

Part One

Medieval and Renaissance Music

T

hough theory and analysis curricula focus mainly on the music of the common-practice and modern periods, they should not wholly ignore that of earlier times—the source of so many fundamental materials and techniques we take for granted. The following selection (together with several additional examples in Appendix B) stresses the types of early music that most clearly reveal those materials and techniques.

THE CHURCH MODES

The examples of plainchant have been chosen primarily to show the main characteristics of the various modes. Also useful from this point of view are many of the polyphonic compositions, notably Josquin's *Tu pauperum refugium* and Lassus' two-voice *Qui sequitur me*, both of which are Phrygian, the mode least like major or minor. (The Hassler setting on page 557 is another clear example of Phrygian.) Since there is considerable difference between the modes in their original usage and their reappearance centuries later in modern dress, it is interesting to compare early with more recent examples. See, for instance, Debussy's *La cathédrale engloutie*, bars 28–40, or Hindemith's piano sonata movement, bars 41–48.

COUNTERPOINT

Late sixteenth-century polyphony is particularly stressed in Part I because the tradition of counterpoint instruction originally based on that model still survives today. Lassus' *Cantiones* and the *bicinia* within the Josquin motet provide the simplest examples of two-part writing. The Lassus and Palestrina pieces together with the Victoria *Kyrie* offer typical two-, three-, and four-part imitation in "points." Some of these pieces might be compared to later imitative works, especially Bach's "stile antico" fugues in C major and D sharp minor. Exactly what is "old style" about these fugues? And how do they in turn relate to Hindemith's *Fuga prima*, and even to the movement from Bartók's *Music for Strings, Percussion and Celesta*?

HARMONY

We do not usually think of Renaissance music in terms of "harmony," but much can be learned from certain simple examples about the construction and connection of chords and about basic voice-leading techniques. Dufay's three-voice *Communio* features $\frac{8}{5}$ and $\frac{6}{3}$ as the only consonances. The simplest four-voice writing is in the Praetorius and Schein chorales on pages 564 and 576, which roughly match in difficulty the early Baroque figured-bass chorales on pages 555 and 565, as well as the Gervaise dance on page 43. Only slightly more elaborate are Hassler's *Aus tiefer Not* (page 557) and Isaac's *Isbruck* (page 571). More complex figuration and more explicitly tonal harmony are represented by Gorzanis's dance pair (page 44) and Dowland's lute song, the latter of which is in a wholly modern A minor. Finally, radically chromatic harmony using only triads is shown in Gesualdo's *Moro lasso*.

Teachers of first-year harmony will find additional suggestions on page 579.

COMPOSING WITH PREEXISTENT MATERIAL

A range of cantus firmus techniques is represented in Part I by the two isorhythmic motets, the Dufay *Communio*, the Palestrina movements, and the Cabezón keyboard piece (page 47). Some of these techniques might be compared with the use of cantus firmus in the Bach organ preludes in Part II, especially *Vor deinen Tron*. A different way of composing with preexistent material is exemplified by Victoria's *Kyrie*, a "parody" of his earlier motet, *O magnum mysterium*. Still another way of using given material is shown by the compositions on stock basses, or more accurately, stock chord progressions (page 42). Since these compositions elaborate the given chords via additional chords of a secondary nature, they are useful for teaching chord "expansion," or "prolongation."

OTHER HISTORICAL COMPARISONS

The Gorzanis dance pair and Cabezón's *Diferencias* (pages 44 and 46) are the earliest examples of variations in the Anthology. They may be compared with the Handel *Air* and the "themes with variations" of both Mozart and Stravinsky, as well as with further related examples listed under "Variations" in Index I. While such comparisons of a particular form or genre as it changes from age to age can be revealing, it is also valuable similarly to compare certain materials and techniques. For instance, how does Gesualdo's chromaticism differ from the chromaticism in the Bach chorales *So gebst du nun* (page 574) or *Es ist genug* (page 561), or in other later works listed under "Chromaticism" in Index I? Another study might compare the Palestrina movements (or other *prima prattica* works) with Monteverdi's madrigal, *Lasciatemi morire*, and ask: Exactly how did the revolutionary *seconda prattica*, so bitterly attacked by conservatives of the time, differ from the older style in the treatment of voice leading? Another might focus on the stock basses (page 42): How do they compare with the "Rhythm changes" of jazz (see Appendix A)? Or again, what can be deduced about changes in the practice of improvisation from the examples by Simpson (page 49), J.S. Bach (page 106), C.P.E. Bach (page 146), Mozart (page 203), Riley (page 532), and Armstrong (page 542)?

EXAMPLES OF PLAINCHANT

These examples from the great body of Roman Catholic liturgical chant (also called plainchant or Gregorian chant) have been selected to show some of the characteristics of the church modes. In addition to these examples, two other complete chants will be found on pages 13 and 18, and a melismatic fragment on page 8. Identify the mode in each case. Consider what factors create the effect, if any, of a tonal center. Does the final note always sound like a tonic in the modern sense? Also examine the motivic content and form of each example. The opening Kyrie, in addition to being given in modern notation, is first shown as it appears in the neumatic notation of the *Liber Usualis* (LU).¹

■ KYRIE FROM MASS XI ("ORBIS FACTOR") (LU 46)

K Y-ri- e * e- lé- i-son. ij. Chríste

e- lé- i-son. ij. Ký-ri- e e- lé- i-son. ij. Ký-

ri- e * e- lé- i-son.

Ky - ri - e * e - - - - le - i - son. (3x) Chri - ste e - - - - le - i - son. (3x)

Ky - ri - e e - - - - le - i - son. (2x) Ky - ri - e e - - - - le - i - son.

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

¹ The six chants given here have been rendered into modern notation by Susan Hellauer. Beside the title of each is the page on which the chant will be found in the *Liber Usualis* (LU), with *Introduction and Rubrics in English*, edited by the Benedictines of Solesmes (Desclée, Tournai, 1938). A classic discussion of the modal system and the forms of Gregorian chant is that of Gustave Reese in his *Music in the Middle Ages* (New York: Norton, 1940). See his page 152 for a useful diagram on modal classification. See also *The New Harvard Dictionary of Music*, 1986, p. 499–502.

■ TONE FOR THE BENEDICAMUS DOMINO (LU 124)



Let us bless the Lord.

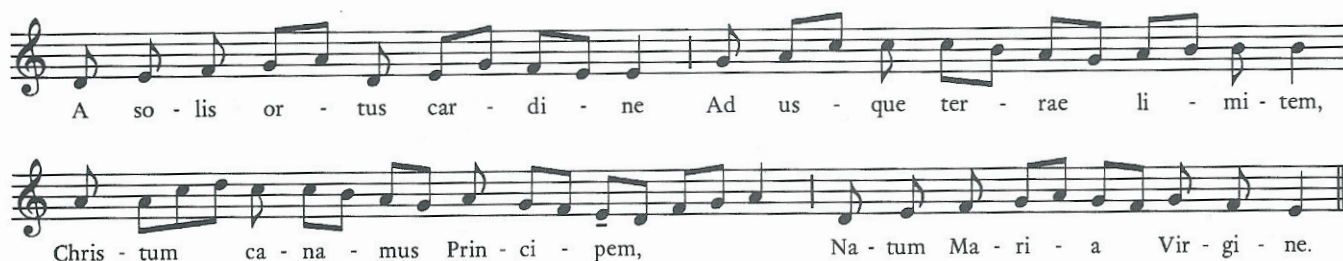
(Compare with page 6, tenor part.)

■ HYMN TO ST. JOHN THE BAPTIST (LU 1504)



(Four more verses follow to identical music. For a translation and comment on the historical significance of this famous hymn, see Reese, op. cit., pp. 149–150.)

■ HYMN FOR LAUDS, DECEMBER 25 (LU 400)



At the rising of the sun, unto the limits of the earth, let us sing Christ the Prince, born of the Virgin Mary.

■ AGNUS DEI FROM MASS I ("LUX ET ORIGO") (LU 18)



Lamb of God, who takest away the sins of the world, have mercy on us. (Twice)
Lamb of God, who takest away the sins of the world, grant us peace.

INTROIT FOR THE FEAST OF ST. JOHN OF DAMASCUS (LU 1418)



Thou hast held me by my right hand, and by thy will thou hast conducted me, and with thy glory thou hast received me. (Psalms 72: 24, Douay version)

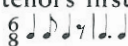
Psalm: How good is God to Israel, to them that are right of heart. (Psalms 72: 1, Douay version)

Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

MOTET: LAS!—DONÉS SUI—EIUS

Parisian motet (ca. 1225–1260)

The isorhythmic motet flourished in France in the thirteenth and fourteenth centuries. This example, by an unknown composer, is of a type known as the Parisian motet; a second example, given on page 8, is considerably later and more elaborate.²

In the isorhythmic motet, which was typically in three voices, the lowest voice, or *tenor*, was constructed of a series of pitches (called the *color*) taken from a plainchant. This series was subjected to an "isorhythm," that is, a constantly reiterated rhythmic pattern (called the *talea*). In *Las!—Donés sui—EIUS*, the color is the tenor's first 25 notes. Notice that the entire series is repeated once. The talea is the 5-note pattern:  How many times is it repeated? This color comes from the responsory *Stirps Jesse* (in honor of the Blessed Virgin Mary), being the notes of the melisma on the single, and final, word "eius."³ This melisma happens to be identical with one in the tone for *Benedicamus Domino* given on page 4. See the melisma there on the word "Domino" and compare it with the tenor of this motet.

Such pieces were composed from the bottom up. The tenors, which were usually given no additional text, may have been vocalized in the earliest motets; later they may have come to be performed instrumentally. The upper parts were both vocal, and each was given a different, and secular, text. The whole was a sophisticated union of sacred and secular intended for the delectation of highly cultivated listeners.

Study the upper parts as well as the tenor of this example. How are phrases articulated? What kinds of vertical sonorities and chords are favored? In what contexts do dissonances occur? Consonances? To what extent are complete triads used?



Triplum
Las! por qu'a-coin - tai La bele au cler vis, Pour qui pai - ne

Motetus
Do-nés sui sans re - pen - tir A ma douce a - mi - e,

Tenor
EIUS

⑤
traï A - dés, ce m'est vis, A lui ser - vir De cuer loi - au - ment? Hé! quant

Pour a - mer et pour ser - vir Sans point de fo - li - e. Mer - ci,

Reprinted by permission of the publisher, Éditions de l'Oiseau-Lyre, Monaco, from *Polyphonies du XIII^e Siècle*, vol. 2, ed. Yvonne Rokseth. Copyright 1936 by Louise B. M. Dyer.

² The origin and early development of the motet as a genre are discussed in Reese, *Middle Ages*, p. 311f. See also Richard Crocker, *A History of Musical Style* (New York: McGraw-Hill, 1966), p. 91f., for a treatment of the Parisian motet.

³ See *Antiphonale Romanum*, Appendix, Cantus varii, "In honorem B. Mariae Virginiae."

(10)

Re - mir son cors bel et gent, Son samblant Et son douz ris,
Com li siens tres douz a - mis, Li cri; Pour s'a - mour muir

(14)

Plus sui de s'a - mor sous - pris. Se n'ai son con - fort, J'en a - vrai la mort;
et lan - guis. Tant est vail - lant da - moi - se - le, De touz mauz me puet cu - rer.

(19)

Or li pri qu'ele ait mer - ci De son tres loi - al a [rit.] mi.
Se j'aim del mont la plus be - le, Tout le mont m'en doit lo - er.

Triplum

Alas! since I have come to know
The Beauty fair of face
For whom I pine,
Now seems it that I
Her slave must be
With full loyal heart?
Lo! at the vision of her beauty,
Her grace, her charm, her sweet smile,
More am I by love o'ercome.
Without her comfort
To death must I go;
I beg that she have pity
On her faithful friend.

Motetus

I am given up without regret
To my beloved friend,
To love and serve her
In no way foolishly.
I cry to her for mercy,
Like her very gentle friends,
For her love I pine and die.
So worthy is my lady [that]
Of all ills she can heal me.
If I love the Beauty of the world,
Then all the world must praise me.

(Translated by Margaret Webb)

55

do - lent cuer ve - noi - ent con - for - ter. Las! orm'assaut De - sirs plus qu'il

du - re - e, Car en

63

ne s'et.Mais du - rement en - du - rer le m'es - tuet, Car je sui

moy s'est en - gen - dre - e, Par un

71

pres de per - dre le confort De Bon Es - poir, dont je me des - con - fort;

a - mour - reus de

79

Et Sou - ve - nirs me fait tou - dis pen - ser

- sir, une ar - deur des

87

Pour mon las cuer fai - re des - es - pe - rer,

me - su - re - e

95

Car Grace, Amour, Fran.chi-se, Loy-au-te, Pi-te, Doctrine et De.bonnai-re-te Sont

Qu'A-mours, par son doulz plai-sir,

103

pour moy seul si forment en-dor-mi, Car Dangiers est sou-vereins de

Et ma da-me de-si-re-

111

Mer-ci Et que ma dame, a qui je sui ren-dus, Croit

-e, Par sa biau-te cou-lou-re-e,

120

a Dur-te et or-guilleus Re-fus, Pour ce,sanz plus, que m'amour ne

De grace y ont fait ve-

128

mon cuer N'en weil ne puis de-par-tir a nul fu-er.

-nir. Mais puis qu'eins-si leur a-gre-

COMMUNIO

from *Missa Sancti Jacobi* (ca. 1428)
Guillaume Dufay (ca. 1400–1474)

Dufay's *Missa Sancti Jacobi*, which contains settings of both Proper and Ordinary, concludes with this *Communio*.⁵ An early example of *fauxbourdon*, it was originally notated on two staves with instructions that a third voice should duplicate the top voice a perfect fourth lower. What makes this composition more than a mere succession of parallel $\frac{6}{8}$ chords? Also, analyze the relation of the piece to the chant on which it is based.

Vos, * qui se - cu - ti es - tis me, se - de - bi - tis

su - per se - des, ju - di - can - tes du - o - de - cim

tri - bus Is - ra - el.

You, who have followed me, shall sit on seats judging the twelve tribes of Israel.
 (St. Matthew 19:28, Douay version)

An interpretive question is whether or not the six quarter notes of each bar are consistently felt as two groups of three, as implied by the modern time signature. A tempo of about 63 to the dotted half note is suggested.

Vos, qui se - cu - ti es - tis me, se -

qui se - cu - ti es - tis me, se -

⁵ See *Liber Usualis*, page 1392. Gustave Reese discusses the historical importance of this movement as well as *fauxbourdon* in general in *Music in the Renaissance* (New York: Norton, rev. ed., 1959), pp. 64f.

5

de - bi - tis su - per

de - bi - tis su - per

10

se - des, ju - di - can - tes du -

se - des, ju - di - can - tes du -

14

o - de - cim tri -

o - de - cim tri -

19

- bus Is - ra - el.

bus Is - ra - el.

TU PAUPERUM REFUGIUM

Motet for Four Voices (late fifteenth century)

Josquin Desprez⁶ (ca. 1440–1521)

Although this composition is the second unit of a large bipartite work, *Magnus es tu, Domine*, it forms a complete entity. Investigate the sensitively balanced phrases of unequal length and, in particular, the chordal and melodic structure of each phrase. The work is a rich example of the characteristics of the Phrygian mode. What "key" areas other than E are favored?

The text falls into two large parts that separate at the end of bar 33. How does this music express this two-part form?⁷

Translation

Thou art refuge of the poor, alleviator of weakness, hope of the exiled, strength of the burdened, path for the wandering, truth, and life.

And now, O Lord Redeemer, to thee alone I flee, I adore thee as the true God, in thee I hope, in thee I trust, O Jesus Christ, my salvation. Help me, lest my soul should ever sleep in death.

guo - rum

Tu pau - pe - rum re - fu - gi - um, tu lan - guo - rum re -

lan - - guo - rum

9 re - me - di - um, ti - tu - do la -

re - me - di - um, spes ex - su - lum, for - ti - tu - do la -

re - me - di - um, ti - tu - do la -

Reprinted by permission of the publishers from Archibald T. Davidson and Willi Apel, eds., *Historical Anthology of Music*, vol. 1, Cambridge, Mass.: Harvard University Press. Copyright 1946, 1949, by the President and Fellows of Harvard College.

⁶ The attribution of this work to Josquin, while traditional, is not certain.

⁷ Felix Salzer and Carl Schachter give a detailed analysis of the structure of this work in *Counterpoint in Composition* (New York: McGraw-Hill, 1969), pp. 402–409.

(16) bo - ran - - ti - um, vi - - -
bo - ran - - - - ti - um,
la - bo - ran - ti - um, vi - a
bo - ran - - - - ti - um.

(23) - a er - ran - - ti - um.
er - ran - - ti - um.
ve - ri - tas et
ve - ri - tas et vi -

(30) (♩ = ♩)
vi - - - ta.
Et nunc re - demp - tor
ta.

(36)
Do - mi - ne, te
Do - mi - ne, ad te so - lum con - fu - gi - o, te ve - rum De -
con - - - te ve - rum

43

ad - o - - - - ro, in te spe ro,

um ad - o - - - - ro, in te spe - ro,

De - um ad - - o - - ro.

49

sa - lus Ad - ju - va

te con-fi - do, sa - lus me - a, Je - su Chri - ste Ad - ju - va me,

Ad - ju - va

56

me, ne nun - quam ob - dor - mi - at in mor - te

me, ne nun - quam ob - dor - mi - at in mor - te a -

ob - dor - mi - at in mor -

62

a - ni - ma me - a.

a - ni - ma me - a.

te a - ni - ma me - a.

SANCTUS AND BENEDICTUS

from *Missa Aeterna Christi Munera* (publ. 1590)

Giovanni Pierluigi da Palestrina (ca. 1525–1594)

In the Renaissance, composers of masses very frequently based their works on some kind of preexisting musical material. Of Palestrina's 105 masses, 52 are reworkings, or "parodies," of earlier polyphonic compositions by Palestrina himself or by others; in most of the rest, plainchant provides the preexistent material. Fewer than ten are entirely original. (For a parody mass by Victoria, see page 34.)

Of Palestrina's chant-based masses, 34 are in a special class in which the given chant, rather than being confined to the tenor voice and explicitly stated there, appears in paraphrased fragments in *all* the voices. The *Missa Aeterna Christi Munera* is such a "paraphrase mass." It is based on a chant of that name which in Palestrina's time was the matins hymn for the Common of Apostles. We give it here in a version used during the sixteenth century:

Ae - ter - na Chri - sti mu - - ne - ra, A - po - sto - lo - rum glo - ri - am,
Lau - des ca - nen - tes de - bi - tas, ———— Lae - tis ca - na - mus men - - ti - bus.

[Let us sing] the eternal gifts of Christ
and the glory of the apostles—
[these,] the praises that we owe,
with happy minds let us sing.

This music poses several quite different analytic problems. One is to discover the manifold variants of the phrases of the chant that permeate almost every bar. Another is to deduce precisely how Palestrina treated dissonance in relation to rhythm; his style is extremely consistent in this respect. A more general problem is to locate the canonic imitations, noticing their relation to the large sections of each movement and to the text. Finally, consider what aspects of this music might be termed "original."

SANCTUS

CANTUS San - ctus, [San -
ALTUS San - ctus, [San -
TENOR San - ctus, [San -
BASSUS San - ctus, [San -

(23)

Ple-ni sunt coe-li et ter-ra gló-ri-a tu-a.

Ple-ni sunt coe-li et ter-ra gló-ri-a tu-a.

Ple-ni sunt coe-li et ter-ra gló-ri-a tu-a.

coe-li et ter-ra gló-ri-a tu-a.

(28)

a tu-a. Ho-sán-na in ex-cél-sis,

-a, gló-ri-a tu-a. Ho-sán-na, ho-

gló-ri-a tu-a. Ho-sán-na in ex-cél-sis,

Ho-sán-na in ex-cél-sis,

(34)

cél-sis, [ho-sánna in ex-cél-sis.]

sánna in ex-cél-sis, [ho-sánna in ex-cél-sis.]

-sis, [ho-sánna in ex-cél-sis.]

[ho-sánna in ex-cél-sis] in ex-cél-sis.

BENEDICTUS

CANTUS

ALTUS

TENOR

Be - ne - dí - ctus..... qui ve -

Be - ne - dí - ctus..... qui ve - nit,

4-3

7

dí - ctus..... qui ve -

nit,..... [qui ve -

nit,..... be - ne - dí - ctus..... qui ve -

[qui ve - nit,]

13

nit,) [be - ne - dí - ctus..... qui ve - nit,]

qui ve - nit

[be - ne - dí - ctus..... qui ve - nit,] [qui ve -

19

in nó - mi - ne Dó -

in nó - mi - ne..... Dó - mi - ni,..... [in nó - mi - ne Dó -

- nit] in nó - mi - ne Dó - mi - ni,..... in nó -

(25)

- mi-ni, [in nó-mi-ne Dó - - mi-ni.]

- mi-ni,] in nó-mi-ne Dó- - mi-ni.

mi-ne Dó- - mi-ni,] in nó-mi-ne Dó-mi-ni.....

(32)

CANTUS

ALTUS

TENOR

BASSUS

Ho-sánna in ex-cél -

Ho-sánna in ex-cél -

Ho-sánna in ex-cél -

Ho-sánna in ex-cél - sis,

(37)

- sis, [ho-sánna in ex-cél -

sis, [ho-sánna in ex-cél -

- sis, [ho-sánna in ex-cél -

[ho-sánna in..... ex-cél - sis,]

(43)

- sis. [in..... ex-cél - sis.]

- sis,] [in..... ex-cél - sis.]

- sis,] [ho-sán-na in ex-cél - sis.]

[ho-sán-na in ex-cél - sis.]

CANTIONES DUARUM VOCUM

Nos. 1, 6, and 12 (publ. 1577)

Roland de Lassus (1532–1594)

Though Lassus' twelve motets for two voices have long served as models to students of counterpoint, they are not merely schoolbook illustrations, but little masterpieces of their genre. The *Cantiones* may also be viewed as typical of the state of modality in late sixteenth-century sacred music. How close are they to major and minor? Though modal, do these pieces have tonal centers and modulations? In what terms can one analyze their form? In the many canonic imitations, what factors have an effect on whether an imitation is tonal or real? See for example No. 1, measures 18–20.

1—BEATUS VIR

Blessed is the man that shall continue in wisdom, and that shall meditate in his justice, and in his mind shall think of the all-seeing eye of God. (Ecclesiasticus 14:22, Douay version)

The musical score is written for two voices, Cantus and Altus, in a modal setting. The time signature is common time (C). The lyrics are in Latin, with the English translation provided above the score. The score shows measures 1 through 11, with measure numbers 5, 8, and 11 circled at the beginning of their respective staves. The Cantus part is in a higher register than the Altus part. The lyrics are: 'Be - a - tus vir, qui in sa - pi - en - ti - a mo - ra - bi - tur, et qui in ju - sti - ti - a me -'.

Cantus

Be - a - tus vir, qui in

Altus

Be - a - tus vir, qui in sa -

5

sa - pi - en - ti - a mo -

8

ra - bi - tur,

11

et qui in ju - sti - ti -

et qui in ju - sti - ti - a me -

(15)

a me - - - di - ta - bi - tur,
di - ta - - - bi -

(18)

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

(22)

- bit cir - cum - spe - cti - o - nem De - - -
- - bit cir - cum - spe - cti - o - nem De -

(26)

- - i, cir - cum - spe - cti - o - nem De - - -
- - - i, cir - cum - spe - cti - o - nem De -

(30)

- - - - - i.
- - - - - i.

■ 6—QUI SEQUITUR ME

He that followeth me, walketh not in darkness, but shall have the light of life: saith the Lord.
(St. John 8:12, Douay version)

Cantus

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

Altus

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

6

- qui-tur me, non am - bu - lat, non am - bu -

se - qui-tur me, non am - bu - lat, non am -

11

lat in te - ne - bris,

bu - lat in te - ne - bris, sed

15

sed ha - be - bit, sed ha - be -

ha - be - bit, sed ha - be -

(19)

bit - lu

bit lu - men

(22)

men vi - tae: di - cit Do -

vi - tae: di -

(26)

mi - nus, di - cit Do -

cit Do - mi - nus, di - cit

(29)

mi - nus.

Do - mi - nus.

12—SICUT ROSA

*As a rose among thorns even to them its beauty lends,
 So the Virgin Mary casts her grace over all her progeny:
 For from her has sprung the Flower
 Whose fragrance is the gift of life.*
 (Traditional antiphon)

Tenor

Sic - - - - - ut ro - - - - - sa, sic - ut

Bassus

Sic - ut ro - - - - - sa, sic - - - - -

5

ro - - - - - sa in - - - - - ter spi - -

- - - - - ut ro - - - - - sa in - - - - - ter spi - -

9

nas il - lis ad - dit spe - - - - - ci - em, sic re -

nas il - lis ad - dit spe - - - - - ci - em,

14

nu - stat su - - - - - am Vir - - go Ma - ri - a pro -

sic re - nu - - - - - stat su - - - - - am Vir - go Ma -

(18)

ge - - ni - em, Ma - ri - a pro - ge - - - - - ni - em:
ri - a pro - ge - ni - em, Ma - ri - a pro - ge - ni - em: ger -

(23)

ger - mi - na - vit e - nim flo - - - - -
mi - na - vit e - nim flo - - - - -

(27)

rem, qui vi - ta - - - - - lem dat o - do - - - - -
rem, qui vi - ta - - - - - lem dat o - do - - - - -

(31)

rem, qui vi - ta - - - - - lem dat o - do - - - - - rem.
rem, qui vi - ta - - - - - lem dat o - do - - - - - rem.

O MAGNUM MYSTERIUM

Motet for Four Voices (publ. 1572)

Tomás Luis de Victoria (1548–1611)

Tomás Luis de Victoria was a leading Spanish polyphonic composer who worked for over two decades in Rome, where he held various distinguished posts and was befriended by Palestrina. His celebrated motet *O magnum mysterium* is set to a text from the office of matins for Christmas day:

O great mystery and wondrous sacrament,
that [even] the beasts should see the newborn Lord
lying in a stable!
O blessed [be that] Virgin,
whose womb was worthy to bear Christ the Lord!
Alleluia.

What is the relation of the music to the lines of text? Consider the music's "form." What coherence does it have beyond the canonic imitations? How does this work differ in musical style and treatment of the text from the Palestrina example on page 18?

O magnum mysterium should particularly be compared with Victoria's own parody of it on page 34.

Cantus

O ma- gnum my- ste- ri- um, et ad- mi- ra- bi-

Altus

O ma- gnum my- ste- ri- um,

Tenor

Bassus

le sa- cra- men- tum, O

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

O ma- gnum my-

O

(11) (b)

ma- gnum my- ste- ri- um, et ad- mi-
ma- gnum 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-
ma- gnum my- ste- ri- um, et ad- mi- ra- bi- le sa- cra-

(16)

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-

(21)

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,

8 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-

8 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-

8 se- pi- o, in prae- se-

se- pi- o, in prae- se-

38

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

43

go, cu- jus vi- sce- ra me- ru- e-

48

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

O = II.

(53)

stum. Al- le- lu- ia, Al- le- lu- ia. Al- le- lu-

stum. Al- le- lu- ia, Al- le- lu- ia. Al- le- lu-

stum. Al- le- lu- ia, Al- le- lu- ia. Al- le- lu-

stum. Al- le- lu-

(59)

ia, Al- le- lu- ia, Al- le-

ia, Al- le- lu- ia, Al- le- lu- ia, Al-

ia, Al- le- lu- ia, Al- le- lu- ia, Al-

ia, Al- le- lu- ia, Al- le- lu- ia, Al-

(64)

II = O

- lu- ia, Al- le- lu- ia, Al- le-

-le- lu- ia, Al- le- lu- ia, Al- le- lu-

le- lu- ia, Al- le- lu- ia, Al- le- lu-

le- lu- ia, Al- le- lu- ia, Al- le-

(69)

lu- ia. Al- le- lu- ia.

KYRIE

from *Missa O magnum mysterium* (publ. 1592)

Tomás Luis de Victoria (1548–1611)

It was a frequent practice of Renaissance composers to base the composition of a mass on material taken from a previously composed motet (or even a secular madrigal or chanson) written either by themselves or someone else. Works of this type later came to be called "parody masses" by music historians. Of Victoria's twenty extant masses, eleven are parodies of motets of his own. An example is his mass *O magnum mysterium*, in which several movements employ material taken from the motet of the same name (page 29). In the Kyrie, what specific elements are taken from the motet and how are they reworked?⁸

This Kyrie is also interesting for several sixteenth-century dissonance techniques. Explain the unprepared $\frac{5}{4}$ in bar 6, last half note, as well as the dissonances in bars 11 and 29 that theorists of a later day would call, respectively, "II $\frac{6}{5}$ " and "V $\frac{7}{4}$ ". Also, how is the $\frac{6}{4}$ in bar 29 produced?

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

Altus Ky- ri- e e- le-

Tenor Ky-

Bassus

⁸ A seminal article is Lewis Lockwood's "On 'Parody' as Term and Concept in 16th-Century Music," in *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, ed. Jan LaRue (Norton, 1966; repr. Pendragon, 1978), pp. 560–75.

12—SICUT ROSA

*As a rose among thorns even to them its beauty lends,
 So the Virgin Mary casts her grace over all her progeny:
 For from her has sprung the Flower
 Whose fragrance is the gift of life.*
 (Traditional antiphon)

Tenor

Sic - - - - - ut ro - - - - - sa, sic - ut

Bassus

Sic - ut ro - - - - - sa, sic - - - - -

5

ro - - - - - sa in - - - - - ter spi - -

- - - - - ut ro - - - - - sa in - - - - - ter spi - - - - -

9

nas il - lis ad - dit spe - - - - - ci - em, sic re -

nas il - lis ad - dit spe - - - - - ci - em,

14

nu - stat su - - - - - am Vir - - go Ma - ri - a pro -

sic re - nu - - - - - stat su - - - - - am Vir - go Ma -

(18)

ge - - ni - em, Ma - ri - a pro - ge - - - - - ni - em:
ri - a pro - ge - ni - em, Ma - ri - a pro - ge - ni - em: ger -

(23)

ger - mi - na - vit e - nim flo - - - - -
mi - na - vit e - nim flo - - - - -

(27)

rem, qui vi - ta - - - - lem dat o - do - - - -
rem, qui vi - ta - - - - lem dat o - do - - - -

(31)

rem, qui vi - ta - - - - lem dat o - - - - - rem.
rem, qui vi - ta - - - - lem dat o - do - - - - - rem.

O MAGNUM MYSTERIUM

*Motet for Four Voices (publ. 1572)**Tomás Luis de Victoria (1548–1611)*

Tomás Luis de Victoria was a leading Spanish polyphonic composer who worked for over two decades in Rome, where he held various distinguished posts and was befriended by Palestrina. His celebrated motet *O magnum mysterium* is set to a text from the office of matins for Christmas day:

*O great mystery and wondrous sacrament,
that [even] the beasts should see the newborn Lord
lying in a stable!
O blessed [be that] Virgin,
whose womb was worthy to bear Christ the Lord!
Alleluia.*

What is the relation of the music to the lines of text? Consider the music's "form." What coherence does it have beyond the canonic imitations? How does this work differ in musical style and treatment of the text from the Palestrina example on page 18?

O magnum mysterium should particularly be compared with Victoria's own parody of it on page 34.

Cantus

Altus

Tenor

Bassus

O ma- gnum my- ste- ri- um, et ad- mi- ra- bi-

O ma- gnum my- ste- ri- um,

6

le sa- cra- men- tum, O

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

O ma- gnum my-

O

(11) (4)

ma- gnum my- ste- ri- um, et ad- mi-
ma- gnum 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-
ma- gnum my- ste- ri- um, et ad- mi- ra- bi- le sa- cra-

(16)

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-

(21)

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,

8 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-

8 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-

8 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-

43

go, cu-jus vi-sce-ra me-ru-e

go, cu-jus vi-sce-ra me-ru-e

go, cu-jus vi-sce-ra me-ru-e

go, cu-jus vi-sce-ra me-ru-e

48

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-

alt Je-sum Chri-

o = H.

(53)

stum. Al- le- lu- ia, Al- le- lu- ia. Al- le- lu-

stum. Al- le- lu- ia, Al- le- lu- ia, Al- le- lu-

stum. Al- le- lu- ia, Al- le- lu- ia. Al- le- lu-

stum. Al- le- lu-

(59)

ia, Al- le- lu- ia, Al- le-

ia, Al- le- lu- ia, Al- le- lu- ia, Al-

ia, Al- le- lu- ia, Al- le- lu- ia, Al-

ia, Al- le- lu- ia, Al- le- lu- ia, Al-

(64)

H. = o

- lu- ia, Al- le- lu- ia, Al- le-

- le- lu- ia, Al- le- lu- ia, Al- le- lu-

le- lu- ia, Al- le- lu- ia, Al- le- lu-

le- lu- ia, Al- le- lu- ia, Al- le-

69

lu- ia. ia, Al- le- lu- ia. ia, Al- le- lu- ia. lu- ia, Al- le- lu- ia.

KYRIE

from *Missa O magnum mysterium* (publ. 1592)

Tomás Luis de Victoria (1548–1611)

It was a frequent practice of Renaissance composers to base the composition of a mass on material taken from a previously composed motet (or even a secular madrigal or chanson) written either by themselves or someone else. Works of this type later came to be called "parody masses" by music historians. Of Victoria's twenty extant masses, eleven are parodies of motets of his own. An example is his mass *O magnum mysterium*, in which several movements employ material taken from the motet of the same name (page 29). In the Kyrie, what specific elements are taken from the motet and how are they reworked?⁸

This Kyrie is also interesting for several sixteenth-century dissonance techniques. Explain the unprepared $\frac{5}{4}$ in bar 6, last half note, as well as the dissonances in bars 11 and 29 that theorists of a later day would call, respectively, "II $\frac{6}{5}$ " and "V $\frac{7}{4}$ ". Also, how is the $\frac{6}{4}$ in bar 29 produced?

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

Altus Ky- ri- e e- le-

Tenor Ky-

Bassus

⁸ A seminal article is Lewis Lockwood's "On 'Parody' as Term and Concept in 16th-Century Music," in *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, ed. Jan LaRue (Norton, 1966; repr. Pendragon, 1978), pp. 560–75.

⑦

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

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

- ri- e e- lei- son.

Ky- ri- e e- lei- son.

⑬

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

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

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

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

⑲

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

son. Ky- ri- e e- lei- son, son, Ky- ri- e e- lei- son, son, Ky- ri- e e- lei- son, son, Ky- ri- e e- lei- son.

son. Ky- ri- e e- lei- son, son, Ky- ri- e e- lei- son, son, Ky- ri- e e- lei- son, son, Ky- ri- e e- lei- son.

son. Ky- ri- e e- lei- son, son, Ky- ri- e e- lei- son, son, Ky- ri- e e- lei- son, son, Ky- ri- e e- lei- son.

(25)

Ky-ri- e e- lei- - i- son.

Ky-ri- e e- lei- - - son.

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

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

MORO LASSO AL MIO DUOLO

from *Madrigals for Five Voices, Book VI* (publ. 1611)

Carlo Gesualdo (ca. 1560-1613)

Toward the end of the sixteenth century the Italian madrigal became in some quarters a vehicle for musical experimentation that anticipated stylistic changes that would soon be identified as the *seconda prattica* (see page 53). A well-known manifestation of this trend is the work of Carlo Gesualdo, Prince of Venosa, whose many madrigals represent an extreme in the use of chromaticism. Notice how "Moro lasso" alternates several times between chromatic and diatonic writing. What words or thoughts in the text inspire this alternation? And how do the large sections of the text relate to the music? Next, consider the music apart from the text. Does it hang together by itself? For example, are any sections repeated or transposed? And do the chromatic passages relate in any audible way to chords or keys that are important in the structure of the piece as a whole?⁹

*I die, alas! from my pain,
And the one who can give me life,
Alas, kills me and will not give me life.*

*I die! alas! from my pain,
And the one who can give me life.
Alas, kills me and will not give me aid.*

*O grievous fate,
The one who can give me life,
Alas, gives me death.*

E chi mi

Mo - ro las - so al mio duo - lo, e

Mo - ro las - so al mio duo - lo,

Mo - ro las - so al mio duo - lo,

Mo - ro las so al mio duo - lo,

Reprinted from *A Treasury of Early Music*, compiled and edited with notes by Carl Parrish. By permission of W. W. Norton & Company, Inc. Copyright © 1958 by W. W. Norton & Company, Inc. Copyright renewed 1986 by Mrs. Catherine C. Parish.

⁹ Glenn Watkins makes interesting observations on this work in his *Gesualdo / The Man and His Music*, Oxford, 2nd ed., 1991.

18 dar - mi vi - ta, e non vuol dar - mi vi - ta.
dar - mi vi - ta, e non vuol dar - mi vi - ta.
dar - mi vi - ta, e non vuol dar - mi vi - ta.
vuol dar - mi vi - ta, e non vuol dar - mi vi - ta.
dar - mi vi - ta, e non vuol dar - mi vi - ta.

23 Mo - ro las - so al mio duo - lo,
Mo - ro las - so al mio duo - lo,
Mo - ro las - so al mio duo - lo, e chi mi
Mo - ro las - so al mio duo - lo, e chi

29 e chi mi può dar vi - ta,
e chi mi può dar vi - ta,
può dar vi - ta, e chi mi
chi mi può dar vi - ta, e
mi può dar vi - ta, e chi

7 può dar vi - ta, e chi mi
chi mi può dar vi - ta,
e chi mi può dar
e chi mi può dar vi -

10 può dar vi - ta,
e chi mi può dar vi - ta,
vi - ta, e chi mi può dar vi - ta,
e chi mi può dar vi - ta,
e chi mi può dar vi - ta,

13 ahi, che m'an - ci - de e non vuol
ahi, che m'an - ci - de e non vuol
ahi, che m'an - ci - de e non vuol
ahi, che m'an - ci - de e non vuol
ahi, che m'an - ci - de e non vuol

(32)

ta, e chi mi può dar vi - - ta,
- e chi mi può dar vi - - ta,
mi può dar vi - - ta,

35

Ahi, _____ che m'an-ci - de e non vuol

Ahi, _____ che m'an-ci - de e non vuol

Ahi, _____ che m'an-ci - de e non vuol

Ahi, _____ che m'an-ci - de e non vuol

40 dar mi ai - ta, e non vuol dar mi ai - ta.
dar mi ai - ta, e non vuol dar mi ai - ta.
dar mi ai - ta, e non vuol dar mi ai - ta.
dar mi ai - ta, e non vuol dar mi ai - ta.

[illegible]

50

— do - lo - ro - sa sor - te, chi dar vi - - ta mi
O do - lo - ro - sa sor - te, chi dar vi - - ta mi
— do - lo - ro - sa sor - te, chi dar vi - - ta mi
ro - - sa sor - te, chi dar vi - - ta mi

[illegible]

60

ahi, mi da mor - - te,
mi da mor - te, ahi, mi da mor -

ahi, mi da mor - te, ahi, mi da
mi da mor - - te, ahi, mi da
mi da mor - te,

65

ahi, ahi, mi da mor - te.
te, ahi, mi da mor - - - - - te.
mor - te, ahi, mi da mor - - - - - te.
mor - te, ahi, mi da mor - te.
ahi, mi da mor - - - - - te.

FLOW, MY TEARS

from *The Second Booke of Songs or Ayres* (publ. 1600)

John Dowland (1563–1626)

By far the most popular composition by the English lutenist John Dowland started as a solo for lute that he had written by 1595 and which he titled *Lachrimae* (Latin for "tears"). Cast in the traditional form of the pavan—a slow stately dance—this solo had three sections, each repeated with elaborate variations. It was commonly known as the "Lachrimae Pavan." In 1600 Dowland brought out the work again, this time as a "lute song" scored for voice with lute accompaniment, plus an optional vocal bass. The mournful words may have come from Dowland himself, who was also an accomplished singer and poet. In 1605 he issued still a third version—an arrangement for five viols and lute. The work's great popularity is evident from the many arrangements other lutenists made of it, and also from its mention in many dramas throughout the seventeenth century.

We give the lute song version here. Its essentially simple harmonies and figuration invite analysis, as do the phrases. Are the latter all the same length? Do not be misled by the meter and barring, reproduced here from the earliest source. Do quarter, half, or whole note beats seem most effective? It is interesting that Dowland apparently named the work "Tears" before it had any other words. What purely musical details seem to express sadness? For another lute piece and another method of lute transcription, see page 44.

VOICE

Flow, my tears, fall from your springs! Ex-iled for ev-er, let me mourn; Where
Down, vain lights, shine you no more! No nights are dark e-nough for those That

LUTE

④

night's black bird her sad in - fa-my sings, There let me live for - -
in de - spair their lost for - tunes de - plore. Light doth but shame dis - -

⑦

- lorn. Nev - er may my woes be re - liev - ed, Since pi -
- close. From the high-est spire of con - tent - ment My for -

⑩

- ty is fled; And tears and sighs and groans my wea - ry
- tune is thrown; And fear and grief and pain for my de -

(13)

days, my wea-ry days Of all joys have de-priv-ed.
-serts, for my de-serts Are my hopes, since hope is gone.

(16)

Hark! you sha-dows that in dark-ness

(18)

dwell, Learn to con-temn light. Hap-py, hap-py they

(20)

that in hell Feel not the world's de-spite.

EXAMPLES OF STOCK BASSES

ca. 1550–1650

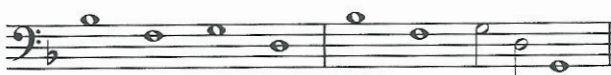
An interesting development bridging Renaissance and Baroque was the frequent use by composers in many countries of certain fixed progressions of root-position triads that formed the basis of entire pieces, both instrumental and vocal. These progressions were originally identified by a variety of names in various languages; today they are commonly named as shown in Figure A. Though they were closely associated with certain Italian dances, exactly how they evolved is not fully known.¹⁰

Figure A

passamezzo antico



romanesca



folia



passamezzo moderno



Compositionally these progressions were treated with considerable freedom. Very often they were fleshed out by the addition of chords of an embellishing nature, including secondary dominants. Thus a given progression could exist as a "framework" consisting of the chords placed on the first beat of a regularly recurring rhythmic unit, such as the first beat of every bar, or of every two bars, and so on.

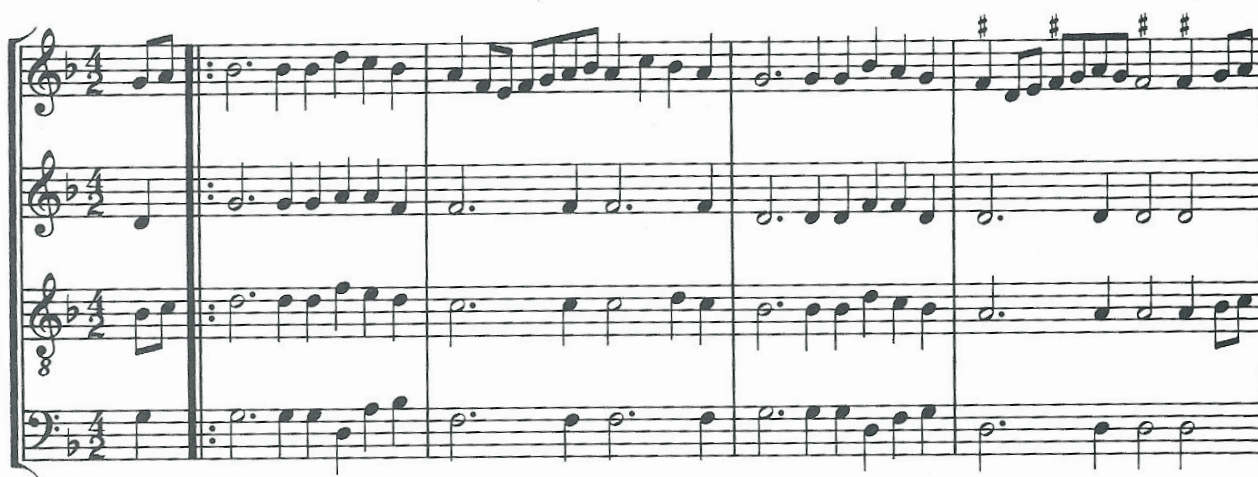
Examine the following selection of examples and discover for each one the progression on which it is based. Also compare the structural procedures used here with those of the works on pages 63, 100, 539, and 551.

¹⁰ Informative treatments of this widely discussed subject are Richard Hudson's "Chordal Aspects of the Italian Dance Style, 1500–1650," *Journal of the Lute Society of America*, vol. 3, 1970, p. 35, and his articles on "Ground" and "Passamezzo" in the *New Grove Dictionary*.

EXAMPLE 1

PAVANE PASSAMAIZE
from *Sixième Livre de Danceries* (publ. 1555)
Claude Gervaise (fl. 1540–60)

A chamber musician at the French court, Gervaise wrote many instrumental dances that were brought out by the publisher Attaignant between 1545 and 1556. Which progression forms the basis of this pavane? What are the chief soprano tones that go with the chief bass tones?



EXAMPLE 2

PASSAMEZZO AND SALTARELLO

No. 8B from *Libro de Intabulatura di Liuto* (1567)

Jacomo Gorzanis (c. 1520–c. 1577)

This composition for lute by Jacomo Gorzanis, a lutenist active in the Italian city of Trieste, is an example of a *dance pair*, a very common sixteenth-century genre that was an important predecessor of the Baroque suite. In such a pair the first dance was often in slow or moderate duple time, the livelier second in triple time, with the note values of the two dances in the proportion of 2 to 3 (for example, ♩ = ♩.)¹¹

The present pair is "No. 8B" because it is from a larger (and most unusual) work—a cycle of 24 passamezzo-saltarello pairs, one for every key. (See *Sources*, page 578.)

Like most lute music, this work was originally notated in "tablature," that is, a system that uses numbers to specify pitch in terms of the strings of the instrument. Here is the opening of the passamezzo in tablature notation:

Each line represents one string of the 6-string lute, which was tuned (in this case) G-c-f-a-d'-g'. Since Italian tablature indicated the low to high strings in the direction of top to bottom, the top line of the tablature is the low G string. And since tablature indicates exactly where to stop the string there is no need (indeed, no way) to indicate a key signature. Therefore we show no signature in the transcription below. What is the key?

Tablature has no way of indicating that a pitch once sounded is to continue sounding *beyond* the next pitch sounded. Therefore polyphony cannot be explicitly notated, only implied. This aspect of tablature is also retained in our transcription. In the passamezzo's bar 3, see the first b' and explain its function. And in bar 4, to where does the first c² go? And what is the g' right under this c²? (Does awareness of such matters affect performance?) Gorzanis's tablature also gives no time signature. In the passamezzo the arithmetic of the meter is obvious enough, but today's musicians may find the barring strange. How might a modern composer bar this dance? What is the meter of the saltarello? And how are bars 1–2 rhythmically different from 3–4? Finally, if you are playing these pieces on the piano, remember that they are notated an octave higher than they sound, like guitar music.

¹¹ For a striking twentieth-century example of proportional changes of tempo, see the tympani piece of Elliott Carter on page 514. Also see Mozart's triple variation of a duple theme on page 187 (but are the tempos proportional in this case?).

Passamezzo



Saltarello



■ EXAMPLE 3

DIFERENCIAS SOBRE "GUÁRDAME LAS VACAS"

(publ. 1578)

Antonio de Cabezón (1510–1566)

Sixteenth-century Spanish composers for lute and keyboard were very fond of writing variations (*diferencias*) on the popular folk song whose title means "Mind the cows for me."¹² No less than three sets were written by Cabezón, organist to the courts of Charles V and Philip II, and the greatest keyboard composer of the Spanish Renaissance. Far more than a mere run-through of a stock progression (which one?), this work deserves study as a masterful set of variations. How does Cabezón continually produce variety in a piece whose basic melody and harmony are so repetitious?

¹² The girl cowherd is speaking: "Mind the cows for me, dear, and I'll give you a kiss. Or if not, you kiss me, and I'll mind them for you." (Another folk song based on one of the progressions is the famous *Greensleeves*, which is of English origin.)





The image shows a musical score for a piece titled "GUÁRDAME LAS VACAS" by Cabezón. The score is written for a single melodic line on a five-line staff, likely for a lute or guitar. It consists of four systems of music, each starting with a measure number in a circle: 79, 83, 87, and 91. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and accidentals (sharps, flats, and naturals). The key signature appears to be one flat (B-flat). The score is presented in a clear, handwritten style typical of early modern musical manuscripts.

EXAMPLE 4

DIVISIONS FOR THE PRACTICE OF LEARNERS

from *The Division - Viol, or, The Art of Playing*
ex tempore upon a Ground, 2nd edition (1665)

Christopher Simpson (d. 1669)

The stock chord progressions served not only the purposes of composition, but, as might well be expected, also played a role in the lively art of improvisation.

In seventeenth-century England (as in most times and places), improvisation was understood to consist of adding embellishments to an already existing musical organism. Since this meant "dividing up" the time-value of a given note (or chord) into the shorter values of the embellishing notes, the latter were called "divisions." Of the many books written to teach musicians how to play divisions, one of the better known is Simpson's *The Division - Viol*, named for a type of viol created expressly for the playing of divisions. In Simpson's book divisions are conceived as based upon a *ground* (a short, constantly repeated bass melody) played continuo style by a suitable keyboard instrument while the soloist improvises divisions above it.

The example below is one of many Simpson offers to illustrate the kind of thing the students should aspire to improvise on their own. The ground, given first, is played throughout by an accompanying keyboard player, who, treating it as a thoroughbass, should add a very simple right-hand part. Simpson used a variety of grounds in his book. This one is a stock progression, wholly unadorned. The adornment is now all in the solo part—eighteen variations of increasing complexity (of which we give only a selection). Examine each variation to discover its basic motivic idea—the idea the improviser is playing with. Do you find any spots where you feel like improving on the improvisation?

EXAMPLE 4

DIVISIONS FOR THE PRACTICE OF LEARNERS

from *The Division - Viol, or, The Art of Playing*
ex tempore upon a Ground, 2nd edition (1665)

Christopher Simpson (d. 1669)

The stock chord progressions served not only the purposes of composition, but, as might well be expected, also played a role in the lively art of improvisation.

In seventeenth-century England (as in most times and places), improvisation was understood to consist of adding embellishments to an already existing musical organism. Since this meant "dividing up" the time-value of a given note (or chord) into the shorter values of the embellishing notes, the latter were called "divisions." Of the many books written to teach musicians how to play divisions, one of the better known is Simpson's *The Division - Viol*, named for a type of viol created expressly for the playing of divisions. In Simpson's book divisions are conceived as based upon a *ground* (a short, constantly repeated bass melody) played continuo style by a suitable keyboard instrument while the soloist improvises divisions above it.

The example below is one of many Simpson offers to illustrate the kind of thing the students should aspire to improvise on their own. The ground, given first, is played throughout by an accompanying keyboard player, who, treating it as a thoroughbass, should add a very simple right-hand part. Simpson used a variety of grounds in his book. This one is a stock progression, wholly unadorned. The adornment is now all in the solo part—eighteen variations of increasing complexity (of which we give only a selection). Examine each variation to discover its basic motivic idea—the idea the improviser is playing with. Do you find any spots where you feel like improving on the improvisation?

(Ground)

I.

5

11

17

III.

21

25

IV.

28

31

V.

34

37

50