

## CHAPTER 1

## Late Renaissance Polyphony

A. Refer to Lassus's *Sicut rosa* from *Cantiones Duarum Vocum* on page 190. Provide a complete analysis of *Sicut rosa* using the analysis of *Beatus homo* in Chapter 1 of the textbook as a model.

1. Indicate the intervals between the two voices throughout.
2. Circle and label all dissonant intervals:
  - a. Unaccented passing tone
  - b. Accented passing tone
  - c. Suspension
  - d. Portamento
  - e. Nota cambiata
3. Indicate all imitation by marking with a dotted line, a highlighter, or in any other appropriate manner.
4. Name also:
  - a. The mode of the composition
  - b. The accidentals and the reason for their use
  - c. The cadence points and the types of cadences used
  - d. The treatment of the text—whether syllabic or melismatic

**Text**

*Sicut rosa,  
sicut rosa inter spinas illas audit speciem,  
sic renustat suam Virgo Maria progeniem,  
Maria progeniem,  
germinavit enim florem,  
qui vitalem dat odorem, qui vitalem dat odorem.*

**Translation**

Just as a rose,  
Just as a rose among thorns lends its beauty even to them,  
In the same way the Virgin Mary imparts her grace and  
charm over all her subjects,  
From her has sprung a flower,  
Whose aroma is the gift of life.

B. Apply the same analytical techniques described in Section A of this chapter to Lassus's *Sancti mei* from *Cantiones Duarum Vocum* on page 187:

1. Indicate the intervals between the two voices throughout.
2. Circle and label all dissonant intervals.
3. Indicate all imitation by marking with a dotted line, a highlighter, or in any other appropriate manner.
4. Name also:
  - a. The mode of the composition
  - b. The accidentals and the reason for their use
  - c. The cadence points and the types of cadences used
  - d. The treatment of the text—whether syllabic or melismatic

**Text**

*Sancti mei, sancti mei,  
qui in isto saeculo certamen habuistis,  
mercedem laborum vestrorum ego reddam vobis,  
ego reddam vobis, ego reddam vobis.*

**Translation**

My divine people, my divine people  
Who in this world have known only hard labor and conflict,  
I shall give to you satisfaction for your endeavors,  
For your endeavors, for your endeavors.

C. The following short excerpt contains a number of stylistic errors—musical devices that were foreign to the strict sacred vocal style of the sixteenth century.

1. Find each error and place a number on the score at the point of the error.
2. In the blanks below the score, indicate the nature of the error.
3. The first error is recorded correctly in the example (Ex. 1).

Composition containing errors:

Be - ne - di - ctus qui ven - it

Be - ne - di - ctus qui

ven - it in no - mi - ne Do - mi - ni.

ven - it in no - mi - ne Do - mi - ni.

Errors:

- (Ex.)
1. A note should not be tied to a succeeding note of longer value.
  2. The leap to C from the dissonant A is to be avoided in this style.
  3. Parallel 5ths are to be avoided in this style.
  4. Two or more successive skips in the same direction (other than outlining triads is rare).
  5. After a leap, the melody usually returns in the opposite direction from the leap.
  6. Suspensions are allowed only on beats 1 and 3 in duple meters.
  7. Quarter rests are rarely found in this style.
  8. Unstylistic parallel 5ths occur on beats 2 and 3.
  9. The leap to F from the dissonant A is to be avoided in this style.
  10. It is more stylistic for successive quarter notes to begin on a weak beat.
  11. A tritone between voices on a strong beat is unstylistic.
  12. Only adjacent note values should be tied.
  13. Only half note values should be suspended; the resolution should also be a half note.
  14. Melodic tritones are to be avoided in this style.
  15. Two successive leaps in the same direction that do not outline a triad are rare in this style.

- D. Refer to the *Benedictus* from *Missa pro defunctis* by Lassus on page 186. Apply the same analytical techniques described in Section A to this composition in three parts.
  1. Indicate the intervals between the three voices throughout. Remember to assess the intervals according to the lowest-sounding voice.
  2. Circle and label all dissonant intervals:
    - a. Unaccented passing tone
    - b. Accented passing tone
    - c. Suspension
    - d. Portamento
    - e. Nota cambiata
  3. Indicate all imitation by marking with a dotted line, a highlighter, or in any other appropriate manner.
  4. Name also:
    - a. The mode of the composition
    - b. The accidentals and the reason for their use
    - c. The cadence points and the types of cadences used
    - d. The treatment of the text—whether syllabic or melismatic

## Review

1. Review the consonant and dissonant intervals on pages 5–6 of the textbook. Every dissonant interval should be circled in your analysis and explained as one of the dissonance types listed on pages 6–10.
2. Review the dissonance types on pages 6–10. Study the musical examples illustrating each device, and play them over to hear the musical effect of the dissonance (singing them with a friend is even better). Pay particular attention to the decorations of suspensions, which may confuse you when you see them in a work you are analyzing. The nota cambiata also deserves special consideration because it is unique to the sixteenth-century style.
3. Study the section on melody on page 10, paying particular attention to the treatment of skips in a melody. Stepwise motion in the opposite direction preceding and following a skip has the effect of “smoothing out” the skip and thus diminishing its impact on the flow of the melody. Note the intervals that are avoided: ascending M6ths, descending 6ths, 7ths, diminished and augmented intervals, and skips greater than an octave. What intervals are allowed as skips?
4. Examine the list of common note values and note values that do not occur on pages 10–12. The subject of rhythm in sixteenth-century counterpoint is very complex, and the summary presented here is far from exhaustive. Look at individual voices of one of the works cited in the textbook and observe the rhythmic material in relation to the summary in the textbook.
5. Find several examples of clausula vera in the works cited in the textbook. Can you find a clausula vera that is not preceded by a suspension?
6. Listen to examples of sixteenth-century music (Palestrina, Lassus, Victoria, and others) to gain a sense of the style. Careful listening and performing the music are necessary to gain an appreciation of the style.

## Test Yourself 1

Answers are on page 225.

1. Analyze the excerpt from *Justus cor suum tradet* quoted below by labeling each interval between the voices.
2. Circle all dissonances and label each one. Use Figure 1.31 on page 17 of the textbook as a model for this chapter.
3. Label the beginning of each point of imitation by drawing a line between the first note of each line.
4. In measure 6, a B $\flat$  appears in the lower voice. Why is this B $\flat$  necessary?
5. Examine all the note values in each line. Do you observe any deviations from the principles stated on pages 10–12?
6. A clausula vera occurs in measure \_\_\_\_\_.
7. The mode of this composition is \_\_\_\_\_.

Lassus: *Justus cor suum tradet* from *Cantiones Duarum Vocum*, mm. 1–12.

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 12. Each measure is numbered above the staff. The Cantus voice is written on a treble clef staff, and the Altus voice is written on a treble clef staff. The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and bar lines.