those most carefully treated if dissonant, are those between the lowest voice and each of the upper voices.
11. Review Cadences, pp. 17ff.

TWO-VOICE COUNTERPOINT

Sing examples 43 and 44, pages 35ff., focusing on the relationships between the voices. Discuss the two motets in terms of the following:

1. What is the rhythmic relationship between the voices? Is one voice more active than the other? How often do they move at the same time in the same note values? Are there any beats on which neither voice is moving? Is there any overall change in activity within the phrase? Is the meter clear, and how is it emphasized or obscured? Write out the rhythmic structure as follows:

Oculus non vidit ◦ **I** d | d - d d . d | o p p p | - d

2. Examine phrase and contour. Is there a clear sense of phrase? Do the voices end and/or begin their phrases together? How are phrase endings obscured or overlapped? How long are the phrases? What different modal degrees are used as cadence finals? Are the phrases regular, balanced, or periodic? Generalize about the overall form of these motets. Is “form” an accurate word here?
3. How are the voices organized motivically (thematically)? Is there imitation? Are there any clearly unifying motives? Is there any use of inversion, augmentation, or diminution of motives? If there is imitation, explore the metrical and pitch intervals between the voices where the imitation begins. For how long is the imitation strict?
4. Discuss the cadences in terms of intervals between the voices, dissonance treatment, melodic idioms, mode, final, the use of accidentals, and the types and strengths of cadences.

5. Label the intervals formed between the two voices on every beat and, where there is quarter-note activity, the intervals formed off the beat. What intervals are present? Which ones predominate? Where are the various intervals found metrically? What kinds of note values are involved? Especially note the dissonant intervals (seconds, fourths, sevenths, and so on). How are they treated in terms of metrical placement, note values involved, melodic approach, and resolution?
6. Discuss the relative motion (parallel, contrary, similar, oblique) from beat to beat. Does any one type predominate? What kinds of parallel intervals are used, and what kinds are not used?
7. How is the text set? Consider the overall atmosphere or mood of the text and its setting, the means of emphasis (important words and stressed syllables), and the relation, if any, between text form and musical form

Example 43

Beatus Homo

Lassus

Cantus

Be - a - tus be - a - tus ho - mo,

Altus

Be - a - tus be - a - tus ho - - mo, qui

qui in - ve - nit, qui in - ve - - nit sa - pi - en - ti

in - ve - nit, qui in - ve - - nit sa - - pi - en - -

am, et qui af-fluit pru - den-ti-a me-li-or,
 - ti-am, et qui af-fluit pru - den-ti-a me-li-or, me-

20

me-li-or est ac-qui-si-ti-o e - jus ne-go-ti-
 - li-or est ac-qui-si-ti-o e - jus ne-

b

a-ti-o - ne ar-gen - ti, et au - ri pri -
 go-ti-a-ti-o - ne ar-gen - ti, et au - ri

30

mi et pu - ris - si-mi.
 pri-mi et pu - ris - si-mi.

Translation: Blessed is the man that findeth wisdom and is rich in prudence: the purchasing thereof is better than the merchandise of silver, and the chiefest and purest gold.

Example 44

Oculus non vidit

Lassus

Cantus

Altus

O - cu - lus non vi - dit, nec

au - ris au - di - vit, nec

dit, nec au - ris au - di - vit,

10 in cor ho - mi - nis a - scen - dit,

nec in cor ho - mi - nis a - scen - dit,

20 quae prae - pa - ra - vit De - us his, qui

quae prae - pa - ra - vit De - us his,

di - li - gunt il - lum, qui di -

qui di - li - gunt il - lum, qui di - li -

li - gunt il - lum.

gunt il - lum.

Translation: That eye hath not seen, nor ear heard, neither hath it entered into the heart of man, what things God hath prepared for them that love Him.

GENERAL OBSERVATIONS

The term *counterpoint* refers to music in which two or more independent voices are combined in a pleasing way; it also implies the technical procedures governing these voices and their relationships. In the best counterpoint, in any style, the voices exhibit integrity, independence, and interdependence. No music with more than one voice is entirely without contrapuntal aspects, and some music that is often studied for its “harmonic” content is in fact more linearly than harmonically conceived. The Baroque chorale style, for example, is distinctly contrapuntal in nature, not simply one chord after the next. The late sixteenth-century sacred vocal style is typified by a texture in which the voices move with a high degree of independence, regulated mainly by a few simple procedures of dissonance control. Each voice is satisfying in itself as an expressive vocal line and is not merely the linearization of a preconceived harmonic background.

Rhythm

The voices are equally active, especially when imitative. The basic unit of movement is the half note, with an increase of movement through each phrase and a slowing at the cadence. Activity happens on each beat in at least one voice, except sometimes at the beginning or end of the phrase. The voices often move in different note values, and passages of simultaneous motion (homophony) are usually short. The meter is expressed mainly through dissonance placement and cadences, and it is subtly obscured through the use of ties, dotted values, strong-beat rests, the placement of whole notes starting on beats two or four, and suspensions.

Texture

Two-voice counterpoint in this style is usually imitative, tending less to the homophonic (familiar) style than does music with three or more voices. Short homophonic passages are used for the relief of the prevailing imitative texture. Close spacing is the norm, with the voices rarely more than a tenth apart. Voice crossing is not carried on for long passages.

Phrase and Form

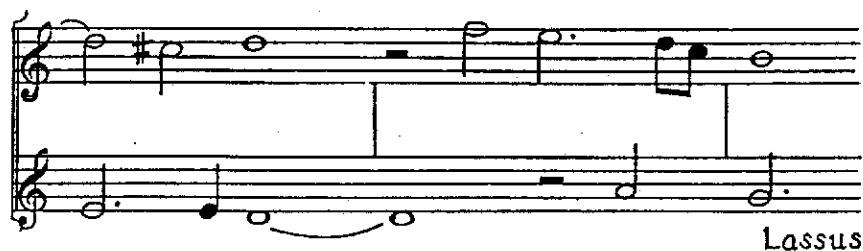
Each section that sets a new part of the text tends to begin imitatively and end in a cadence. Internal cadences are often “covered” (obscured) by dropping out one voice momentarily at cadence points and bringing it back immediately with a new theme, allowing the voices to cadence at different times (see Example 45). Alternatively, one voice may be held over past the cadence point and elided into the next phrase (as shown in Example 46).

Example 45



Musical notation for Example 45, showing two voices in a two-voice setting by Lassus. The top voice begins with a melodic phrase, and the bottom voice enters with a similar phrase. The top voice has a cadence, and the bottom voice continues with a new phrase.

Example 46



Musical notation for Example 46, showing two voices in a two-voice setting by Lassus. The top voice begins with a melodic phrase, and the bottom voice enters with a similar phrase. The top voice has a cadence, and the bottom voice continues with a new phrase.

A two-voice motet or mass section in the imitative style is built up formally from a series of *points of imitation* (subsections, each setting a new part of the text and ending with a cadence). The last section often displays the most rhythmic activity, the most melismatic setting, and tends to sound the most climactic.

Motivic (Thematic) Organization

This music lacks the clear kinds of motivic unity and developmental processes associated with later music. At the same time, a subtle kind of unification by interval (or figure or “cell”) often occurs, or a work may be unified by an underlying plainchant theme. Each phrase, though, may be thought of to some degree as independent and self-contained. The systematic use of strict canon, thematic inversion, augmentation, or diminution as large-scale structural devices is less common than in earlier Netherlandish music, with the exception of a few special works such as the *Missa Ad fugam* of Palestrina.

TECHNICAL DETAILS

Motion Relationships

Normally, a good mixture of motion types (parallel, similar, contrary, and oblique) exists between the voices. No one type should be allowed to predominate. Both voices will rarely leap simultaneously in the same direction, and in such cases, neither will leap more than a perfect fourth:

o = oblique p = parallel
s = similar c = contrary

Example 47

The image shows a musical score for two staves. The upper staff contains a melodic line with various note values. Below the staff, there are four boxes containing motion relationship labels: 'o', 'o', 's', 'o', 'p', 'p', 'o', and 'c'. The lower staff shows a bass line with fewer notes. The name 'Lassus' is written at the bottom right of the score.

The only real restrictions on relative motion concern *parallel* intervals. *Parallel thirds and sixths* are allowed, but a series of more than about five tends to obscure the independence of the voices and is usually reserved for quarter-note motion in melismatic passages. The following idiom, successive major thirds, is best avoided unless the tritone can be resolved.

Example 48

The image shows a musical score for two staves. The upper staff contains a melodic line with notes and rests. Below the staff, there are two boxes. The first box is labeled 'unusual' and shows a sequence of notes with a tritone interval. The second box is labeled 'acceptable resolution' and shows a sequence of notes with a tritone interval that is resolved. The name 'Lassus' is written at the bottom right of the score.

Parallel seconds and sevenths may be considered unusable. *Parallel fourths*, common only in three-voice texture, are found there in series of parallel first-inversion triads.

Example 49

The image shows a musical score for a single staff. It contains a series of four parallel first-inversion triads, each consisting of three notes. The notes are arranged in a way that creates a series of parallel fourths between the outer voices.

Parallel fifths, octaves, and unisons are not found, but near-parallel fifths are very common in the following idiom, rationalized by the fact that the voices do not move simultaneously. This idiom is rarely found between the outer voices of a many-voiced texture, and it does not apply to parallel octaves.

Example 50



Parallel fifths or octaves are not normally found on successive beats or on successive strong beats, even if consonant notes intervene.

Example 51



Fifths and octaves by contrary motion are occasionally found in music with more than two voices, though rarely between the outer voices. They are best avoided in two-voice writing.

Example 52



Unequal fifths (perfect to diminished or the reverse) are not normally found in two voices. They occur in thicker textures, but not between the outer voices.

Example 53



Direct (hidden) octaves and fifths are rarely found in two-voice counterpoint, and then only when the upper voice moves by step. They may be found in thicker textures, but not usually between outer voices.

Example 54



Movement by leap into a unison is not used, even when achieved by contrary motion.

Example 55



Intervallic Relationships

Consonances

The freely used harmonic intervals, as we have seen, are the thirds, the perfect fifth, the sixths, the unison, the perfect octave, and their compounds. Two-voice counterpoint tends toward a preponderance of thirds, sixths, and fifths on the beat. Unisons are typical only at cadences or as short weak-beat notes. Too many unisons, octaves, and fifths weaken the harmonic tension. The final interval is normally a tonic unison or an octave approached by step in contrary motion. Voices moving simultaneously in the same note values are usually consonant with each other. Unison or octave doubling of any scale degree is possible, except of any accidental, especially the leading tone. Whole notes are always consonant, except for an occasional long suspension at a final cadence.

Dissonances

The treatment of dissonance is an important aspect of the study of counterpoint. A considerable agreement existed among the composers of the time as to the allowable types of dissonances, their introduction, resolution, and placement in the measure. In general, one never leaps to or from a dissonance, with the exception of the second note of the cambiata figure. Only values shorter than the brevis (≡) or the semibrevis (⊙) can be dissonant. The passing tone and suspension are the most common dissonances. In two-voice writing, no note longer than a quarter can be dissonant against notes of equal value. Dissonance occurs only in the idioms described here:

- Auxiliary (neighbor) notes, in ♩ and ♪ only, fall only on the weak part of a beat and are much more typically lower than upper neighbors. The upper auxiliary figure is usually consonant.

Example 56



- Passing tones in ♪ fall on weak beats only, usually descending. They rarely follow ♩ activity and never follow an ♪ passing tone.

Example 57



Passing tones in ♪ fall on the weak part of any beat, ascending or descending, and on the beginning of beats two or four, descending only. The latter is less common.

Example 58



Note in the following example that the descending, passing ♩ following a tied or dotted ♩ is a common idiom (see a). Also note that the accented, descending passing tone is most often the first of a pair of ♩ (see b) and that two successive ♩ may both be dissonant, if both are treated normally (see c). The unaccented ♩ may be dissonant against each other, if the dissonance is treated normally (see d).

Example 59



Two passing ♩ may replace a passing ♩ on the weak half of a beat, descending.

Example 60



- Anticipations (portamenti), in ♩ only, fall on the weak part of any beat. When approached from below, they are consonant; when approached from above, they may be either dissonant or not. They are most typically found in the following cadential idioms:

Example 61



- Review the cambiata figure on page 26. The second note of the cambiata figure is the only dissonance left by a leap. The first and third notes are consonant; the fourth note may be consonant or a passing tone. The first note is never treated as a suspension.

Example 62



- The suspension, the only strong-beat dissonance in this music, is a principal expressive device. The suspension idiom involves consonant preparation, dissonance on the same pitch on a strong beat, and resolution down by step to a consonance.¹ The dissonant note is a half note, but it may be ornamented before resolution. The preparation is a half or whole note and is in no case shorter than the suspension. The preparation and suspension need not be tied if the suspension carries a different syllable, though this situation is very rare. Melodic figures associated with the suspension may also occur when no dissonance is involved. Some typical suspension idioms follow:

Example 63

P = Preparation

S = Suspension

R = Resolution

Note in the previous example some highly typical ornamentations of the resolution (shown in b, c, e, and f). Also note that the consonant voice often has two successive quarter notes, the first of which is an accented passing tone on beat two or four, the second of which forms a unison or octave with the preparation (shown in b and e). A consonant anticipation often precedes the preparation note (see c and e), and a cadential suspension always involves the final resolving to the leading tone or (in Phrygian) subtonic. Finally, note that the consonant voice may move simultaneously with the resolution (see d) and that at the end of a work a suspension in whole notes is possible (see f).

Suspensions are often classified in terms of the intervals formed between the two voices on the dissonant and resolution parts of the figure. The only suspensions typical of two-voice texture are the 7-6, 2-3 (suspension in the lower voice), and, rarely, the 4-3. The 6-5 suspension, while possible, is not very effective, since the sixth is not dissonant. In the 4-3 suspension, the fourth is almost always perfect. 9-8, 2-1, and 4-3 suspensions are common in textures with more voices.

Example 64

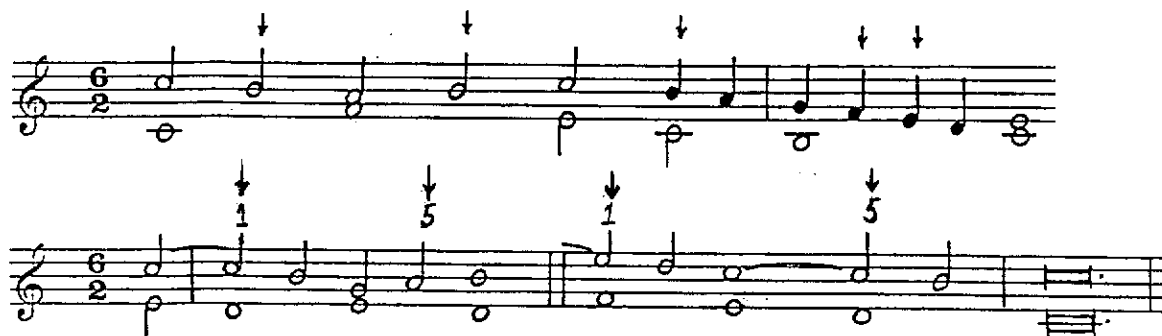
Occasionally, in a series of parallel thirds descending stepwise in half notes, one note will be delayed a half beat, causing what seems to be a suspension in quarter notes. This is not a true suspension but merely a rhythmic variant and is extremely rare in Palestrina's music.

Example 65



- Some characteristic dissonance treatments in triple meter ($\frac{3}{2}$) are given here. Note that in all cases the dissonant voice moves in quicker note values than the other voice. Passing tones in half notes can occur on the even beats (2, 4, 6), and passing tones in quarters can occur off the beat or descending on even beats. In suspension figures, the dissonance is located on beats one or five. Cadences may occur on any odd beat internally, but only on beat one at the end. In $\frac{3}{4}$ meter (the half note as the beat), half notes are all consonant, and only smaller values may be dissonant.

Example 66



Cadential Idioms

Review the previous material on cadences and suspensions. Cadential figuration is very standardized in this style, as we have seen. The following example shows some of the most popular idioms in a variety of modes. Analyze the scale degrees involved. Memorize these idioms:

Example 67



COMMENTS ON TWO-VOICE COMPOSITION

The following suggestions should be kept in mind while working out this section's exercises:

- Sing all your work as you write it. Work away from the piano and use it only for checking. Better yet, check your work with voices or single-line instruments.
- Use only the untransposed modes and the usual accidentals (sparingly). For now, work only in $\frac{1}{2}$. Avoid cross-relations.
- Remember that you are writing *music*, not theory exercises. The result should be as musical (vocal, flowing, and expressive) as possible. Sing each line through as you write it, and never choose a note on a purely vertical (harmonic) basis. Avoid squareness of phrase, too many successive equal-note values, and too much simultaneous movement in both voices. Do not accept flat or aimless lines. Ties and short rests can be effective in promoting a fluid result, as can the placement of whole notes starting on beat two. When one voice is static, the other should be relatively active. Avoid strong-beat unisons or octaves except at phrase endings. Extended passages of wide spacing should not be used.
- Some of the following exercises can be written and checked during class. The most extended compositional ones probably cannot. All student exercises and compositions should be sung in class and discussed by the students. Time permitting, they should be corrected together at the blackboard. The voices should be sung individually, and then together.
- Above all, *immerse yourself in the music itself* by listening and singing. Stylistic "feel" is as important as solid technique.

Exercises

No imitation is required in this written work.

1. Sing as many two-voice works in the style as possible and analyze them in terms of stylistic and technical details. The best single source is the *Cantiones duarum vocum* by Orlandus Lassus (see the Appendix, pages 100ff.).
2. Prepare a systematic summary of the placement, duration, and treatment (preparation and resolution) of all dissonances, perhaps using the following sample format:

Type	Note Values	Metric Placement	Treatment
Anticipation	Quarter	Off the beat	Approached by step, resolved on the same pitch

3. Find the errors of style or technique in the following "composition." These may affect line or counterpoint. Discuss the ways in which they could be corrected. Pay particular attention to all dissonances.

4. Write two- to three-measure examples for two adjacent voices (S-A, A-T, or T-B) of the following idioms:
- Passing tones in half notes
 - Passing tones in quarter notes and eighth notes
 - Auxiliaries (neighbors)
 - Consonant and dissonant anticipations
 - The cambiata figure
 - 7—6, 2—3, and 4—3 suspensions, with and without ornamentation

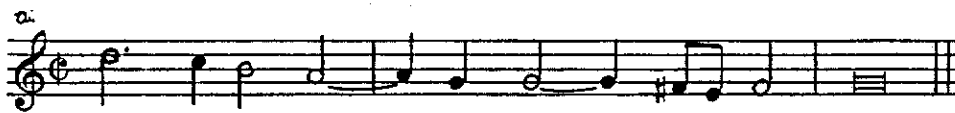
Use a fairly simple texture, a ϕ meter, and a variety of modes. These should be done carefully and neatly, as they are intended to serve as useful reference examples for dissonance treatment and other idioms.

5. To each of the lines given, add a second voice:
 - (a) mainly in half notes, some of which may be suspended (a few quarters may be used);
 - (b) mainly in quarter notes, with a few half and eighth notes used for smoothness of line and rhythmic variety.

To each given line, add a voice above and then a different voice below. Each voice should cadence at the end. These will naturally be rhythmically dull but should still be as musical as possible. The primary purpose of this exercise is to gain control of dissonance and to see the contrapuntal possibilities inherent in a given musical line. Start on a unison or an octave or fifth away from the given line. You may begin with a one-beat rest. Use dissonances where appropriate. End on a unison or octave. It is recommended that some of these be done in class at the blackboard:



- (a) Write each voice on a separate staff.
 - (b) Avoid extended voice crossing or many compound intervals.
 - (c) Do not overuse parallel motion.
 - (d) Analyze all dissonances and check for correctness in the style.
6. After the previous preliminary exercises (Ex. 5.) have been completed, sung, and corrected, proceed to add new voices in mixed note values above and below the given lines. Any of the given lines may now be transposed up a fourth or down a fifth for ease of singing. These new melodies should be as stylistically and technically correct as possible.
 7. Now add new voices, first above and then below the original melodies composed in Exercise 6.
 8. Add new voices in mixed note values above and then below the given lines in the following cadential measures. End on a unison or octave. Use only the typical cadential idioms.



9. Compose three to four measures in two voices in all modes, each ending with standard authentic cadential formulae.
10. Add new voices, first above and then below the following given voices. Imitation is not required. The given voice may be treated as soprano or tenor. The new voice should also set the text. One of these might be done together in class.

a.

Chri - ste e -

lei - son, Chri - ste e - lei - son.

Victoria

Translation: Christ have mercy on us.

b.

lau - da - bo no - men De - i, Lau - da - bo

no - men De - i, lau - da - bo no - men De - i

Lassus

Translation: I will praise the name of the Lord.

Pars me - a Do - - - mi -
 nus, pars me - a Do - mi - nus.
 Palestrina

Translation: The Lord is my portion.

- Continue the following motet openings for 8 to 12 more measures, ending in a strong authentic cadence. If you want to experiment with imitation at this point, study pages 51ff., but no further imitation is required in these pieces. All are taken from the *Cantiones duarum vocum*.

a

b

c

d

IMITATION IN TWO-VOICE TEXTURE

Sing the Lassus motet openings below (the next seven examples). Discuss the imitation found in them in terms of

- The time distance, in beats, between entrances
- The pitch interval between the first notes of the two voices (called leader and follower or, in Latin, *dux* and *comes*) and the modal degree on which each begins
- The length of imitation (the number of beats for which the second voice imitates the first)
- Whether the follower is real or tonal (see “General Observations” for a definition of real and tonal imitation)
- Any special features, such as stretto (see the following section) or imitation by augmentation, diminution, or inversion

Example 68

The musical score for Example 68 consists of two systems of two staves each. The first system shows the beginning of a motet. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a common time signature. The lyrics are: "Jus - tus cor su - um tra - det ad vi - gil - an - dum di -". The second system continues the music with the lyrics: "lu - cu - lo" on the upper staff and "lu - cu - lo" on the lower staff. The music features a clear imitation between the two voices, with the second voice entering after a short interval and following the melodic line of the first voice.

Translation: The righteous man commits his heart to watching at the break of day.

Example 69

Ex - - spec-ta-ti - o jus - tor - - um

Ex - spec-ta-ti - o jus - tor - - um lae - ti - -

lae-ti - - - ti - a, spes au - - -

- - ti - a, spes au - - tem im-pi-o-

- tem im-pi-o - - rum per - - i - - bit:

- rum per - - i - bit:

Translation: The expectation of the just is joy, but the hope of the unrighteous shall perish.

Example 70

Qui se-qui-tur me, qui se-qui-tur me, qui se-qui-tur me,

Qui se-qui-tur me, qui se-qui-tur me, qui se-qui-tur me,

Lassus

Translation: Who follows me . . . (Note the text painting.)

Example 71

Jus - ti tu - le - runt spo - li - a
Jus - ti tu - le - runt

im - pi - o - rum, im - pi - o - rum,
spo - li - a im - pi - o - rum, im - pi - o - rum,
Lassus

Translation: The just have taken up the spoils of the unrighteous.

Example 72

Ser - ve bo - ne et fi - de - lis
Ser - ve bo - ne et fi - de - lis

Translation: Good and faithful servant . . .

Example 73

Qui vult ve - ni - re post me, ve - ni - re post me, ve - ni - re post me, ve - ni - re post me,
Qui vult ve - ni - re post me, ve - ni - re post me, ve - ni - re post me, ve - ni - re post me,

ni - re post me,
re post me, re post me,

Lassus

Translation: Who wishes to follow me . . .

Example 74

Ful - ge - bunt jus - ti - si - cut li - li - um,

Ful - ge - bunt jus - ti - si - cut li - li -

10

ful-ge-bunt jus - ti

um, ful-ge-bunt jus - ti

Translation: The righteous shall shine as the lily.

General Observations

Imitation is less formalized and restrictive in this music than it is in, say, the Baroque fugue. Most works begin on tonic or dominant notes. Imitation may occur at any pitch interval, though most often at the fifth, fourth, or octave (above or below). It may continue for only a few beats or through an entire section or work (strict canonic imitation). The time and pitch intervals often change in midphrase. *Tonal* or *real responses* (answers) are possible, though the latter are generally preferred. In a tonal response, the leap of a fourth at or near the head of the leader is answered by a fifth at the comparable point in the follower. Likewise, a fifth is imitated by a fourth. Thus, a leap from tonic to dominant can be answered by a leap from dominant to tonic, and vice versa. In a real answer, the intervals remain the same for leader and follower, though a major interval may be answered by a minor, or a minor by a major. Some tonally adjusted answers are given here.

Example 75

a. theme (leader) answer (follower)

Palestrina

b. Palestrina

Mirror imitation is not uncommon in this style. Here the follower is a melodic inversion of the leader.

Example 76

Musical notation for Example 76. The top staff is labeled "leader" and the bottom staff is labeled "follower". Both parts are in C major and 4/4 time. The leader's theme begins on beat 1 of the first measure. The follower's theme begins on beat 3 of the first measure, overlapping with the leader's theme. The name "Palestrina" is written at the bottom right of the notation.

Stretto imitation, in which the follower enters before the leader has completed his or her statement of the theme, is very common. A considerable overlapping of themes is the result, as can be seen from the following example.

Example 77

Musical notation for Example 77, consisting of two systems labeled 'a' and 'b'. System 'a' shows a leader's theme on the top staff and a follower's theme on the bottom staff. A double-headed arrow labeled "overlap" indicates the period where both themes are present. System 'b' shows a similar arrangement with another "overlap" arrow. The name "Lassus" is written at the bottom right of each system.

Some voice crossing may result if the pitch interval of imitation is small, especially if the theme contains large skips. Thus, the imitation of wide-ranging melodies at close intervals is normally avoided. Note the partially inverted answer in the following example.

Example 78

Musical notation for Example 78. The top staff is the leader and the bottom staff is the follower. The follower's theme enters on the same beat as the leader's but is partially inverted. A double-headed arrow labeled "crossing" indicates the point where the two voices cross. The name "Lassus" is written at the bottom right of the notation.

The answering voice usually enters on the comparable beat to the leader, either weak or strong. Thus, a theme beginning on beat one is answered on beat one or beat three, as in example 79. The only exception to this procedure is stretto imitation at one or three beats.

Example 79

beat 1

beat 3

Lassus

For further discussion of imitation, see *The New Harvard Dictionary* and the *New Grove Dictionary*, "Imitation" (Vol. 9) and "Canon" (Vol. 3).

Exercises

1. In the following exercises, try systematically to find all the workable answers to the given themes. Begin by trying imitation at the unison at two beats, then four, six, and eight beats distance, continuing the imitation for at least six beats. Then try imitating at the fourth and fifth, both above and below, at the various beat distances. Finally, try imitation at the other pitch intervals, up to the octave. The answer may enter forming a consonance, or it may create a suspension against the leader if the potential for it is present:

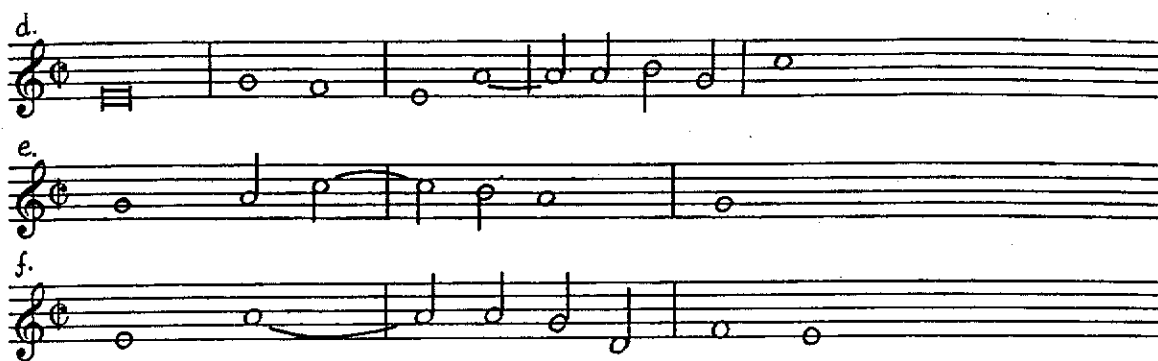
If the imitation seems to be working out well, then continue both voices in strict canon, breaking the canon just before the cadence. Tonal or real responses (answers) are acceptable, but you should prefer real answers where possible. Try to preserve a regular rhythmic flow, so that both voices are never static at the same time.

Themes for imitation:

a.

b.

c.



2. Compose a complete section of a motet for two adjacent voices using the usual quadruple meter, an imitative opening, and a mode assigned by the instructor. Be attentive to the flow, shape, and approach to the cadence. The motet section should be about 8 to 10 measures long, and it should end in an authentic cadence. The following text fragments may be used:

- (a) Miserére nóbis (Have mercy on us)
- (b) Dóna nóbis pácem (Give us peace)
- (c) Hosánna in excélsis (Glory in the highest)
- (d) Laudáte dómimum (Praise the Lord)

3. Review the techniques of text setting in *Beatus homo* and *Oculus non videt*, two-voice motets of Lassus (pages 100ff.). Then compose a complete two-voice motet based on one of the following texts, using some text repetition. Begin each section imitatively. The following suggested formats are taken from works by Palestrina and Lassus. The vertical lines show possible text divisions (each with its own point of imitation).

		Mode	Measures	Cadence	Final
a.	Benedíctus qui vénit in nómine Dómini.	Mixolydian	1–8 9–20	authentic authentic	D G
	(Blessed is he who cometh in the name of the Lord.)				
b.	Et in térra pax homínibus bónae vòluntátis.	Dorian	1–8 9–14	authentic authentic	A D
	(And on earth peace to men of good will.)				
c.	Kýrie eléison Kyrie eleison Kyrie eleison.	Ionian	1–6 7–12 13–20	Phrygian authentic authentic	A G C
	(Lord have mercy on us.)				

INVERTIBLE COUNTERPOINT AT THE OCTAVE

Sing and discuss the two following motet phrases. Notice that in the second example the melodic materials have been exchanged between the voices so that what was above is now below. This is referred to as *double* or *invertible counterpoint* (a reference not to melodic inversion, but to the exchange of voices). Invertible (double) counterpoint is a common technique in many types of polyphonic music.

Example 80

a. Position 1

Example 81

b. Position 2

The previous examples use invertible counterpoint “at the octave,” which means that one of the two voices has been transposed by an octave across the other voice. Observe that under these conditions an octave between the voices in the original becomes a unison, a sixth becomes a third, and so on. Each interval plus its inversion will add up to nine ($1 + 8 = 9$, $3 + 6 = 9$). The following table displays the results of invertible counterpoint at the octave:

Original interval:	1 2 3 4 5 6 7 8
Inverted, becomes:	8 7 6 5 4 3 2 1

All intervals remain of the same general type (perfect or imperfect consonance or dissonance) except for the fifth, which becomes a fourth and therefore must be treated as if it were dissonant:

Example 82

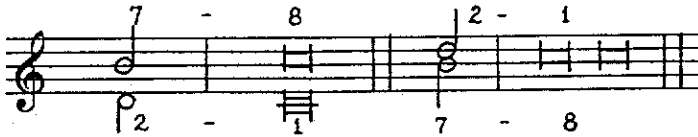
a. Position 1

b. Position 2

In working on the following exercises, observe the following suggestions:

1. In the original, do not exceed an octave between the voices.
2. Each voice should be kept within an octave range.
3. The perfect fifth must be treated as a dissonance in the original, best as a passing tone or suspension, as in the previous example.
4. The usual authentic cadence figures work out well, as the scale-degree formula $\hat{7}-\hat{8}$ becomes $\hat{2}-\hat{1}$.

Example 83



5. Avoid strong-beat unisons except at cadence points. A preponderance of thirds and sixths will result.
6. Suspensions that will work well in inversion are the 7-6 (becomes 2-3), the 4-3 (becomes 5-6) and the 2-3 (becomes 7-6).

Example 84



Exercises

1. Memorize the chart of inversions for invertible counterpoint at the octave. What is the main "problem interval?" Which suspensions work best?
2. Add a voice in invertible counterpoint at the octave above and below the following lines. Try writing just a few notes at a time, checking the inverted result as you proceed, but do not let the resulting line suffer as a melody. It will probably be best to work on three staves, with the original line in the middle.

3. Write several passages of 8 to 12 measures in two adjacent voices in double counterpoint at the octave. Some passages should be imitative or at least briefly imitative at the opening. Texts may be used and a variety of modes may be employed. The counterpoint may become noninvertible shortly before the final cadence.

INVERTIBLE COUNTERPOINT AT THE TWELFTH

In this common type of invertible counterpoint, one voice is transposed up or down an octave; the other voice is transposed by a fifth in the opposite direction, crossing the first voice.

Example 85

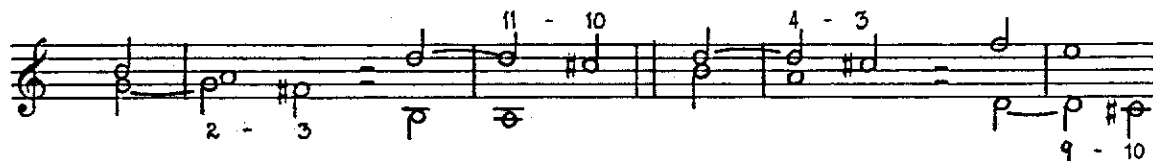
Here is a chart of the intervallic results of inversion at the twelfth:

Original interval:	1 2 3 4 5 6 7 8 9 10 11 12
Inverted, becomes:	12 11 10 9 8 7 6 5 4 3 2 1

Each interval plus its inversion totals 13. As with invertible counterpoint at the octave, most of the intervals remain in the same general class of dissonance or consonance, except that the sixth becomes a seventh and must therefore be treated as a dissonance.

This technique, although quite commonly used, is rarely sustained for long passages. It is wise to keep each voice within the range of a twelfth and not to exceed an interval of a twelfth between voices in order to avoid crossing. The only usable suspensions are the 2–3 (11–10 or 4–3) and the 4–3 (9–10 or 2–3).

Example 86



A further discussion of invertible counterpoint can be found in *The New Grove Dictionary*, "Invertible Counterpoint" (vol. 9).

Exercises

1. Memorize the chart of inversions at the twelfth given previously. Which is the main problematic interval? Which suspensions work best?
2. Add a voice in invertible counterpoint at the twelfth to lines a through d. Try writing just a few notes at a time, checking the inverted result as you proceed, but do not let the resulting line suffer as a melody. It may be best to work on three staves, with the original line in the middle. The original line may be treated either as soprano or tenor to avoid range problems in the new voices.



3. Write passages of 8 to 12 measures in two adjacent voices in invertible counterpoint at the twelfth. Some passages should be imitative or at least briefly imitative at the opening. Texts may be used and a variety of modes may be employed. The counterpoint may become noninvertible shortly before the final cadence.

Notes

1. But see the comments on triple meter, page 45

THREE-VOICE COUNTERPOINT

Sing the *Benedictus* from Palestrina's *Missa Gabriel Archangelus* (see example on page 63) and the selected three-voice works from the Appendix (see pages 109ff.). Discuss them in detail, with special attention to the following questions:

General observations

- A. Texture: Are these three-voice works any more or less linear than the two-voice works we have been studying? Is there more textural variety? Do all three voices sing all the time? How are the voices kept separate and distinct from one another? What spacings between adjacent voices do you observe? Does any one voice predominate? Is the lowest voice supportive (harmonic)?
- B. Text: Discuss text divisions and text setting, including repetitions of words or phrases, and the treatment of accented syllables.
- C. Rhythm: Prepare a graph of note values, as on page 34, and discuss the interrelations of micro- and macrorhythm. Are the individual voices any more or less active than in two-voice writing?
- D. Cadences: Where and of what types are the cadences, and on which modal degrees do they fall? What melodic idioms do you find in each voice? Are there any new idioms, as compared to two-voice writing? How is the motion carried over cadential points?
- E. Imitation: Analyze all points of imitation. How long is the imitation carried out? Is the imitation real or tonal? What are the pitch and time intervals between successive entries?
- F. Form: Prepare a graph of the overall form, as suggested on page 85 and discuss all aspects.

Harmony and dissonance treatment

What harmonic intervals are present on every beat between each pair of voices? What kinds of chords result from these intervals, including chord qualities and inversions? What dissonances are present, and how are they treated, in terms of metric placement, length, frequency, introduction, and resolution?

Summary Observations

Compared to what you have observed in two-voice counterpoint, what are the differences in style and technique in these three-voice works? Consider all aspects of the music.

Example 87

Missa Gabriel Archangelus: Benedictus

Palestrina

Cantus

Be - ne - dic - - - tus, be - ne - dic - -

Altus I

Altus II Be - ne - dic - - - tus, be - ne - dic - - - tus, be -

Be - ne - dic - - -

10

- - - tus, be - ne - dic - - -

ne - dic - - - tus, qui ve - nit, #

tus, be - ne - dic - - - tus, be - ne - dic - - -

20

tus, qui ve - - - nit, - - - qui

qui ve - - - nit, qui ve - - - nit, qui ve - - -

tus qui ve - nit, qui ve - - - nit, qui ve -

ve - - - nit, qui ve - - -

- - - nit, in no - mi - ne - - - Do - mi - ni, in no - mi - ne

- - - nit, qui ve - - - nit, in

nit. in no-mi-ne Do-mi-ni, Do-mi-ni, in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni

in no-mi-ne Do- ne, in no-mi-ne Do ni, in no-mi-ne, in

mi-ni; in no-mi-ne, in no-mi- mi-ni, in no-mi-ne Do- no-mi-ne Do mi-

ne Do-mi-ni, Do- mi-ni. mi-ni, in no-mi-ne Do-mi-ni ni, in no-mi-ne Do-mi-ni.

Translation: Blessed is he who cometh in the name of the Lord.

GENERAL OBSERVATIONS

Counterpoint in three or more voices is a little different in style and technique than that in two voices. The main distinctions, obviously, are in texture and harmony. The fuller texture may lead to a slight simplification of line, a reduction in range, and a lessening of the microrhythmic activity. The harmony becomes fuller and more explicit. Otherwise, the techniques are essentially the same. The following are some specific style characteristics of three-voice counterpoint.

Texture and Rhythm

Voice Crossing

Voice crossing is not uncommon in three-voice counterpoint, especially between equal, upper voices. The lower voices may cross for short passages, but it must be remembered that this will create a new bass line against which to calculate the upper voices. Brief crossings are often an aid to the line and provide a subtle color change. See especially the motets on pages 109ff. for typical examples of tenor-bass crossing.

Spacing

Rarely are the upper voices more than an octave apart because this tends to isolate the highest voice. Even the lower pair of voices should not be kept far apart for long, as this tends to create a trio-sonata-like texture that is foreign to this style.

Continuity

Long passages of unbroken three-voice texture are to be avoided in order to reserve the fullest texture for the final section. Rests usually precede the entrance of a voice that carries the thematic material. A voice will often drop out at or just before an internal cadence and reenter immediately thereafter as a means of weakening cadential finality and insuring rhythmic continuity and thematic overlap. All three voices cadence together at the end, sometimes with a 4–3 suspension into the third of the final triad.

Analyze all harmonic intervals between each pair of voices in the following example and all subsequent examples in this chapter. Carefully analyze all dissonances.

Example 88

The musical score for Example 88 consists of three staves: Soprano (top), Alto (middle), and Bass (bottom). The music is in a common time signature (C) and a key signature with one sharp (F#). The score is divided into two measures. In the first measure, the Soprano voice begins with a half note 'new theme' (G4), followed by a quarter note 'cadence' (F#4). The Alto voice has a quarter note 'cadence' (F#4), followed by a quarter note 'imit.' (imitation) of the Soprano's theme (G4), and then a half note 'new theme' (G4). The Bass voice has a quarter note 'cadence' (F#3). In the second measure, the Soprano voice has a quarter note 'cadence' (F#4), followed by a half note 'new theme' (G4). The Alto voice has a quarter note 'cadence' (F#4), followed by a quarter note 'imit.' (imitation) of the Soprano's theme (G4), and then a half note 'new theme' (G4). The Bass voice has a quarter note 'cadence' (F#3), followed by a quarter note 'imit.' (imitation) of the Soprano's theme (G4), and then a half note 'new theme' (G4). The score is signed 'LASSUS' at the bottom right.

Relative Motion

Direct (hidden) octaves and fifths can be found in three-voice counterpoint, but they rarely involve both outer voices. Direct octaves and fifths sound best when one voice moves by step. All three voices should never leap simultaneously in the same direction, and the outer voices should never leap in the same direction by a large interval. When all three voices move in the same direction, parallel fifths or octaves may result. An occasional brief passage of *fauxbourdon* (parallel first-inversion triads) may be found. There is rarely any preponderance of parallel motion between any pair of voices. The following are examples of direct fifths and octaves:

Example 89

Example 89 shows three staves of music. The first measure is annotated 'possible' and shows a direct fifth between the soprano and alto voices. The second measure is also annotated 'possible' and shows a direct fifth between the soprano and alto voices. The third measure is annotated 'very rare' and shows a direct octave between the soprano and alto voices.

Voice Function

Although the three-voice texture is fuller, it is scarcely less linear. Homophonic passages in three voices are more common than in two voices, but imitation still predominates. Strict imitation is often carried out for a few notes only; this is called *head imitation*. There is an overall equality of voice function, although the lowest voice tends to behave in a functional (harmonic, supportive) way at cadence points. Again, analyze all vertical intervals, scale-degree patterns, and dissonances with great care.

Example 90

Example 90 shows three staves of music. The first measure is annotated with the scale-degree pattern (G: V I). The second measure is annotated with the scale-degree pattern (a: i 2 V# i). The name 'Palestrina' is written below the staves.

Example 91

(a: V # I)

Rhythm

All three voices rarely move together for long in the same note values, except in passages in a familiar style. Short notes in all three parts at the same time are rare, except in climactic, melismatic sections.

Harmony

Review the general comments concerning harmony given on pages 11ff. and 42ff. Because the harmony in three-voice counterpoint is more explicitly triadic, it requires special commentary.

Intervallic Relationships

On beats one and three, each upper voice is consonant with the lowest voice, except for the suspension. The relationship between the lowest and upper voices may in fact be thought of in terms of the criteria for two-voice counterpoint. The two upper voices may form a fourth, if both are consonant with the lower.

Example 92

M3 E 8] P4] M6 P5 [8] P4] P8 m3 [8] A4] M6

Two voices that move at the same time are usually consonant with each other, unless one is clearly heard as having nonharmonic material (usually a passing tone, a neighboring tone, or a cambiata). Study the following example, which should, as always, be analyzed for the vertical intervals between all voice pairs and for dissonance treatment.

Example 93

The musical score for Example 93 consists of three staves. The top staff is in treble clef and contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The middle staff is in treble clef and contains a sequence of notes: a half note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The bottom staff is in bass clef and contains a sequence of notes: a half note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The score is divided into three measures. The first measure contains the first four notes of each staff. The second measure contains the next four notes. The third measure contains the final four notes. The first two measures are marked with 'p.t.' (passing tone) above the notes. The third measure is marked with 'n.t.' (non-tonic) above the final note.

Generally, the longest note sounding at any given time tends to be heard as consonant (unless it is clearly a suspension), and the other voices should be measured intervallically against it.

Chords¹

Any note, including the available accidentals, may form a part of a triad, although B minor, B \flat augmented, and E \flat augmented triads are very rare. Major and minor triads in root position and first inversion form the bulk of the harmonies, but major and minor triads in second inversion (♯ position) are also found under special cadential conditions (see page 70). Diminished triads are used sparingly, mainly in first inversion. The very rare augmented triad, found mainly in English music of the period, is not a stable chord, as it results from a combination of passing or suspensive dissonances.

Example 94

The musical score for Example 94 consists of three staves. The top staff is in treble clef and contains a sequence of notes: a half note G#4, a quarter note A#4, a quarter note B4, a quarter note C5, and a quarter note D5. The middle staff is in treble clef and contains a sequence of notes: a half note F#4, a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff is in bass clef and contains a sequence of notes: a half note F#4, a quarter note G4, and a quarter note A4. The score is divided into three measures. The first measure contains the first two notes of each staff. The second measure contains the next two notes. The third measure contains the final two notes. A downward arrow points to the second note (A#4) in the top staff.

The equally rare root position diminished triad is likewise not a stable chord, but the result of linear activity.

Example 95

The musical score for Example 95 consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in alto and bass clefs, respectively. The music is divided into two measures. In the first measure, the top staff has a whole note B-flat, the middle staff has a whole note G, and the bottom staff has a whole note F. A downward arrow points to the first beat. The marking 'p.t.' is placed below the first two notes of the bottom staff. In the second measure, the top staff has a whole note B-flat, the middle staff has a whole note G, and the bottom staff has a whole note F. A downward arrow points to the first beat. The marking 'susp.' is placed above the first two notes of the bottom staff, with a bracket indicating a suspension.

Most works begin imitatively with one voice or with a complete root position triad on the modal final. The last chord may be a complete major triad (using an accidental as needed to raise the third), a unison on the final, or a triad with the third or fifth omitted. Complete major or minor triads predominate, especially on strong beats. Triads with the third omitted are fairly rare by the middle of the sixteenth century. Two voices may be in unison, but all three will have a unison only on the final note.

A first-inversion seventh-chord effect (the $\frac{6}{5}$ effect) occurs occasionally, though, again, it is best not thought of as a chord. It is usually found at cadences, on a strong beat; often it forms part of a $ii\frac{6}{5}-V-I$ cadential progression.² The fifth above the bass is usually prepared as a suspension.

Example 96

The musical score for Example 96 consists of three staves. The top staff is in treble clef with a key signature of one sharp (F-sharp). The middle and bottom staves are in alto and bass clefs, respectively. The music is divided into two measures. In the first measure, the top staff has a whole note G, the middle staff has a whole note F-sharp, and the bottom staff has a whole note E. A downward arrow points to the first beat. The marking 'susp.' is placed above the first two notes of the middle staff. In the second measure, the top staff has a whole note G, the middle staff has a whole note F-sharp, and the bottom staff has a whole note E. A downward arrow points to the first beat. The marking 'susp.' is placed above the first two notes of the middle staff.

Other seventh-chord effects are also the result of nonharmonic activity in an upper voice and should not be considered chordal units.

Example 97

Musical score for Example 97, consisting of three staves. The top staff features a melodic line with notes on the second, third, and fourth lines of the treble clef. The middle and bottom staves provide harmonic support with notes on the first, second, and third lines. Two measures are marked with 'susp.' above the top staff, indicating a suspension of the note.

The so-called *consonant fourth*, or *consonant* $\frac{6}{4}$, is a special idiom. Like many other special figures, it is cadential and usually occurs as shown in the following example.

Example 98

Musical score for Example 98, consisting of four staves. The score is divided into two systems. The first system has two measures, labeled 'a' and 'b'. The second system has two measures, labeled 'c' and 'd'. Arrows point to specific notes in measures 'a' and 'b'. The time signature is $\frac{6}{4}$ in the first system and $(\frac{6}{4})$ in the second. The notation includes various note values, rests, and accidentals. The label 'P4' is written below the second and third staves in measures 'a' and 'b'.

The fourth, it will be observed, falls on a weak beat, is approached by step (usually from above), and is followed immediately by a 4—3 suspension over the dominant note in the lowest voice. It may, as in the previous example, be momentarily doubled. It is often preceded by a $\frac{6}{4}$ sonority. This idiom is clearly a forerunner of the cadential tonic $\frac{6}{4}$ chord.

Doubling

Any note except the leading tone may be doubled, although accidentals are rarely doubled. Two-voice unisons are common, and three-voice unisons (or octaves) may occur on the final note. A doubled root plus the third is a typical sonority. In any case, considerations of line usually take precedence over doubling.

Dissonance Treatment

In general, the two upper voices may be dissonant against each other if each is treated correctly with regard to the lowest voice. Similarly, two moving voices may be dissonant if both are treated correctly in terms of a third, more stationary voice. In composing, to insure proper dissonance treatment and the absence of forbidden parallels, each voice must be calculated and checked against each voice. Every vertical interval and every dissonance must be analyzed and understood. A number of characteristic dissonant idioms exist in three-voice counterpoint:

- *Pairs of passing tones* moving simultaneously are usually consonant with each other. They may move in parallel or contrary motion.

Example 99

Example 99 shows two staves of music. The upper staff contains two pairs of eighth notes moving together, each pair labeled 'p.t.'. The lower staff contains a single eighth note moving in parallel with the upper voice. The first pair of eighth notes in the upper voice is G4 and A4, moving to F#4 and E4. The second pair is D5 and C5, moving to B4 and A4. The lower voice has a single eighth note G3 moving to F#3.

- *Pairs of eighth-notes moving together* in two voices will be consonant with each other, although either may be dissonant against the remaining voice.

Example 100

Example 100 shows two staves of music. The upper staff contains two pairs of eighth notes moving together, each pair labeled 'p.t.'. The lower staff contains a single eighth note moving in parallel with the upper voice. The first pair of eighth notes in the upper voice is G4 and A4, moving to F#4 and E4. The second pair is D5 and C5, moving to B4 and A4. The lower voice has a single eighth note G3 moving to F#3.

- Double *anticipations (portamenti)*, formed by the two upper voices, are always consonant with each other.

Example 101

The musical notation for Example 101 consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4 marked with an 'x' above it, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The lower staff is in bass clef and contains a sequence of notes: a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note D4. The 'x' above the B4 note indicates a dissonant anticipation.

- The single *anticipation* may be dissonant against the other voices in quarter notes. The dissonant combination of an anticipation in one voice and a lower neighbor in another is possible.

Example 102

The musical notation for Example 102 consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lower staff is in bass clef and contains a sequence of notes: a half note G3, a quarter note A3, and a quarter note B3. The label 'ant.' is placed above the B4 note, and 'n.t.' is placed below the B3 note, indicating a suspension.

- The only new *suspension* idiomatic to three-voice writing is the 9–8 (2–1). Note that the suspension and its resolution are always a *major* second apart.

Example 103

The musical notation for Example 103 consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The lower staff is in bass clef and contains a sequence of notes: a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F4. The label '9 - 8' is placed above the A4 and B4 notes, and '2 - 1' is placed below the C4 and B3 notes, indicating double suspensions.

Two voices may suspend simultaneously. With such double suspensions, a change of bass is rare. *Chains* or *series of suspensions* are also rare in this music. Typical double suspension combinations are the 9–8 suspension with the 4–3 suspension, the 9–8 with the 7–6, and the 4–3 with the 2–1. Such effects tend to sound homophonic and are therefore rare in Palestrina.

Example 104

Musical notation for Example 104. The top staff shows two suspensions: a common 9-8 suspension and a 4-3 suspension, both labeled as "not in the style". The bottom staff shows a 7-6 suspension and a 9-8 suspension. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature.

The combination of a 7-6 suspension with a 4-3 suspension is rare, as it produces ineffective parallel fourths.

Example 105

Musical notation for Example 105. The top staff shows a 7-6 suspension. The bottom staff shows a 4-3 suspension. The notation includes treble and bass clefs and a key signature of one flat.

The following example illustrates some typical suspension idioms. Notice that the 2-3 suspension at a cadence may resolve to a root position diminished triad, that the 7-6 suspension normally resolves into a first-inversion triad, and that the 4-3 suspension occurs more often at cadences than elsewhere.

Example 106

Musical notation for Example 106. The top staff shows a 7-6 suspension and a 4-3 suspension. The bottom staff shows a 2-3 suspension. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature.

As a rule, the note of resolution and the suspended note will not occur simultaneously, except with the 9-8 (2-1) suspension. Recall that the suspended ninth is always major, never minor.

Example 107

Musical notation for Example 107. It shows two staves, treble and bass clef. The treble staff has a melodic line with a slur over two notes, followed by a slur over a triplet of notes. The bass staff has a corresponding line. A diagonal line with the word "poor" written below it indicates a voice crossing between the two staves. Above the treble staff, there are markings "4 - 3" indicating a scale-degree pattern.

Moving voices are usually consonant with the following resolution.

Example 108

Musical notation for Example 108. It shows two staves, treble and bass clef. The treble staff has a melodic line with a slur over two notes, followed by a slur over a triplet of notes. The bass staff has a corresponding line. The word "resolution" is written above the treble staff, indicating the point where the voices resolve.

Cadential Idioms

The following are some of the standard cadential figurations used in three-voice counterpoint. They should be studied and used as models in your writing. Analyze and memorize all vertical intervals, scale-degree patterns, and dissonances.

Example 109

Musical notation for Example 109, showing four examples of cadential idioms in three-voice counterpoint. Each example is presented in a two-measure format across three staves (treble, middle, and bass clef). The first two examples are labeled "Authentic" above the first staff. The first example shows a cadence with a half note in the treble, a quarter note in the middle, and a half note in the bass. The second example shows a cadence with a half note in the treble, a quarter note in the middle, and a half note in the bass. The third and fourth examples show similar cadential patterns with different voice entries and resolutions.

Imitation

Sing and examine again the *Benedictus* from the *Missa Gabriel Archangelus* and the motets on pages 109ff. of the Appendix. Discuss the imitation found in these motets. How far is it carried out? At what pitch and time intervals? Is the imitation real or tonal? In what order do the voices enter? Is there invertible counterpoint, and if so, at what intervals? Does the third voice enter in the same time relationship to the second voice as the second voice did to the first?

COMMENTS ON IMITATION

Imitation in three-voice counterpoint is not greatly different from that in two. When writing in this style, try to keep each entering voice out of the way of the other voices around it to ensure that it will be heard. Excessive regularity in the order of entries is to be avoided. To achieve variety, a different order than the initial one might well be used in subsequent imitation points. Similarly, the entries ought not to be mechanically spaced in time. Often, the third entry will be farther from the second than the second was from the first (see the Appendix, pages 109ff., for examples of this). If the first voice enters on beat one, the second voice often enters on beat three. The third entry often creates a complete triad or a suspensive dissonance. The third entry will normally start on the same pitch (though an octave away) as the first, and will be most effective if it enters on a pitch not sounding in either of the other voices.

Example 110

Triple invertible counterpoint (invertible counterpoint in three voices) is possible. This must be calculated so that all of the six possible arrangements of the voices will be equally satisfactory. The octave is the normal inversion interval. Parallel motion between voices must be handled carefully, because of the potential problem of creating parallel and direct fifths and octaves.

Notes forming fourths and fifths are best used as passing tones only. Complete triads are also best avoided, because in two of the possible voice arrangements these will be in second inversion. In triple invertible counterpoint, a good deal of octave and unison doubling will result. For this reason, extended passages in triple invertible counterpoint are very rare.

Exercises

1. Make a summary of the techniques and devices involved in three-voice counterpoint. In what ways is it freer than counterpoint in two voices? In what ways is it stricter? In three-voice counterpoint, what new dissonant intervals are possible and how are they treated? What new suspension idioms are possible? What chord types and positions are possible? How does each voice operate in cadences? In what ways can simultaneous nonharmonic tones in two voices be dissonant against each other?
2. Find and discuss the errors of line, counterpoint, text setting, or formal procedure in the following "motet."

The musical score is a three-voice setting of a motet. It is written in G major and 4/4 time. The lyrics are: "qui ve-nit Be-ne-dic-tus, Be-ne-dic-tus, in no-mi-ne qui ve-nit in Do-mi-ni. no-mi-ne Do-mi-ni." The score is divided into three systems, each with three staves (Soprano, Alto, and Tenor). The first system shows the beginning of the piece with the lyrics "qui ve-nit Be-ne-dic-tus, Be-ne-dic-tus". The second system continues with "in no-mi-ne qui ve-nit in". The third system concludes with "Do-mi-ni. no-mi-ne Do-mi-ni." The notation includes various rhythmic values, accidentals, and dynamic markings, illustrating the techniques of three-voice counterpoint.

3. Compose three- to four-measure untexted examples for three adjacent voices (SAT or ATB) that incorporate the idioms listed below:

(a) Three examples of the consonant fourth, in different modes

(b) The 9–8 and 2–1 suspensions

(c) Double-suspension idioms:

9–8	6–5	9–8
7–6	4–3	4–3

(d) Acceptable direct fifths

(e) Three examples of the ξ effect at a cadence in different modes

(f) Quarter-note passing tones in parallel pairs

(g) Anticipations in parallel pairs

(h) Authentic cadences with the usual nonharmonic tones and ornamentations in all modes

Use a fairly simple texture and employ a variety of modes. Write out these examples neatly and carefully so that they can be used as models in your writing.

COMMENTS ON THREE-VOICE COMPOSITION

In writing the exercises below, keep in mind the following suggestions:

- Avoid excessive activity in all the voices simultaneously, especially in short note values. Short rests are useful, but do not let a voice rest just before the final cadence. Do not allow all the voices to move in the same direction simultaneously, especially if they move by leap.
 - Employ the usual cadential figures.
 - Use the new devices—the consonant fourth, the ξ effect, the double suspensions, the 9–8 and 2–1 suspensions—and a variety of nonharmonic tone activity.
 - Be sure not to fall into the habit of thinking harmonically. Think *line* and *interval*, not chord function. Sing each line as you work on it, to insure rhythmic interest, shape, and flow. Try to work away from the piano, using it only as needed to check your work.
 - Make sure that no two voices move at the same pace for long. The ideal texture is of three independent voices, with no extended pairing.
 - Analyze all vertical intervals between each pair of voices and check all dissonances for proper treatment. Check each pair of voices for parallel and direct fifths and octaves.
 - Perform and criticize all work in class. If some of the following exercises can be done together in class, it will help to clarify the underlying concepts as well as the working process.
4. In the following work, imitations have been started. Fill in the voices where indicated, continuing all imitation points as far as possible before going into non-imitative texture.

First system of musical notation, consisting of three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have bass clefs. The music features various note values and rests across the staves.

Second system of musical notation, consisting of three staves. A measure rest is marked with a box containing the number 5. The word "continue" is written in the middle staff. A sharp sign (#) is present above a note in the top staff.

Third system of musical notation, consisting of three staves. The music continues with various note values and rests across the staves.

Fourth system of musical notation, consisting of three staves. A measure rest is marked with a box containing the number 10. The word "continue" is written in the middle staff.

Musical score system 1, measures 15-17. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. It begins with a treble clef sign and a key signature change to one flat. Measure 15 is marked with a boxed number '15'. The middle staff has a treble clef and contains the word 'continue' in the first measure. The bottom staff has a bass clef.

Musical score system 2, measures 18-20. The system consists of three staves. The top staff has a treble clef and contains the word 'continue' in the third measure. The middle staff has a treble clef. The bottom staff has a bass clef.

Musical score system 3, measures 21-23. The system consists of three staves. The top staff has a treble clef and contains the word 'continue' in the first measure. Measure 21 is marked with a boxed number '21'. The middle staff has a treble clef. The bottom staff has a bass clef.

Musical score system 4, measures 24-26. The system consists of three staves. The top staff has a treble clef and contains the word 'continue' in the second measure. The middle staff has a treble clef and contains the word 'continue' in the third measure. The bottom staff has a bass clef.

25

5. (Optional) To the given voice, add two more voices in triple invertible counterpoint at the octave. Show the result in all six possible voice positions:

- | | | | | | |
|----|----|----|----|----|----|
| a. | a. | b. | b. | c. | c. |
| b. | c. | a. | c. | a. | b. |
| c. | b. | c. | a. | b. | a. |

6. To each of the lines given, add two new voices in mixed note values. The given line should be used successively as the upper, the middle, and the lower voice, and may be transposed up or down an octave to accommodate good vocal ranges.

7. Compose 8- to 12-measure untexted examples of nonimitative counterpoint in three voices, and then of imitative counterpoint. Try to write an example with two voices in canon against a free third voice, but keep in mind that the canon should break just before the cadence. Use a variety of modes and voice ranges as suggested by the instructor. Some examples should end with authentic cadences and some with plagal cadences.
8. Below are the opening measures of two works by Victoria. Continue each of these works for 8 to 12 more measures, using the same text and ending in an authentic cadence.

a.

Be - - ne -

Be - ne - dic - - tus qui ve - -

dic - - tus qui ve - -

Be - - ne -

b.

(imitate Tenor 2)

Tenor 1 Do -

Tenor 2

Bassus Do - mi - ne De - - us

9. Read the background material on the motet (see Chapter 5). Using the texts provided in Chapter 5, or the texts suggested by the instructor, write motets in three voices. Use a variety of voice ranges and modes, and end at least one motet with a plagal cadence.

Notes

1. Review pages 10ff. Bear in mind that composers at the time did not think in terms of chords as entities, but in terms of combinations of vertical intervals.
2. Roman numerals are used here only for easy reference.

COUNTERPOINT IN FOUR VOICES

Sing again the motet *Dies sanctificatus* in Chapter 1 and the other four-voice motets given in the Appendix. Discuss these works, paying particular attention to texture, imitation (the order of entries, the intervals of imitation, the length of imitation, the pairing of voices, and stretto), harmony, cadences (the types and voice leading), and doubling. Note the passages in the familiar style (homophony), and analyze the chord root movement in these passages. Which kinds of root movement seem most prevalent? To what extent does the harmony admit of a functional analysis? What spacings are typical and what spacings are avoided? Does the bass voice function more harmonically than it does in fewer-voiced textures? Review the general comments on harmony, texture, and form presented in Chapter 1.

GENERAL OBSERVATIONS

No additional technical details need to be learned in writing for more than three voices. The criteria for effective counterpoint are the same; the main differences are textural. Complete triads occur on most beats, and the final triad is usually complete. In most triads, the root is doubled, although any note that is not the leading tone may be doubled. A greater use of homophony may be noted; whole sections may be in the familiar style. In such sections, the bass may assume a largely supportive function. Imitation tends to be at the octave, fourth, or fifth, and it often involves the pairing of voices in stretto, as in the motet *Dies sanctificatus*, measures 1 through 12. Strict canon is rare, as is lengthy invertible counterpoint.

The harmony is still largely nonfunctional (in the common practice sense) except at cadences, and more root movement by second and third takes place than one typically finds in tonal music. Linearity still takes precedence over considerations of functionality and doubling. Modes are quite freely interchanged by the use of accidentals. Dorian and Aeolian are the modes most often intermixed. Spacing is usually close, with the adjacent upper voices rarely more than an octave apart.

The following cadential idioms typical of four-voice composition are to be analyzed in detail and used as models in your writing. The examples are from the works of Lassus and Palestrina.

Example 111

Phrygian on A

Phrygian on A

Authentic (transposed Aeolian) Deceptive followed by Plagal (transposed Dorian)

Authentic (Aeolian) Deceptive followed by Plagal (Aeolian)

Authentic (transposed Dorian)

THE MOTET

Sing and discuss¹ the four- and five-voice motets in the Appendix, paying particular attention to

- Overall form
- Cadences (finals, types, and placement in form)
- Imitation points
- Phrase structure (length and overlapping)
- Text setting (mood, emphasis of important words, text repetition, relation of text divisions to musical form, use of melismas, and text painting, if any)
- Contour (phrase shape and overall climax, if any)
- Texture (contrast between sections, use of homophony, paired imitation, and imitative versus nonimitative counterpoint)
- Rhythm (placement of relatively active sections and use of triple meter)

Graph the overall form, using the following format:

Example 112

PALESTRINA: *Dies sanctificatus*

		Authentic Cadence (G)
Measure:	5	∇ 10
S	ThI(D) <u>Dies sanctificatus illuxit nobis</u>	free
A	ThI(G) <u>Dies sanctificatus illuxit nobis</u>	free
	[stretto]	
T		ThI(D) <u>Dies sanct...</u>
B		<u>ThI(G) Dies...</u>
(paired imitation in stretto)		

Mode: Mixolydian

Symbols: ThI(D) Theme one starting on D
 ───────────┘ Imitation (theme) ends
 ∇ Cadence

GENERAL OBSERVATIONS

The sixteenth-century *motet* (a polyphonic, sacred vocal work in Latin, normally with a prevailingly imitative texture) is not a form, but a *procedure*. One should be careful not to overgeneralize about overall form, but the comments below are true for most motets in the Palestrina style.

The imitative motet (fugal style) is typically based on successive points of imitation and is sectionalized by cadences.² Each new phrase of the text has a new theme, treated imitatively by all the voices or homophonically. Motets vary drastically in length, depending on the amount of text set and on the degree of homophony. Some are in one section, whereas others are in two or three large sections (called *partes*) demarked by strong cadences. Within each section, cadences are smoothed over by dropping out voices, by thematic overlap, and by suspensions, all of which preserve the flow of the music.

The voices are balanced in rhythmic and thematic importance. One or two important motives often permeate the texture. One section, often the last, may be in triple meter. This may be a contrasting homophonic setting, or an “Alleluia” setting. The last section is often climactic and melismatic. Text painting (on words such as “ascendit”) is typical.

Imitation

Imitation is often found paired and at tonic and dominant pitch levels (at the fifth or fourth), as in the motet *Dies sanctificatus*. The opening in particular tends toward these standard tonic-dominant relationships (in Phrygian the E-A relationship is used). The length of strict imitation varies widely. Rigorous canonic procedures are rarely used, although the first pair of voices is often in exact canon until the entrance of the second pair. Often, only the first few notes (the “head” of the phrase) are imitated. Successive entrances are usually staggered metrically, so that a theme on beat one is imitated on beat three. Strictly imitative sections usually break off into nonimitative (free) counterpoint, and imitation usually breaks down with the approach of a cadence. Quadruple invertible counterpoint is not common. In another typical arrangement of thematic materials, two themes are exposed simultaneously in the first voice pair, and the same two themes are imitated by the second pair, as follows:

Example 113

1. S Th. I ————— free material ~~~~~
2. A Th. II - - - - - free material ~~~~~
3. T Th. I —————
4. B Th. II - - - - -

Voice three will usually begin an octave away from the first pitch of voice one, and voice four enters in the same relation to voice two.

Exercises

- 1. Add voices as indicated in the following two motets. All important rests have been shown, as well as imitative entrances.

A musical score for exercise 1, measures 1 through 4. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The Soprano staff begins with a treble clef, a key signature of one flat, and a tempo marking 'a.'. The Alto staff begins with a treble clef and a key signature of one flat. The piano accompaniment begins with a bass clef and a key signature of one flat. The music features imitative entrances between the vocal parts and rests in the empty staves.

A musical score for exercise 1, measures 5 through 8. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). A box containing the number '5' is placed above the first staff. The key signature is one flat and the time signature is 4/4. The Soprano staff begins with a treble clef and a key signature of one flat. The Alto staff begins with a treble clef and a key signature of one flat. The piano accompaniment begins with a bass clef and a key signature of one flat. The music continues with imitative entrances and rests in the empty staves.

10

Musical score for system 10, measures 10-13. The system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic phrase starting in measure 10 and ending in measure 13. The second and third staves are empty. The bottom staff is a bass line with a bass clef and a key signature of one sharp (F#). It contains a bass line starting in measure 10 and ending in measure 13. The system is divided into four measures by vertical bar lines.

15

Musical score for system 15, measures 15-18. The system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic phrase starting in measure 15 and ending in measure 18. The second and third staves are empty. The bottom staff is a bass line with a bass clef and a key signature of one sharp (F#). It contains a bass line starting in measure 15 and ending in measure 18. The system is divided into four measures by vertical bar lines.

Musical score for four staves (Soprano, Alto, Tenor, Bass) showing measures 1 through 4. The notation includes various note values and rests across all staves.

(Phrygian)

(Plagal)

Musical score for four staves (Soprano, Alto, Tenor, Bass) showing measures 5 through 8. The notation includes various note values and rests across all staves.

Victoria

6 5

Cantus

Altus

Tenor

Bassus

Ky - ri -

Ky - ri - ee le -

Ky - ri - ee lei -

10

Ky -

Ky - ri - ee -

Ky - ri - ee - lei -

son, Ky - ri - ee - le -

- ri - ee - le - son.
e - lei -
Ky - ri - ee -
- i - son, e - lei - - son, e - lei - - son.

Chri - ste e - lei -
Chri - ste e - le -
Chri - ste

2. Before writing the following exercises in the familiar style, sing and study the homophonic sections of the motets in the Appendix, pages 134ff.
 - a. Using an SATB format, add three more voices in familiar style to the given voices. Use mostly root position triads and a simple texture, with a few passing tones and suspensions. There should be few quarter notes and no eighth notes. In $\frac{3}{4}$, suspensions can occur on beats one or two. Study page 45 to review dissonance treatment in triple meter. Some of these exercises should be done in class at the board.

a. (Soprano)

b. (Bass)

c. (Bass)

d. (Soprano)

- b. Set one of the following texts in the familiar style for SATB. Keeping in mind that these should sound more modal than tonal (Roman numeral functional), limit the use of accidentals and do not overuse root movement by fourth or fifth.

Hosána in excélsis [in triple meter] (Glory in the highest)

Véni sáncte spíritus, et emítte cóelitus, lúces túae rádiúm (Come holy spirit, and send down from heaven the shining of thy light)

Laudáte Dóminum in týmpanis, cantáte Dómino in cýmbalis (Praise the Lord with drums, sing to the Lord with cymbals)

COMMENTS ON MOTET WRITING

Before beginning the following compositional exercises, carefully review all the technical and stylistic details. Sing and listen to as much appropriate music as possible until the style becomes a natural mode of expression. No style can be truly internalized by simply memorizing “rules.” The following suggestions should be kept in mind as you work on the exercises:

1. Avoid excessively thick spacings and textures. Use rests judiciously and be careful to keep the voices within their proper ranges. Do not allow all the voices to sing either high or low together for long. Short passages in a two- or three-voice texture will be a welcome relief, as will passages in the familiar style.
2. The voices should, as always, be independent of each other with respect to phrasing, rhythm, and contour.

3. Avoid squareness of metrical effect in both the microrhythm and the macrorhythm.
4. Do not cadence too often, and be sure to weaken or cover (elide) the internal cadences. The final cadence should be authentic or plagal.
5. Four-voice works are generally longer and more varied in texture than those in fewer voices. Work for textural and metric variety and for a climactic final section.
6. Vary the order of voice entries from one section to the next.
7. Do not let the bass line become merely supportive or the upper voices predominant.
8. A voice that has been resting will often reenter with the theme.

After you have mastered all aspects of four-voice composition in this style, feel free to move on to composition in five voices, which is technically no different from that in four. Greater freedom is found with regard to fifths by contrary motion and direct octaves and fifths. More note repetition and homophony are typical, and all voices will rarely sing at the same time except in climactic or homophonic passages. For models of five-voice works, see the Appendix, pages 155ff.

Imitation Exercises

1. Continue the given motet openings for 8 to 12 more measures, using imitative and then free counterpoint, and ending in a strong cadence.

a.

Exercise a shows a four-voice setting in C major, 4/4 time. The opening consists of four measures: Soprano (quarter, quarter, quarter, quarter), Alto (quarter, quarter, quarter, quarter), Tenor (quarter, quarter, quarter, quarter), and Bass (quarter, quarter, quarter, quarter). The first four measures of each voice are filled with notes, while the following four measures of each staff are empty boxes for the student to complete the exercise.

b.

Exercise b shows a four-voice setting in C major, 4/4 time. The opening consists of four measures: Soprano (quarter, quarter, quarter, quarter), Alto (quarter, quarter, quarter, quarter), Tenor (quarter, quarter, quarter, quarter), and Bass (quarter, quarter, quarter, quarter). The first four measures of each voice are filled with notes, while the following four measures of each staff are empty boxes for the student to complete the exercise.

c.

2. Use each of the following voices as the basis for a motet section, treating the given voice as a theme for paired imitation. Use stretto between the voices of each pair. Continue the motet section for about 12 to 16 measures and end in a cadence.

a. (Soprano)

b. (Alto)

c. (Tenor) Theme I
(Bass) Theme II

d. (Alto)

Et a - scen - dit in coe - lum

e. (Soprano)

Sanc - - - tus [repeat text]

f. (Tenor)

Be - ne - dic - tus qui ve - nit [in nomine Domini]

3. Write motets in four voices (SATB) using the following texts or others of your own choosing. In each motet, use a variety of imitative and nonimitative counterpoint, familiar style, melismatic and syllabic setting, and cadence types. The texts have been divided to show the musical subsections. The textual formats show the subdivision of the text as set by each composer, the length of each subsection, the cadence type, and the final with which it ends. In the interest of continuity, all medial cadences (those not at the end) are elided with the phrase that follows. Whether these precise formats are used or not is left to the discretion of the instructor.

	Mode	Measures	Cadence	Final
a. Lassus:	Phrygian			
Laudábo nómen Déi		1–12	Authentic	A
cum cántico		12–17	Authentic	G
et magnificábo éum		17–31	Authentic	C
in láude		31–41	Plagal	E
(I shall praise God's name in song, and I shall exalt Him with hymns of praise.)				
b. Palestrina:	Aeolian			
Pars méa Dóminus		1–8	Authentic	A
díxit ánima méa		8–11	Authentic	C
proptérea exspectábo		12–17	Authentic	G
éum		18–24	Authentic	A
(The Lord is my portion, saith my soul; thus will I await Him.)				
c. Victoria (prima pars only):	Transposed Aeolian with Dorian			
O mágnum mystérium				
et admirábile		1–9	Authentic	D
sácramentum		10–19	Authentic	G
ut ànimália vidérent		19–25	Authentic	D
Dóminum nátum		25–28	Authentic	G
jacéntem in praesépio		28–39	Authentic	G
(O great mystery and awesome sacrament; that the animals should see the Lord lying in a manger.)				
d. Palestrina (<i>prima pars only</i>):	Transposed			
Sícut cérvus desíderat	Ionian	1–13	Authentic	F
ad fónates aquárum		13–17	Authentic	F
íta desíderat ánima mea		17–23	Authentic	F
ad te Déus		23–38	Plagal	F
(As the hart panteth after the fountains, so panteth my soul after Thee, O God.)				

4. Compose a four- or five-voice motet. Choose a mode and text yourself or use ones suggested by the instructor.

Notes

1. See also "Motet" in *The New Grove Dictionary* (Vol. 12) and *The New Harvard Dictionary*.
2. These generalizations also apply fairly well to many Mass movements, hymns, and offertories.

SUGGESTIONS FOR FURTHER STUDY

Time permitting, the student may want to undertake one of the following studies. Alternatively, these may be used as end-of-term projects for the entire class.

1. Investigate late sixteenth-century secular vocal music. Such a study could focus on national styles, particular forms (the Italian madrigal or the villanesca, for example), or a particular composer or group. Points of similarity and differences in style and technique, as compared to sacred music, should be noted in detail.
2. Study the music of one composer or group of composers of church music, or compare two composers or national styles. (The English style makes an interesting contrast to that of Palestrina.) Or compare the sacred and secular styles of one composer (Lassus, for instance).
3. Analyze settings of the Mass by various composers and draw general conclusions about how each section of the text is normally set. Then compose a four- or five-voice Mass.
4. Study a particular technical aspect, such as the suspension, and trace its treatment from Josquin through Lassus. Or undertake a historical survey of the development of the consonant fourth.
5. Study the music of an earlier composer, school, or period, focusing on motet composition, and compare it in detail to the music of Palestrina and his contemporaries.
6. Trace the development of the conservative sacred style after Palestrina, such as in the *prima prattica* works of Monteverdi or Anerio. Or compare the theoretical writings of the seventeenth or eighteenth centuries, supposedly based on the Palestrina style (as described in the writings of Fux), to the actual music of the Palestrina school.

APPENDIX: AN ANTHOLOGY OF COMPLETE WORKS

FOUR GREGORIAN CHANTS

Alleluia
Kyrie eleison
Agnus Dei
Asperges me

TWO-VOICE WORKS

Lassus: Six motets from the *Cantiones duarum vocum*

THREE-VOICE WORKS

Victoria: *Missae Laetatus: Christe eleison*
Lassus: *Laudabo nomen Dei*
Palestrina: *Tu nobis dona fontem lacrymarum*
Victoria: *Missae Ave maris stella: Benedictus*

FOUR-VOICE WORKS

Victoria: *O magnum mysterium*
Palestrina: *Tollite jugum meum*
Palestrina: *Veni sancte Spiritus*
Palestrina: *Sicut cervus*
Byrd: *O sacrum convivium*
Byrd: *Ave verum corpus*

FIVE-VOICE WORKS

Victoria: *Ascendens Christus*
Palestrina: *Laudate Dominum*
Lassus: *Cum rides mihi*

SIX-VOICE WORK

Victoria: *Quem vidistis, pastores?*

Alleluia

Al - le - lu - ia
Ju - - - stus ger - mi -
na - - - bit. si - cut li - li - - um. et flo - ra - -
- - - - - bit
in - ae - ter - num an - te Do - mi - num.

The image shows a musical score for the Alleluia. It consists of six staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a simple, rhythmic style. The lyrics are written below the notes. The second staff continues the melody. The third staff has a key signature change to one flat (B-flat). The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff ends with a double bar line.

Alleluia. The righteous will blossom as the lily and will flourish forever in the presence of the Lord.

Kyrie eleison

Ky - ri - e e - le - i - son.
Chri - ste e -
le - i - son. Ky - ri - e e - le - i - son.

The image shows a musical score for the Kyrie eleison. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a simple, rhythmic style. The lyrics are written below the notes. The second staff continues the melody. The third staff continues the melody.

Ky - ri - e ————— e - le - i - son.

Lord have mercy upon us. Christ have mercy upon us. Lord have mercy upon us.

Agnus Dei

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi -
 se - re - re no - bis: Ag - nus De - i, qui tol - lis pec - ca - ta mun - di:
 mi - se - re - re no - bis: Ag - nus De - i, qui tol - lis pec - ca - ta
 mun - di: do - na — no - bis pa - cem.

O Lamb of God, that takest away the sins of the world: have mercy upon us. O Lamb of God, that takest away the sins of the world; grant us peace.

Asperges me

As - per - ges me, Do - mi - ne, hy - so - po, et — munda - bor: la - va - bis me,
 et — su - per ni - vem de al - ba - bor. Mi - se - re - re me - i, De - us se - cun - dum mag -

nam mi-se-ri-cor-di-am tu-am. Glo-ri-a Pa-tri et Fi-li-o, et Spi-ri-tu-i San-cto. Si-cut er-at in prin-ci-pi-o, et nun-c, et sem-per, et in sae-cu-la sae-cu-lor-um A-men.

Thou shalt sprinkle me, O Lord, with hyssop, and I shall be cleansed; thou shalt wash me and I shall be made white as snow. Have mercy upon me, O God, according to thy great mercy. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now and ever shall be, world without end. Amen.

Lassus: Beatus vir

Cantus
Be - a - tus vir, qui in sa -

Altus
Be - a - tus vir, qui in sa - pi - en -

pi - en - ti - a mo - ra - bi - tur, et qui

ti - a mo - ra - bi - tur, et qui in ju -

in jus - ti - ti - a me - di - ta - bi - tur,

sti - ti - a me - di - ta - bi -

20

et in sen - su co - gi - ta - bit cir -
tur, et in sen - su co - gi - ta - bit

cum - spec - ti - o - nem De - i cir - cum - spec -
cir - cum - spec - ti - o - nem De - i cir -

30

ti - o - nem De - i.

Blessed is the man who will remain in wisdom, and who will exercise himself in justice, and who will meditate within himself on thoughts of God.

Justus cor suum

Cantus Jus - tus cor su - um tra - det
Altus Jus - tus cor su - um tra -

10

ad vi-gil-an - dum di - lu - cu - lo

det ad vi-gil-an - dum di - lu - cu - lo

ad Do - mi - num, ad Do - mi-num qui fe-cit il-lum

ad Do - mi - num, ad Do - mi-num qui fe-cit

20

et in con-spec - tu al - tis - si-mi

il-lum, et in con-spec - tu al - tis - si-mi de-

de - pre - ca - bi - tur, de - pre - ca -

pre-ca - bi - tur, de - pre - ca -

30

- bi - tur, de - pre - ca - - bi - tur.

- bi - tur, de - - pre - ca - bi - tur.

The righteous man commits his heart to watching at the break of day for the Lord who made him, and in his presence he will entreat him.

Qui sequitur me

Cantus

Qui se - quitur me, qui se - quitur me, qui se

Altus

Qui se - quitur me, qui se - quitur me, qui

10

- quitur me, non am - bu - lat, non am - bu - lat in

se - quitur me, non am - bu - lat, non am - bu - lat in

te - ne - bris sed ha - be - bit,

te - ne - bris, sed ha - be - bit, sed ha - be - bit tu - men

vi - tae: di - cit Do - mi - nus, di -

cit Do - mi - nus.

He who follows me walks not in darkness, but he will possess the light of life: saith the Lord.

Justi tulerunt spolia

Altus

Jus - ti tu-le-runt spo-li-a im - pi-

Bassus

Jus - ti tu-le-runt spo-li-a

10

o - rum, im - pi - o - rum, et can - ta - re - runt, Do -

im - pi - o - rum, im - pi - o - rum, et can - ta - re -

- mi - ne, no - men sanc - tum tu - um,

- runt, Do - mi - ne, no - men sanc - tum tu - um, et

20

et vic - tri - cem man - um tu - am lau - da - ve - runt pa -

vic - tri - cem man - um tu - am lau - da - ve -

- runt pa - ri - ter, Do - mi - ne De - us, De -

- runt pa - ri - ter, Do - mi - ne De - us, De -

30

De - us - nos - ter.

us nos ter.

The just have taken up the spoils of the unrighteous, and have sung thy holy name, O Lord, and have also praised thy victorious hand, O Lord our God.

Sancti mei

Tenor

Sancti mei, sanc -

Bassus

Sancti mei, sanc -

10

ti - me - i, qui in is - to - sae -

ti me - i, qui in is - to - sae - cu -

cu - lo cer - ta - men ha - bu - is - tis

to cer - ta - men ha - bu - is - tis

20

mer-ce - dem la - bor - um Ves - tro - rum e - go red - dam Vo - bis, e - go red - dam Vo - bis, e - go red - dam Vo - bis, e - go red - dam Vo - bis.

30

O my blessed ones, who have waged a battle in this world, I will deliver to you a reward for your labors.

Fulgebunt justi sicut lilium

Tenor

Ful - ge - bunt jus - ti sic - ut li - li - um

Bassus

Ful - ge - bunt jus - ti sic - ut li - li - um

um, ful-ge-bunt jus - - - - -

10 - ut li-li-um, ful-ge-bunt jus - - - - -

ti sic - ut li-li-um et sic-ut ro - sa in Jer-i-cho flo-

- - - ti sic - ut li-li-um, et sic-ut ro - sa in Jer-i-

re - - bunt, flo-re - - bunt, flo-re - -

cho flo-re - - bunt, flo-re - - bunt, flo-

20

bunt an - - te Do - - mi-num, an-

re - - bunt an - - te Do - - mi-num,

- - te Do - - mi-num an - - te

- - an - - te Do - - mi-num, an-

30

Do - mi - num. an - te Do - mi - num.

The righteous shall shine as the lily, and will flourish as a rose in Jericho in the presence of the Lord.

Victoria: Missa Laetatus: *Christe eleison*

Cantus I
Chri - ste e -

Cantus II
Chri - ste e -

Cantus III
Chri - ste e -

5
- lei - son, Chri - ste e -

- le - i - son,

- lei - son, Chri - ste e -

- lei - son, Chri - ste e - lei -
 Chri - ste e - lei - son, Chri - ste e - lei -
 - lei - son, Chri - ste e - lei - son,

10

son, Chri - ste e - lei - son, Chri - ste
 son, Chri - ste e - lei - son, Chri -
 Chri - ste e - lei - son, Chri -

e - lei - son, Chri -
 ste e - lei - son, Chri - ste
 ste e - lei - son, Chri -

15

ste e - - lei - - son.
 e - - - - lei - - son.
 ste e - - - - lei - - - - son.

Christ have mercy.

Lassus: Laudabo nomen Dei

5

Cantus Lau - da - bo no - men De -
 Tenor Lau - da - bo no - men De - i, lau - da - bo no - men De -
 Bassus Lau - da - bo no - men De - i,

10

i, lau-da-bo no - men De - i, lau-da - bo

i, lau-da-bo no - men De - i, lau-da -

lau - da - bo no-men De - i, lau -

11

no - men De - i cum can -

- bo no - men De - i cum can -

da-bo no-men De - i cum can -

15

- ti - co, et

- ti - co, et mag-ni - fi - ca - bo e -

ti - co, et mag-ni - fi - ca - bo

20

mag-ni - fi - ca - bo e - um, et
 um, et mag-ni - fi - ca - bo e -
 e - um, et mag-ni - fi - ca - bo

25

mag-ni - fi - ca - bo e - um in lau -
 um, et mag-ni - fi - ca -
 e - um, et mag-ni - fi - ca bo

30

de, in lau -
 bo e - um in lau - de, in lau -
 e - um in lau - de,

35

de, in lau - de, in

de, in lau - de, in lau -

in - lau - de, in lau -

lau - de, in lau - de.

de, in lau - de.

de, in lau - de.

I will praise God's name in song, and I will glorify him in hymns of praise.

Palestrina: Tu nobis dona fontem lacrymarum

Altus

Tenor

Bassus

Tu no - bis do - na,

do - na

fon - tem la - cry - ma - rum,

je - ju - ni - or -

10

rum, fon - tem la - cry - ma - rum, je - ju - ni - or -

or - um for - ti - a mi - ni - stra, for -
 um for - ti - a mi - ni - stra
 - - um for - ti - a mi - ni - stra, for - ti -

20

- ti - a mi - ni - stra,
 for - ti - a mi - ni - stra, vi - ti - a
 a - mi - ni - stra, vi - ti - a car -

vi - ti - a car - nis mil - li -
 car - nis mil - li - a re - tun -
 nis mi - li - a re - tun - de, re - tun -

30

a re-tun - de fra - me -
 - de fra - me - a tu -
 - - - de fra - me - a

a tu - a, fra -
 a, fra - me - a tu -
 tu - - - a, fra - me - a

40

- me - a tu - a.
 - a, fra - me - a tu - a.
 - tu - a.

Give thou unto us a fountain of tears, the great strength that comes from fasting; beat back with your sword a thousand vices of the flesh.

Victoria: Missa Ave maris stella: Benedictus

Altus

Tenor

Bassus

Be - ne - dic - tus qui ve -

Be - ne - dic - tus qui

5

nit, be - ne - dic - tus qui ve -

ve -

Be - ne - dic - tus qui ve -

10

nit, be - ne - dic - tus qui ve -

nit, be - ne - dic - tus qui ve -

nit,

15

nit, be - ne - dic - tus qui
 nit, qui ve - nit, qui
 be - ne - dic - tus qui ve - nit, qui

20

ve - nit in no - mi - ne Do -
 ve - nit in no -
 nit in no - mi - ne.

mi - ni in no - mi -
 mi - ne Do -
 Do - mi - ni, in no - mi - ne Do - mi -

25

ne Do - mi
ni, in no - mi - ne Do - mi -

30

ni, in no - mi - ne Do -
ni, in no - mi - ne Do -

- mi - ni, in no - mi - ne Do - mi - ni.
- mi - ni, in no - mi - ne Do - mi - ni.
no - mi - ne Do - mi - ni.

Blessed is he who cometh in the name of the Lord.

Victoria: O magnum mysterium

5

Cantus
0 mag-num my-ste-ri-um, et ad-mi-ra-bi-

Altus
0 mag-num my-ste-ri-um,

Tenor

Bassus

Detailed description: This system of music is for the first five measures of the piece. It features four vocal parts: Cantus, Altus, Tenor, and Bassus. The Cantus part begins with a whole rest followed by a half note '0', then a quarter note 'mag-num', a quarter note 'my-ste-ri-', a quarter note 'um,', and a quarter note 'et'. The Altus part begins with a whole rest followed by a half note '0', then a quarter note 'mag-', a quarter note 'num', a quarter note 'my-ste-ri-', and a quarter note 'um,'. The Tenor and Bassus parts are shown as empty staves with a whole rest in the first measure and a half note '0' in the second measure.

10

le sa-cra-men - - - - tum, 0

et ad-mi-ra-bi-le sa-cra-men - - - - tum, 0

0 mag-num my-

0

Detailed description: This system of music is for the next five measures. The Cantus part continues with a quarter note 'le', a quarter note 'sa-cra-men', a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter note 'tum,', and a quarter note '0'. The Altus part continues with a quarter note 'et', a quarter note 'ad-mi-ra-bi-le', a quarter note 'sa-cra-men', a quarter rest, a quarter rest, a quarter rest, a quarter note 'tum,', and a quarter note '0'. The Tenor part continues with a whole rest followed by a half note '0', then a quarter note 'mag-', a quarter note 'num', and a quarter note 'my-'. The Bassus part continues with a whole rest followed by a half note '0'.

[15]

mag - num my - ste - ri - um, et ad - mi -
 mag - num my - ste - ri - um, et ad - mi - ra - bi - le sa - cra - men -
 ste - ri - um, et ad - mi - ra - bi - le sa - cra - men -
 mag - num my - ste - ri - um, et ad - mi - ra - bi - le sa - cra -

[15]

ra - bi - le, et ad - mi - ra - bi - le sa - cra - men - tum,
 tum, et ad - mi - ra - bi - le sa - cra - men - tum,
 - tum, et ad - mi - ra - bi - le sa - cra - men - tum, ut a - ni - ma - li -
 men - tum, et ad - mi - ra - bi - le sa - cra - men - tum, ut a - ni - ma - li -

20

ut a - ni - ma - li - a vi - de - rent Do - mi - num na -
 ut a - ni - ma - li - a vi - de - rent Do - mi - num na -
 a , ut a - ni - ma - li - a vi - de - rent Do - mi - num na -
 a vi - de - rent Do - mi - num na -

25

tum, vi - de - rent Do - mi - num na - - - tum,
 tum, vi - de - rent Do - mi - num na - - - tum, ja - cen - - - tem,
 tum, vi - de - rent Do - mi - num na - tum, ja - cen - tem in prae -
 tum, ja - cen - tem in prae - se -

30

ja - cen - tem in prae - se - pi - o,
 ja - cen - tem in prae - se - pi -
 se - pi - o, ja - cen - tem in
 - pi - o, ja - cen - tem in prae -

34

ja - cen - tem in prae - se -
 o, ja - cen - tem in prae - se -
 prae - se - pi - o, in prae - se -
 se - pi - o, in prae - se -

38

- pi - o. O be - a - ta Vir -
 - pi - o. O be - a - ta Vir -
 - pi - o. O be - a - ta Vir -
 - pi - o. O be - a - ta Vir -

45

- - go, cu - jus vi - scera me - ru - e -
 - - go, cu - jus vi - scera me - ru - e -
 - - go, cu - jus vi - scera me - ru - e -
 - - go, cu - jus vi - scera me - ru - e -

50

runt por-ta-re Do - mi-num Je - sum Chri -

runt por-ta-re Do - mi-num Je - sum Chri -

runt por-ta-re Do - mi-num Je - sum Chri -

runt Je - sum Chri -

55

stum. Al - te - lu - ia, Al - te - lu - ia, Al - te - lu -

stum. Al - te - lu - ia, Al - te - lu - ia, Al - te - lu -

stum. Al - te - lu - ia, Al - te - lu - ia, Al - te - lu -

stum. Al - te - lu -

60

ia, Al - te - tu - ia, Al - te -
 ia, Al - te - tu - ia, Al - te - tu - ia, Al -
 ia, Al - te - tu - ia, Al - te - tu - ia, Al -
 ia, Al - te - tu - ia, Al - te - tu - ia, Al -

65

- tu - ia, Al - te - tu - ia, Al - te -
 te - tu - ia, Al - te - tu - ia, Al - te - tu
 te - tu - ia, Al - te - tu - ia, Al - te - tu -
 te - tu - ia, Al - te - tu - ia, Al - te -

70

lu - ia, Al - te - lu - ia.
 ia, Al - te - lu - ia.
 ia, Al - te - lu - ia.
 lu - ia, Al - te - lu - ia.

O great mystery and wonderful sacrament, that the animals should see the Lord lying in a manger. O blessed Virgin, whose womb was blessed to bear the Lord Jesus Christ. Alleluia.

Palestrina: *Tollite jugum meum*

Cantus
 Tol - li - te ju - gum me - um su - per vos.

Altus
 Tol - li - te ju - gum me - um su - per vos di - cit

Tenor

Bassus

di - cit Do - mi - nus, su -
 Do - mi - nus Do - mi - nus su - per vos
 Tol - li - te ju - gum me - um su - per vos
 Tol - li - te ju - gum me - um su - per vos di - cit

per vos di - cit Do - mi - nus,
 su - per vos di - cit Do - mi -
 di - cit Do - mi - nus, di - cit Do - mi - nus, et
 Do - mi - nus su - per vos di - cit Do - mi - nus, et di - sci -

et di - sci-te-a me, qui - a mi-tis sum et hu-mi-lis
 nus, et di - sci-te-a me, qui - a mi-tis sum et hu - mi-lis
 di - sci-te-a me, qui - a mi-tis sum,
 te-a me, et di - sci-

20

cor - de, et hu-mi-lis cor- de,
 cor - de et hu-mi-lis cor - de
 et di - sci-te-a me, qui - a mi-tis sum et hu-mi-lis
 te-a me, qui - a mi - tis sum et hu-mi-lis et hu -

et di - sci - te - a me, qui - a mi - tis sum et hu - mi - lis cor -
 et di - sci - te - a me, qui - a mi - tis sum et hu - mi -
 cor - de et di - sci - te - a me -
 mi - lis cor - de et hu - mi - lis cor - de qui - a

- de qui - a mi - tis
 lis cor - de qui - a mi - tis sum et hu - mi - lis cor - de
 qui - a mi - tis sum et hu - mi - lis cor - de et
 mi - tis sum et hu - mi - lis cor - de et

sum et hu-mi-lis cor - de; ju - gum e - nim me - um su -
 et hu-mi-lis cor-de; ju - gum e - nim me - um su - a -
 hu - mi-lis cor - de;
 hu - mi-lis cor - de cor - de; ju -

a - ve est ju - gum e - nim me - um su -
 - ve est ju - gum e - nim me - um su -
 ju - gum e - nim me - um su -
 - gum e - nim me - um su - a - ve est su - a - ve est

a-ve est su-a-ve est et on-us me-um

a-ve est su-a-ve est et on-us me-um le-

a-ve est su-a-ve est su-a-ve est, et on-us me-um le-

su-a-ve est su-a-ve est

le-ve et on-us me-um le-ve, le-ve

-ve et on-us me-um le-ve, et on-us me-um le-ve et

ve, et on-us me-um le-ve, et on-us me-um le-

et on-us me-um le-ve

et on-us me-um te - ve, et on-us me-um te - ve,
 on-us me-um te - ve, et on-us me-um te - ve.
 ve, et on-us me-um te - ve, et on-us me-um te - ve.
 et on-us me-um te - ve, et on-us me-um te - ve.

Take up my yoke upon you, saith the Lord, and learn from me, for I am meek and humble of heart; for my yoke is pleasant and my burden is light.

Palestrina: Veni sancte Spiritus

Cantus
 Ve - ni sanc - te Spi - ri - tus,
 Altus
 Ve - ni sanc - te Spi - ri - tus,
 Tenor
 Ve - ni sanc - te Spi - ri - tus,
 Bassus
 Ve - ni sanc - te Spi - ri - tus,

et e - mit - te coe - li - tus Lu - cis

et e - mit - te coe - li - tus Lu - cis

et e - mit - te coe - li - tus Lu - cis

et e - mit - te coe - li - tus Lu - cis

10

tu - ae ra - di - um.

tu - ae ra - di - um.

tu - ae ra - di - um.

tu - ae ra - di - um.

Con - so - la - tor op - ti - me,

Con - so - la - tor op - ti - me,

Con - so - la - tor op - ti - me,

Con - so - la - tor op - ti - me,

20

dul - cis hos - pes a - ni - mae

dul - cis hos - pes a - ni - mae

dul - cis hos - pes a - ni - mae

dul - cis hos - pes a - ni - mae

dul - ce re - fri - ge - ri - um.
 dul - ce re - fri - ge - ri - um.
 dul - ce re - fri - ge - ri - um.
 dul - ce re - fri - ge - ri - um.

Come Holy Spirit, and send down from heaven the shining of thy light. Best consoler, sweet host and sweet refresher of the soul.

Palestrina: Sicut cervus

5

Cantus: Sic - ut
 Altus: Sic - ut cer - vus de - si - de -
 Tenor: Sic - ut cer - vus de - si - de - rat ad fon - tes a - qua -
 Bassus:

10

cer - vus de - si - de - rat ad fon - tes a - qua - rum, a - - -
 rat ad fon - tes a - qua - rum, sic - -
 - rum, sic - ut cer - vus de - si - de - rat ad
 Sic - ut cer - vus de - si - de - rat ad fon - tes a - qua - rum,

15

- qua - rum, sic - ut cer - vus de -
 ut cer - vus de - si - de - rat ad fon - tes a - qua - rum, de -
 fon - tes a - qua - rum,
 sic - ut cer - vus de - si - de - rat ad fon - tes

20

si - de - rat ad fon - tes a - qua - rum:
 si - de - rat ad fon - tes a - qua - rum:
 de - si - de - rat ad fon - tes a - qua - rum:
 de - si - de - rat ad fon - tes a - qua - rum:

25

rum: i - ta de - si - de - rat,
 rum: i - ta de - si - de - rat,
 rum: i - ta de - si - de - rat,
 i - ta de - si - de - rat,

30

de - si - de - rat, i - ta de - si - de - rat, i - ta de - si - de - rat, de - rat, i

35

i - ta de - si - de - rat, i - ta, i - ta de - si - de - rat, de - si - de - rat, i - ta de - si - de - rat,

40

de - rat a ni - ma
 ta de - si - de - rat a -
 i - ta de - si - de - rat
 i - ta de - si - de -

45

me a ad te, De - -
 - ni - ma me - a ad te, De -
 a - ni - ma me - a
 rat, de - si - de - rat a - ni -

us, a - ni - us, a - ni - ma me - a ad - te, De - us, ma me - a ad te, De - us,

50

ma me - a ad te, De - De - us, ad - te, De - a - ni - ma me - a ad te, De - a - ni - ma me - a ad te, De -

A musical score for a four-part setting of the text "us, ad te, De us." The score consists of four staves: Soprano, Alto, Tenor, and Bass. The Soprano staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "us." (Soprano), "us, ad te, De us." (Alto), "us, ad te, De us." (Tenor), and "us, ad te, De us." (Bass). The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

As the hart panteth after the fountains, so also panteth my soul after thee, O God.

Byrd: *O sacrum convivium*

A musical score for a SATB setting of "O sacrum convivium" by Thomas Byrd. The score includes four vocal parts: Cantus (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The music is in G major and 4/4 time. The lyrics are: "O sa - crum con - vi - vi - um," (Cantus), "O sa - crum con - vi - vi - um, con - vi - vi - um" (Altus), "O sa - crum con - vi - vi - um, con - vi - vi - um" (Tenor), and "O sa - crum con - vi - vi - um" (Bassus). The score shows the vocal lines with their respective lyrics and musical notation.

5

sa - crum con - vi - vi - um, in quo Chri -

sa - crum con - vi - vi - um, con - vi - vi - um,

vi - um, O sa - crum con - vi - vi - um,

vi - vi - um, O sa - crum con - vi - vi -

10

- stus su - mi - tur, in quo Chri - stus

in quo Chri - stus su - mi - tur, in quo Chri - stus su - mi -

in quo Chri - stus su - mi - tur, su - mi - tur, in

um, in quo Chri - stus su - mi - tur,

[15]

su - mi - tur, Re - co - li - tur me - mor - i -
 tur, su - mi - tur, Re - co - li - tur me - mor - i -
 quo Chri - stus su - mi - tur, Re -
 su - mi - tur,

[20]

a Pas - si - o - nis e - ius, pas - si - o - nis
 a Pas - si - o - nis e -
 co - li - tur me - mor - i - a Pas - si - o - nis e -
 Re - co - li - tur me - mor - i - a

e - ius, pas - si - o - nis e - ius:
 ius, pas - si - o - nis e - ius: Mens
 ius, pas - si - o - nis e - ius: Mens im - ple - tur
 Pas - si - o - nis e - ius: Mens im -

25

Mens im - ple - tur
 im - ple - tur gra - ti - a, mens im -
 gra - ti - a, mens im - ple - tur gra - ti - a,
 ple - tur gra - ti - a, gra - ti - a, mens

30

gra-ti-a, gra-ti-a, Et
 ple-tur gra-ti-a, mens im-ple-tur gra-ti-a,
 Mens im-ple-tur gra-ti-a,
 im-ple-tur gra-ti-a, gra-ti-a,

35

fu-tu-rae glo-ri-ae, et fu-tu-rae glo-ri-ae, glo-ri-ae,
 Et fu-tu-rae glo-ri-ae, et fu-tu-rae
 Et fu-tu-rae glo-ri-ae, et fu-tu-rae
 Et fu-tu-rae glo-ri-ae, et fu-tu-rae

40

ae No - bis pi-g-nus da - tur, da -
 me, glo - ri - ae ri - ae No - bis pi-g-
 glo - ri - ae No - bis pi-g-nus da -
 tu - rae glo - ri - ae No - bis pi-g-nus da - tur, no - bis

45

tur, no - bis pi-g-nus da - tur, da -
 nus da - tur, no - bis pi-g-nus da -
 tur, da - tur, no - bis pi-g-nus da -
 pi-g-nus da - tur, da - tur,

- tur no - bis pig-nus da - tur.
 tur, da - tur, no - bis pig-nus da - tur, da - tur.
 tur, no-bis pig-nus, no-bis pig-nus da - tur, no - bis pig-nus da - tur.
 no - bis pig-nus da - tur, da - tur.

O holy feast in which Christ is taken, in which the memory of his passion is honored anew, in which the mind is filled with thanks, and in which the promise of future glory is given to us.

Byrd: Ave verum corpus

Cantus: A - ve ve - rum cor - pus, na - tum
 Altus: A - ve ve - rum cor - pus, na - tum
 Tenor: A - ve ① ve - rum cor - pus, na - tum
 Bassus: A - ve ve - rum cor - pus, na - tum de

10

de Ma-ri - a Vir - gi - ne: Ve - re pas - sum, im -

de Ma-ri - a Vir - gi - ne: Ve - re pas - sum, im -

de Ma-ri - a Vir - gi - ne: Ve - re pas - sum, im -

Ma-ri - a Vir - gi - ne: Ve - re pas - sum, im -

15

- mo - la - tum in cru - ce pro ho - mi - ne, Cu -

- mo - la - tum in cru - ce pro ho - mi - ne, Cu -

mo - la - tum in cru - ce pro ho - mi - ne, Cu -

- mo - la - tum in cru - ce pro ho - mi - ne, Cu -

20

- ius la - tus per - fo - ra - tum un - da flu - xit san - qui -

- ius la - tus per - fo - ra - tum un - da flu - xit san - qui -

- ius la - tus per - fo - ra - tum un - da

- ius la - tus per - fo - ra - tum un - da flu -

25

ne, san - qui - ne: E - sto no - bis prae - gus - ta - tum in

ne, san - qui - ne: E - sto no - bis prae - gus - ta - tum in

fluxit san - qui - ne: E - sto no - bis prae - gus - ta - tum in

- xit san - qui - ne: E - sto no - bis prae - gus - ta - tum

30

mor - tis ex - a - mi - ne. O dul - cis, O pi -
 mor - tis, in mor - tis ex - a - mi - ne. O dul - cis, O
 mor - tis ex - a - mi - ne. O dul - cis, O
 in mor - tis ex - a - mi - ne. O dul - cis, O

35

e, O Ie - su, Fi - li Ma - ri - ae,
 pi - e, O Ie - su, Fi - li Ma - ri - ae,
 pi - e, O Ie - su, Fi - li Ma - ri - ae,
 pi - e O Ie - su, Fi - li Ma - ri - ae,

40

mi - se - re - re me - i, mi - se - re - re

mi - se - re - re me - i, mi - se - re - re, mi - se - re - re me - i, mi - se -

mi - se - re - re me - i, mi - se - re - re me - i, me -

mi - se - re - re me - i, mi - se - re - re me - i, mi -

45

me - i, me - i. dul - cis, o pi -

re - re me - i. o dul - cis, o

- i, mi - se - re - re me - i. o dul - cis, o

- se - re - re me - i o dul - cis, o

me - i, me - i. A b - men.
 re - re me - i. A - men.
 - i, mi - se - re - re me - i. A - men.
 - se - re - re me - i. A - men.

Hail holy body, born of the Virgin Mary, truly having suffered, sacrificed on the cross for man, whose pierced side flowed with water and blood: be for us a foretaste in the trial of death. O sweet one, O holy one, O Jesus son of Mary, have mercy on me. Amen.

Victoria: Ascendens Christus

Cantus I
 A - scen - dens Chri - stus in al - tum,
 Cantus II
 A - scen - dens Chri - stus in
 Altus
 Tenor
 A - scen - dens
 Bassus

5

in al - tum, a - scen - dens Chri -
al - tum, in al - tum, a - scen - dens Chri - stus in
Chri - stus in al - tum, a - scen - dens Chri - stus in
al - tum, a - scen - dens Chri - stus in al - tum, a -

10

stus in al - tum, a - tum, a - scen - dens
al - tum, in al - scen - dens Chri - stus in
a - scen - dens Chri - stus in

② 15

scen - dens Chri - stus in al - tum, Al -
 Chri - stus in al - tum, Al - le - lu -
 tum, in al - tum, in al - tum,
 tum, in al - tum, a - scen - dens Chri - stus in al -

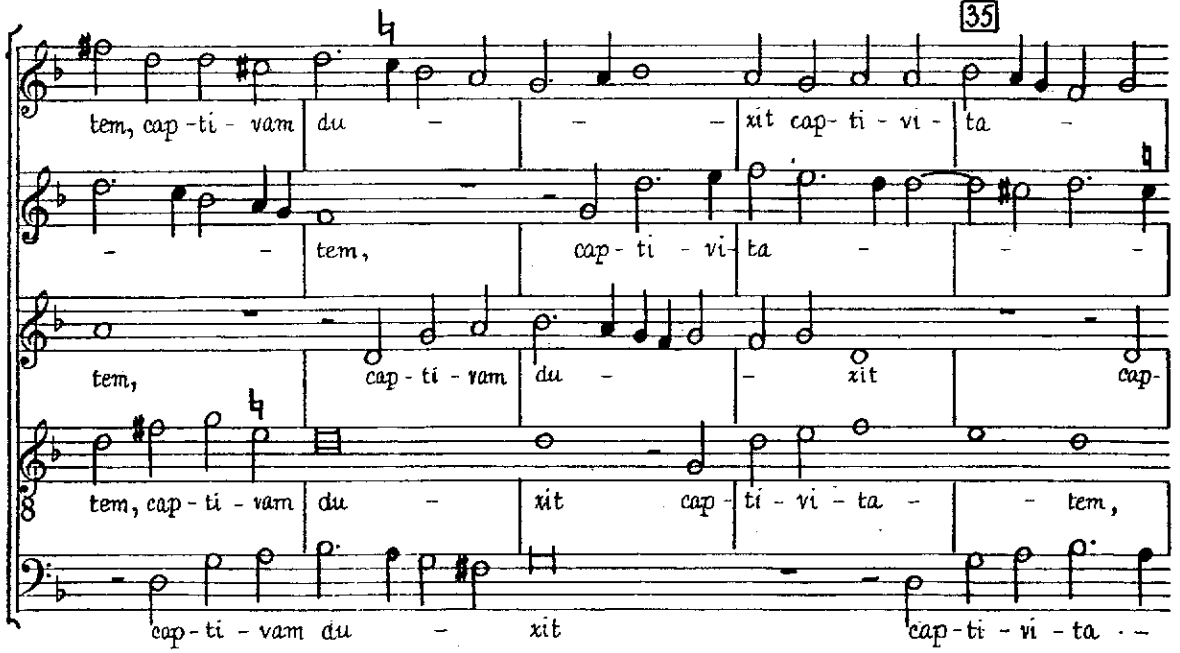
20

- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
 ia, al - le - lu - ia, al - le -
 tum, Al - le - lu - ia, al - le - lu - ia, al -
 tum, Al - le - lu - ia, al - le - lu - ia, al - le -
 tum, Al - le - lu - ia,

le-lu-ia, al-le-lu-ia, cap-ti-
 - lu-ia, cap-ti-vam du-xit
 le-lu-ia, al-le-lu-ia, cap-ti-vam du-
 lu-ia, al-le-lu-ia, cap-ti-vam
 al-le-lu-ia, cap-ti-vam du-

vam du- - xit cap-ti-vi-ta- -
 cap-ti-vi-ta - tem, cap-ti-vi-ta -
 xit cap-ti-vi-ta - tem, cap-ti-vi-ta -
 du- - xit cap-ti-vi-ta - tem, cap-ti-vi-ta -
 xit cap-ti-vi-ta - tem,

35



tem, cap-ti - vam du - xit cap-ti - vi - ta -

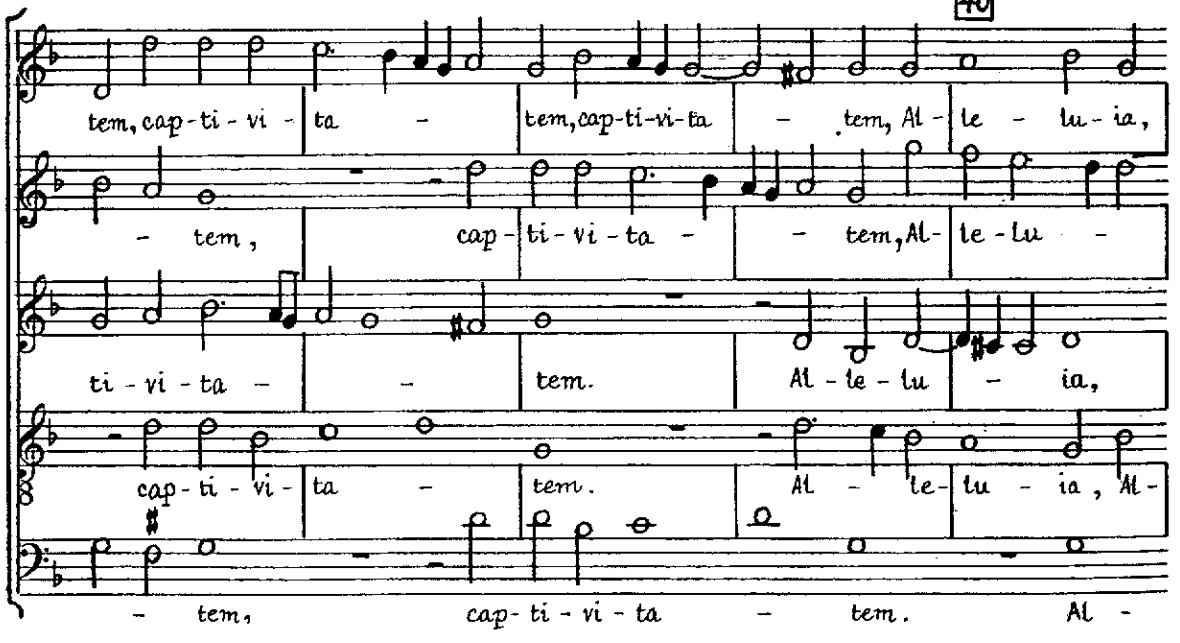
- tem, cap-ti - vi - ta -

tem, cap-ti - vam du - xit cap-

tem, cap-ti - vam du - xit cap-ti - vi - ta - tem,

cap-ti - vam du - xit cap-ti - vi - ta - -

40



tem, cap-ti - vi - ta - tem, cap-ti - vi - ta - tem, Al - le - lu - ia,

- tem, cap-ti - vi - ta - tem, Al - le - lu -

ti - vi - ta - tem. Al - le - lu - ia,

cap-ti - vi - ta - tem. Al - le - lu - ia, Al -

- tem, cap-ti - vi - ta - tem. Al -

Al-te-lu-ia, al-te-lu-ia. De-dit do-
 ia, al-te-lu-ia. De-dit do-
 at-le-lu-ia. De-dit do-
 te-lu-ia, al-te-lu-ia, al-te-lu-ia, al-te-lu-
 te-lu-ia, al-te-lu-ia, al-te-lu-ia, al-te-lu-

De-dit do-na ho-mi-ni-bus,
 na ho-mi-ni-bus, ho-mi-ni-bus, de-
 na, de-dit do-na ho-mi-
 ia. De-dit do-na ho-mi-ni-bus,
 ia. De-dit do-na ho-mi-

de - dit do - na
 dit do - na ho - mi - ni - bus,
 ni - bus, ho - mi -
 de - dit do - na ho - mi - ni - bus,
 ni - bus, de -

ho - mi - ni - bus,
 ho - mi - ni - bus,
 ni - bus, at -
 ho - mi - ni - bus, at - te - lu -
 - dit do - na ho - mi - ni - bus,

- le-tu-ia, al-le-lu-ia. al-le-lu-ia, al-le-lu-ia. ia. ia, al-le-lu-ia, al-le-lu-ia. al-le-lu-ia.

Christ ascending on high, Alleluia, hath led captivity captive, Alleluia. He hath given gifts to men, Alleluia.

Palestrina: Laudate Dominum

The musical score is arranged in two systems. The first system includes staves for Cantus, Altus, Tenor, Quintus, and Bassus. The second system continues the vocal parts. The lyrics are as follows:

Cantus: Lau - da - te Do - mi - num, lau - da - te

Altus: Lau - da - te Do - mi - num, lau - da - te Do - mi - num, lau - da - te

Quintus: Lau - da - te Do - mi - num, lau - da - te Do - mi - num, lau - da - te

Bassus: Lau - da - te Do - mi - num, lau - da - te Do - mi - num, lau - da - te

Do - mi - num, qui - a be - ni - gnus est,
 da - te Do - mi - num, qui - a be - ni - gnus, qui -
 - te Do - mi - num, qui - a be - ni - gnus est,
 mi - num, qui - a be - ni - gnus est,
 - mi - num, qui - a be - ni - gnus est,

20

qui - a be - ni - gnus est, qui - a
 a be - ni - gnus est, qui - a
 qui - a be - ni - gnus est,
 qui - a be - ni - gnus est, qui - a be - ni -
 qui - a be -

be - ni - gnus est: psal - li - te no - mi - ni e -

be - ni - gnus est: psal - li - te no - mi - ni

qui - a be - ni - gnus est: psal - li - te no - mi - ni

gnus est: psal - li -

ni - gnus est: psal - li - te no - mi - ni e -

30

- jus, psal - li - te no - mi - ni e -

e - jus, psal - li - te no - mi - ni e - jus, no -

psal - li - te no - mi - ni e - jus,

te no - mi - ni e - jus, psal - li - te no - mi - ni, no - mi - ni

- jus, psal - li - te no -

- - jus psal-li-te no-mi-ni e - - jus,
 mi-ni e - jus psal-li-te no-mi-ni e -
 psal-li-te no-mi-ni e - -
 e - jus, psal-li-te no-mi-ni e -
 - mi-ni e - jus, psal-li-te no-mi-ni e - jus

40

quo-ni-am, quo-ni-am su-a-vis est, quo-ni-
 jus, quo-ni-am su-a-vis est, quo-ni-
 jus, quo-ni-am su-a-vis est, quo-ni-am
 jus, quo-ni-am, quo-ni-am
 quo-ni-am quo-ni-am

am su-a-vis est: om-ni-a quae

am su-a-vis est: om-ni-a quae-cum-que vo-lu-it,

om-ni-a quae-cum-que vo-lu-it, fe-

su-a-vis est: om-ni-a quae-cum-que vo-lu-it, fe-

su-a-vis est: _____

50

cum-que vo-lu-it, fe - cit in coe-lo et

fe - cit in coe-lo et in

cit in coe-lo et

cit fe - cit in coe -

in coe-lo et

in ter - ra, om - ni - a quae - cum - que vol - u - it

ter - ra, om - ni -

in ter - ra, et in ter - ra, om - ni - a quae - cum - que, om - ni -

lo et in - ter - ra, om - ni - a quae - cum - que vo -

in ter - ra, om - ni - a quae - cum - que vo - lu -

om - ni - a quae - cum - que vo - lu - it, fe - cit

a quae - cum - que vo - lu - it, fe - cit, fe -

a quae - cum - que vo - lu - it, fe - cit

- lu - it, fe - cit, fe -

it. fe -

in coe - lo et in ter - ra, in
 - cit in coe - lo et in ter - ra, in
 in coe - lo et in ter - ra in
 - cit in coe - lo et in ter - ra, in
 - cit in coe - lo et in ter - ra, in

70

coe - lo et in ter - ra.
 ter - ra, et in ter - ra.
 coe - lo et in ter - ra.
 coe - lo et in ter - ra.
 coe - lo et in ter - ra.

Praise the Lord, for he is kind; praise his name on the psaltery, for he is sweet. Whatsoever he desired he made in heaven and on earth.

ri - des mi - hi,
 hi, cum ri - des mi - hi,
 cum ri - des mi - hi,
 des cum ri - des mi - hi,
 ri - des mi - hi,

ba - si - um ne - ga - sti, cum plo -
 ba - si - um ne - ga - sti,
 ba - si - um ne - ga - sti, cum
 ba - si - um ne - ga - sti, cum
 ba - si - um ne - ga - sti, cum

- ras mi - hi, cum plo - ras,
 cum plo - ras
 plo - ras mi - hi, cum plo -
 plo - ras mi - hi,
 cum plo - ras, cum
 mi - hi, cum plo - ras
 - ras mi - hi, cum plo -
 - ras mi - hi, cum plo -
 cum

20

plo - ras mi - hi, ba - si - um de - di -
 mi - hi, ba - si - um de -
 - ras mi - hi, ba - si - um de - di - sti,
 - ras mi - hi, ba - si - um de - di -
 plo - ras mi - hi, ba - si - um de -

25

sti,
 di - sti, de - di - sti,
 de - di - sti, u - na
 sti, de - di - sti, u - na in
 di - sti, u - na in

u - na in tri -

u - na in

in tri - sti - ti - a, u - na in

tri - sti - ti - a

tri - sti - ti - a

30

- sti - ti - a li - bens be -

tri - sti - ti - a

tri - sti - ti - a li - bens

li - bens be -

ti - bens be -

35

ni - gna es, li - bens be - ni - gna
 li - bens be - ni - gna
 be - ni - gna es, ti - bens be - ni - gna
 ni - gna es, li - bens be - ni - gna
 ni - gna es,

40

es, u - na in lae - ti - ti - a,
 es, u - na in lae - ti - ti -
 es, u - na in
 es, u - na in lae - ti - ti - a, u -
 u - na in lae - ti - ti - a,

in lae - ti - ti - a, u - na in lae -
 a, u -
 lae - ti - ti - a, u - na in lae - ti - ti -
 - na in lae - ti - ti - a

u - na in lae - ti - ti -

ti - ti - a
 na in lae - ti - ti - a vo -
 a, in lae - ti - ti - a vo - lens
 vo - lens se - ve - ra
 a vo - lens se -

vo - lens se - ve - ra
 - lens se - ve - ra es, se -
 se - ve - ra es, se - ve - ra es, se -
 es, se - ve - ra es, vo - lens se -
 ve - ra, vo - lens se -

50

es.
 ve - ra es.
 ve - ra es.
 ve - ra es.
 ve - ra es.

When you laugh at me, you have withheld a kiss, when you lament to me, you have given a kiss. In one kind of sadness, while willing, you are kind; in one kind of happiness, while willing, you are harsh.

Victoria: *Quem vidistis, pastores?*

Musical score for the first system of the piece. It features six vocal parts: Cantus I, Cantus II, Altus, Tenor I, Tenor II, and Bassus. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: *Quem vi - di - - stis, pa - sto - res?*

Musical score for the second system of the piece, starting with a measure rest of 5 measures. It continues with the same six vocal parts. The lyrics are: *di - ci - te, di - ci - stis, pa - sto - res? di - ci - pa - sto - res? di - ci - te, quem vi - di - stis, pa - Quem*

10

te, di - ci - te,
 te, di - ci - te,
 sto-res? di - ci - te, di -
 stis, pa - sto-res? di - ci - te, di -
 vi - di - stis, pa - sto - res? di - ci -
 vi - di - stis, pa - sto-res? di - ci - te, di - ci -

15

di - ci - te, di - ci - te, an-nun - ti - a - te no - bis,
 di - ci - te, di - ci - te, an - nun - ti - a - te no - bis,
 - ci - te, di - ci - te, an - nun - ti - a - te no - bis,
 - ci - te, di - ci - te, an - nun - ti - a - te
 te, di - ci - te, an - nun - ti -
 te, di - ci - te, an - nun - ti -

20

quis ap - pa - ru - it? — — — — — quis
 quis ap - pa - ru - it?
 quis ap - pa - ru - it? quis ap - pa - ru -
 no - bis, — — — — — quis ap - pa - ru -
 a - te no - bis, quis ap - pa - ru - it? quis ap - pa - ru -
 a - te no - bis, — — — — — quis ap - pa - ru -

25

— ap - pa - ru - it? quis ap - pa - ru - it? — — — — — Na -
 quis ap - pa - ru - it? quis ap - pa - ru - it?
 it? quis ap - pa - ru - it? Na - tum vi - di - mus, na -
 it? quis ap - pa - ru - it? quis ap - pa - ru - it?
 it? quis ap - pa - ru - it? — — — — — Na -
 it? quis ap - pa - ru - it? quis ap - pa - ru - it? Na -

30

tum vi - di - mus, na - tum vi - di - mus et cho - ros An - ge - lo -
 Na - tum vi - di - mus et cho - ros An - ge - lo - rum,
 tum vi - di - mus, na - tum vi - di - mus et cho - ros An - ge - lo - rum,
 Na - tum vi - di - mus et cho - ros An - ge - lo - rum, et
 tum vi - di - mus, et
 tum vi - di - mus, et

35

- rum, et cho - ros An - ge - lo - rum, et cho - ros An - ge -
 et cho - ros An - ge - lo - rum, et cho - ros An - ge - lo -
 et cho - ros An - ge - lo - rum, et cho - ros An - ge - lo -
 cho - ros An - ge - lo - rum, et cho - ros An - ge - lo -
 cho - ros An - ge - lo - rum, et cho - ros An - ge - lo -
 cho - ros An - ge - lo - rum, et cho - ros An - ge - lo -

50

num, col - lau - dan - tes Do - mi -

num, col - lau - dan - tes Do - mi -

num, col - lau - dan - tes Do - mi -

num, col - lau - dan - tes Do - mi -

col - lau - dan - tes Do - mi -

55

num. Al - te - lu - ia, al - te -

num. Al - te - lu - ia, al - te -

num. Al - te - lu - ia, al - te - lu -

num. Al - te - lu - ia,

num. Al - te - lu - ia, al - te - lu - ia,

num. Al - te - lu - ia, al - te - lu - ia,

60

- lu - ia, al - le - lu -
 - lu - ia, al - le - lu -
 ia, al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, al -
 al - le - lu - ia, al -

65

- ia, al - le - lu - ia, al -
 ia, al -
 al - le - lu - ia, al - le -
 al - le lu - ia, al -
 le - lu - ia, al -
 le - lu - ia, al -

- le - lu - ia, at - le lu -
 te - lu - - ia, at -
 - - lu - - ia, at -
 le - lu - -
 - - ia, at -
 le - lu - ia, at - le lu -

70

ia. - -
 - - le - lu - ia.
 le - lu - ia.
 ia. - -
 - le - lu - ia.
 ia, at - le - lu - ia.

Whom have you seen, shepherds? Tell us, announce to us, who has appeared. We have seen the newborn babe, and the choir of angels praising the Lord. Alleluia.

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DISCOGRAPHY

This is a very selective listing of some of the CD recordings available as of early 2004. As recordings constantly go in and out of print, there can be no guarantee that any particular recording will be available, but many on this list are classic recordings and are likely to remain in circulation.

I. COLLECTIONS

- The Best of the Renaissance.* The Tallis Scholars (Phillips). Polygram #462862.
Beyond Chant. Voices of Ascension (Keene). Delos #3165.
Christmas Motets and Carols. The Tallis Scholars (Phillips). Gimell #10.
Desprez/Palestrina: Motets and Masses. Media Partners #267117.
The Essential Tallis Scholars (Phillips). Gimell #201.
Magnificat. Chanticleer. Atlantic #81829.
Masters of English Choral Music. Cambridge Singers (Rutter). Collegium #301.
Quietude: Gregorian Chant. Capella Antiqua München. Teldec #6019.
Treasures of English Church Music. The Cambridge Singers (Rutter). Collegium #302.

II. DISCS DEVOTED TO ONE COMPOSER

- Byrd: Ave Verum Corpus.* Cambridge (Rutter). Collegium #507.
Byrd: Mass (Willcocks). Polygram #452170.
Lassus. The Hilliard Ensemble. ECM #453841.
Lassus: Madrigals and Motets. Alsfelder Vokalensemble. Teldec #4509.
Lassus: Missa Osculetur Me/Motets. Tallis Scholars (Phillips). Gimell #454918.
Palestrina: Missa Brevis/Motets. Pro Cantione Antiqua. Allegro #1076.
Palestrina: Missa Papae Marcelli. Oxford Camerata (Summerly). Naxos #550573.
Palestrina: Missa Pro Defunctis/Motets. Chanticleer. Elektra #94561.
Victoria: O Quam Gloriosum. Westminster Choir (Hill). Hyperion #66114.
Victoria: Requiem. Westminster Choir (Hill). Hyperion #66250.

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THOMAS BENJAMIN is a well-known composer and pedagogue, having taught at the Peabody Institute for over three decades. He is the author of numerous music theory and technique textbooks, and his compositions have been performed around the world.

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