

Rediscovering the Renaissance: making Renaissance music available for performing  
on the piano; principles, practices and problems

By

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A project submitted in partial fulfillment of  
the requirements for the degree of

Doctor of Musical Arts

(Piano Performance)

at the

UNIVERSITY OF WISCONSIN MADISON

2014

Date of final oral examination: 29/04/2014

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As a pianist whose early musical education took place in Russia, I was not exposed to Renaissance music and therefore had no experience listening to it, let alone studying it. During 13 years of primary, secondary and high school my fellow pianists and I were not given a single opportunity to listen to Renaissance music. In my university music history course I occasionally encountered fragmented examples, but these examples were scarce, accompanied by equally scarce explanations. At that time I was already deeply moved by the unique, delicate and sophisticated sound of Renaissance music; knowing nothing about it, I felt a strong wish to know more. It was only at the University of Wisconsin-Madison, that I finally got the first real opportunity to learn more about this period and its style. Thanks to Professor Earp and the Renaissance Survey class, I could finally get some insight into the music. The newly acquired knowledge only increased my passion for this repertoire. Now I better understood its polyphonic sophistication, beauties of sonority and immense range of musical color. Being a pianist I wanted to have a chance to play the music, but found out that there was almost nothing for me to play. This lack of Renaissance music available for the piano, combined with my love for it, inspired me to do the project whose details I describe on these pages.

At first I had wanted to concentrate chiefly on sacred music of five to six voices which would require advanced piano performing skills; but as the project went further, I decided to encompass a somewhat broader spectrum of Renaissance music. I decided not only to add a number of secular compositions, but also make the project into a collection of various Renaissance pieces, which would introduce pianists to Renaissance music and guide them through the process of becoming

familiar with it, while gradually demanding higher levels of pianistic skill. The resulting collection will consist of a number of Renaissance compositions, progressing from two voices up to six.

Below is a list of the chosen compositions.

1. Anonym – “Quant je parti” (approximately 1260), motet (2 voices)<sup>1</sup>
2. Orlande de Lassus (1532 –1594) – “Sicut rosa inter spinas” (1577), motet (2 voices)<sup>2</sup>.
3. William Byrd (1543 –1623) – “Mass for three voices” (1590), Kyrie, Gloria (3 voices)<sup>3</sup>.
4. John Dowland (1563 –1626) – “Can she excuse my wrongs” (1597), song (4 voices)<sup>4</sup>.

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<sup>1</sup> Anonym, “Quant je parti”, motet, John Potter and Rogers Covey-Crump. <https://www.youtube.com/watch?v=Nem2irwphsE> (accessed 27 March 2014)

Although this motet is of the late Middle Ages, rather than the Renaissance, the music seemed to me so beautiful and sorrowful that I simply could not pass it by. Besides, I think that this motet will serve as a perfect preface to the other pieces in this set, as it possesses all of the features, on which later Renaissance music is based: namely Cantus Firmus, its counterpoint and the absence of tonal-functional relationships we know in later music.

<sup>2</sup> Lassus, Orlande de. *Sicut rosa inter spisan*. [http://www3.cpd.org/wiki/index.php/Sicut\\_rosa\\_%28Orlando\\_di\\_Lasso%29](http://www3.cpd.org/wiki/index.php/Sicut_rosa_%28Orlando_di_Lasso%29) (accessed 27 March 2014)

<sup>3</sup> Byrd, William. *Mass for three voices*. [http://www3.cpd.org/wiki/index.php/Mass\\_for\\_Three\\_Voices\\_%28William\\_Byrd%29](http://www3.cpd.org/wiki/index.php/Mass_for_Three_Voices_%28William_Byrd%29) (accessed 27 March 2014)

<sup>4</sup> Dowland, John. *Can she excuse my wrongs*. [http://www3.cpd.org/wiki/index.php/Can\\_she\\_excuse\\_my\\_wrongs\\_%28John\\_Dowland%29](http://www3.cpd.org/wiki/index.php/Can_she_excuse_my_wrongs_%28John_Dowland%29) (accessed 27 March 2014)

5. Josquin dez Prez (1455 –1521 ) – “Scaramella” (1501), chanson (4 voices)<sup>5</sup>.
6. Orlande de Lassus – “Susanne un jour” (1560), chanson (5 voices).
7. Orlande de Lassus – “Susanne un jour” (1577), Kyrie, mass (5 voices).<sup>6</sup>
8. Jean L’heritier (1448 –1552) – “Nigra sum” (1532), motet (5 voices).<sup>7</sup>
9. Giovanni Pierluigi da Palestrina (1530 - 1594) – “Nigra sum” (before 1590), Kyrie, mass (5 voices).<sup>8</sup>
10. Francisco Guerrero (1528 –1599) – “Ave virgo sanctissima” (1566), motet (5 voices).<sup>9</sup>
11. Francisco Guerrero – “Surge Propera” (1582), Kyrie, mass (6 voices).
12. Francisco Guerrero – “Surge Propera”, Agnus Dei, mass (6 voices).

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<sup>5</sup> Prez, Josquin dez. *Scaramella*.  
[http://www3.cpd.org/wiki/index.php/Scaramella %28Josquin des Prez%29](http://www3.cpd.org/wiki/index.php/Scaramella_%28Josquin_des_Prez%29)  
 (accessed 27 March 2014)

<sup>6</sup> Lasso, Orlando di, and Siegfried Hermelink. *Missa Ad Imitationem Moduli Susanne Un Jour : Für Fünfstimmigen Gemischten Chor = for Five-part Mixed Chorus*. Kassel: Bärenreiter, 1965.

Lasso, Orlando di. *Susanne Un Jour*. [London]: London Pro Musica, 1983.

Lasso, Orlando di, and Adolf Sandberger. *Kompositionen Mit Französischem Text: I, No. 57-93*. New York: Broude Brothers, 1973.

<sup>7</sup> Lhéritier, Jean, and Leeman L Perkins. *Opera Omnia*. [S.l.]: American Institute of Musicology, 1969.

<sup>8</sup> Palestrina, Giovanni Pierluigi da, and Raffaele Casimiri. *Il Libro Quinto Delle Messe a 4, 5 E 6 Voci : Secondo La Stampa Originale Del 1590*. Roma: Fratelli Scaleri, 1941.

Palestrina, Giovanni Pierluigi da, and Fr. X Haberl. *Fünftes Buch Der Messen*. Leipzig: Breitkopf & Härtel, 1882.

<sup>9</sup> Guerrero, Francisco, José M Llorens, and Karl H Müller-Lancé. *Motetes I-xxii*. Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1978.

13. Francisco Guerrero – “Surge Propera”, Sanctus, mass (6 voices).<sup>10</sup>

14. John Taverner (1490 –1545) – “Gloria Tibi Trinitas” (1520), Agnus Dei, mass (6 voices).<sup>11</sup>

The rationale for selecting these particular compositions was not just my personal preference. It was also a wish to encompass the most prominent composing schools in different countries. In terms of the chosen sacred works, I decided to include both the “source” - a composition, which served as the basis for a later mass and the mass itself. Such inclusion of the “source” composition may help a performer to understand better (and by means of playing even feel) the difference between the sacred and secular Renaissance music.

Although I questioned myself about the legitimacy of playing on the piano music that was originally composed for voices, the question was answered positively. At the time of the Renaissance, it was often up to the performer to decide which instruments might play a particular vocal composition. However, there are also numerous examples from the time of instrumental transcriptions of vocal works. For example the chanson “Susanne un jour” could be performed solely by 5 voices, by 4 instruments and one voice and by instruments only<sup>12</sup>. One of the first

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<sup>10</sup> Guerrero, Francisco, José M Llorens, and Karl H Müller-Lancé. *Missarum Liber Primus*. Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1982.

<sup>11</sup> Taverner, John and Hugh Benham. *John Taverner*. London: Published for the British Academy by Stainer and Bell, 1978.

<sup>12</sup> Lassus, Orlande di. “Susanne un jour”, chanson, Vox Luminis. [http://www.youtube.com/watch?v=hEGbIUg9n\\_E](http://www.youtube.com/watch?v=hEGbIUg9n_E) (Accessed 3/5/2014).

printed secular music anthologies - The Harmonice Musices Odhecaton (1501) has “Benedictus” by Heinrich Isaac, written as an open score for instrumental performing, without words or any indication of specific instrumentation.<sup>13</sup> John Dowland’s famous song “Can she excuse my wrongs” could be performed by several voices, by one voice and instruments,<sup>14</sup> and is also known, as “Earl Essex galliard” when played by instruments only.<sup>15</sup> Such a situation gave me a certain reassurance: if it was in many respects up to a performer which instrument to use, then I as a pianist can use the piano, especially since the piano is very well fit for playing polyphony. In addition, the modern piano has many characteristics that are similar to that of the lute (one of the most popular and widespread musical instruments of the Renaissance): a sharp attack with almost no control over decay as well as the ability to lead multiple voices and vary dynamics. Yet the piano provides wider pitch range, larger loudness and a longer sustain.

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Lassus, Orlande di. “Susanne un jour”, chanson, Wally Staempfli, Magali Schwartz, Olivier Dufour, Philippe Huttenlocher, Michel Piguet and Anthony Bailes.  
<http://www.youtube.com/watch?v=wf1ulwBMkAk> (Accessed 3/5/2014).

<sup>13</sup> Petrucci, Ottaviano, and Iain Fenlon. *Harmonice Musices Odhecaton*. Venezia 1501, 82-83. [http://javanese.imslp.info/files/imglnks/usimg/3/3a/IMSLP267487-PMLP75514-odhecaton\\_1501.pdf](http://javanese.imslp.info/files/imglnks/usimg/3/3a/IMSLP267487-PMLP75514-odhecaton_1501.pdf) (accessed 5/3/2014)

<sup>14</sup> Dowland, John. *First Book of Aires*. London: Peter Short, 1597, 5.  
 Dowland, John. Can She Exuse my Wrongs, Unknown Performers.  
<http://www.youtube.com/watch?v=TK6EWr4O9A8> (accessed 5/3/2014)  
 Dowland, John. Can She Exuse my Wrongs, Valeria Mignaco & Alfonso Marin.  
<http://www.youtube.com/watch?v=fMk6YW6Xhk> (accessed 5/3/2014)  
 Dowland, John. Can She Exuse my Wrongs, Gérard Lesne.  
<http://www.youtube.com/watch?v=k3bhqQsd4Do> (accessed 5/3/2014)

<sup>15</sup> Dowland, John. Can She Exuse my Wrongs, Julian Bream.  
[www.youtube.com/watch?v=k3bhqQsd4Do](http://www.youtube.com/watch?v=k3bhqQsd4Do) (accessed 5/3/2014)

The first problem I had to solve was the problem of notation. All of the scores were written as choral parts, which means a number of separated lines that had to be reduced to two. Transcribing two or three part compositions did not offer considerable problems, but once the total number of voices went over 3, I faced substantial notation difficulties, since one of the features which the majority of the chosen compositions share (especially sacred), regardless of the country of origin, is ceaseless voices crisscrossing. After doing a simple reduction and making all the voices superimposed on the shared stave, I found that the resulting score was for me almost unreadable because the constant intersecting of large numbers of voices did not make it possible to trace the individual direction of each voice easily and efficiently. Since polyphonic music cannot be played without proper voice leading, and an ability to lead voices is quite limited without knowing which voice goes where, I had to invent a way to write the score in such a manner so as to preserve all the information about voicing and at the same time make the score easy to read and fit two lines. The solution was found in making the score colored and layered. In such a score each voice has its own distinct color, which makes tracing of voices very easy. Such notation let me apply the same rules that are used for writing classical scores: notes can be grouped under a shared stem and the stems turn according to their position on the stave. What resulted was a score that retains all the information about voicing, and yet is as easy to read as an ordinary piano score. Such notation also possesses several additional new features:

1. It allows for using layers. Now, if two notes from two different voices have a note in unison, there is no need to write them next to

each other. For example, if one voice has C half and the other the same C, but a quarter, the quarter can be put right under the half in a different layer and yet, being a different color can be easily seen from under that half (see illustration 1).

2. The notation also allows for highlighting. Now if I want to point out a fragment of musical tissue that a particular voice leads, I can increase the brightness of the color that is used for designating that voice and thus draw attention to it. I used this technique to point out some of the imitations of which sacred late Renaissance music has many. (see illustration 2).

*(Illustration 1 – traditional score versus mine)*

**Adagio**

The image shows two musical staves for a piece marked 'Adagio'. The top staff is a traditional score with a red circle highlighting a specific musical fragment. The bottom staff is a color-coded version of the same music, with various colors (green, blue, purple, red) used to highlight different voices and fragments. A red circle in the bottom staff highlights the same fragment as in the top staff, but with a more vibrant red color.

(Illustration 2 – a possibility of highlighting)

The image shows a musical score for piano, measures 17 through 20. The score is written in a grand staff with a treble clef on the right and a bass clef on the left. The music is in a 3/4 time signature. The notes are color-coded: purple, blue, green, and red. Red ovals highlight specific phrases in both hands. In measure 17, the right hand has a phrase of sixteenth notes, and the left hand has a phrase of quarter notes. In measure 18, the right hand has a phrase of eighth notes, and the left hand has a phrase of quarter notes. In measure 19, the right hand has a phrase of eighth notes, and the left hand has a phrase of quarter notes. In measure 20, the right hand has a phrase of eighth notes, and the left hand has a phrase of quarter notes. The dynamic marking *mf* is present in measure 20.

About the problem of how to distribute so many voices between two hands, I can say that my decisions were not solely determined by technical convenience. Primarily I wanted to preserve the melodic line, i.e., I tried to keep a rule that if a phrase started in the right hand it should be, to the extent possible, kept in the right hand. Such an approach helped to provide for better voice leading.

After the score had been made, I faced the problem of interpretation. When I play a genuine piano piece I rely on my previous experience, but in this particular case there was no experience that could help me. The musical language of the Renaissance seemed to be too different from what I had learned since childhood; no piano recordings of such music existed and there are no traditions of performing it on the piano. Consequently I had to develop my own approach.

At first I tried to find some insight into the original choral versions by studying the scores and listening to multiple recordings. Although both the music

and performances were beautiful, they barely helped me in anything except in one respect: I understood that the vocal approach to that music would, in my opinion, not work on the piano.

All of the choral ensembles I encountered sang the music in a very even manner, with few variations in dynamics, with almost no changes in tempi, with almost no line of development going through the whole piece. And indeed there was no need to have all those things in abundance, because every voice in a vocal ensemble has its own distinct color: soprano has different timbre to bass; bass is different to tenor etc. Even if they sing in unison, the timbral difference will be prominent enough to distinguish all of them. That is why despite constant crisscrossing of voices and rather narrow range, Renaissance sacred music when sung never sounds monotonous or boring. Unfortunately, all my attempts to imitate the voice on the piano were condemned to failure. No matter how hard I tried, the keyboard was all the same; the difference was by and large only in pitch. Thus I could not use the same performing techniques that were used by singers. I could not also imitate flexibility of pitch, which the voice has (and which could be used to slightly alter pitches to make cadenzas sharper or for other performing techniques), because the pitch of each key on the piano is fixed. After weeks of futile trials I decided that since all the instruments possessed their own unique features, which rendered them different, it would be more appropriate and feasible to use certain features which were characteristic solely to the piano, rather than trying to reproduce something which the piano inherently lacked. I decided not to make an imitation of vocal music, but to create distinct 100 percent piano pieces with a

genuine pianistic approach to the music,. This approach exploits the ability of the modern piano to produce multiple pitches at the same time (like the lute) and to provide very swift dynamic alterations between various voices (a quality, which is rather hard to achieve in any ensemble, both instrumental and vocal, and is very easy on the piano).

I could not lead, for example, six voices with equal loudness and make them sound different and distinct at the same time; but I could make a choice which voice I wanted to show at any given moment and by means of quick switching between the voices create a certain pattern of interaction among them. Thanks to my newly-developed score, the voices were so easy and convenient to trace, that I had an opportunity to make decisions very quickly, virtually creating a new interpretation every performance. The primary criteria I used to guide my decisions as to which voice to bring up and which to subside, was my personal liking. I could not apply the generally accepted practice of “bringing out the fugue subject” that is often applied when performing baroque fugues because Renaissance polyphony operates with different compositional techniques. For example despite having a large number of imitations, going from voice to voice, the sacred Renaissance music, unlike traditional fugues, does not possess a subject and a countersubject going through the whole piece.

Despite successfully solving the problem of voice leading, the music still did not sound convincing to me. After several minutes of playing I felt that everything sounded boring. It took almost two months to understand that my performance lacked a very important aspect of piano music: an overall direction and dynamic

plan. I decided to make each composition into a drama, with a beginning, a climax and a conclusion. I decided to graft into each piece a dramatic plot, which would help to glue the phrases together and unite them under a shared thought. For example, in the motet “Nigra sum”, I start the piece very slowly and very quietly, and gradually, through a series of local climaxes, increase the speed and intensity and finally come to the great and quite powerful culmination with a certain reconciliation towards the end. On the contrary, the Kyrie from the mass “Susanne un jour”, is in my understanding much more subtle and tender, so I made the whole piece quite soft, with emphasis on upper voices, in order to underline its likeness to a song. These decisions were also guided (I would like to make a special emphasis on this fact) by my personal interpretive preferences. That is why all the dynamic and tempo markings in my score are by no means compulsory; they should be considered nothing more than mere suggestions. After the problem of overall dramaturgy had been addressed, I finally had distinct Renaissance pieces for the piano, with their particular language and sound.

The project can be of use not only for pianist-performers, though it is aimed primarily at them, but also for students who study the Renaissance and want to analyze the music. They may find the colored two-stave score easier to read.

Accomplishing this project took a tremendous amount of labor. I am absolutely sure that this work gives me what was not available for many years. Thus I believe it was worth the effort.



*Motet "Quant je parti"* was apparently written in the late 13<sup>th</sup> century by an unknown author. "Tuo" - Its Cantus Firmus does not appear anywhere else but in this motet, so its origins are also unknown. The motet was first published in the *Montpellier Codex* (Montpellier, Bibliothèque Inter-Universitaire, Section Médecine, H196), which is an important source of 13th century French polyphony. The *Codex* contains 336 polyphonic works probably composed ca. 1250-1300, and was likely

compiled in about 1300. The *Codex* is believed to originate from Paris and was discovered by organist Félix Danjou in 1847.

*Text:*

Quant je parti de m'amie,  
 Si li dis qu'en desconfort  
 Seroie toute ma vie  
 Mès li amoros recort  
 Du soulas et du deport  
 Et de sa grant cortoisie  
 N'en tout les maus que je port.  
 Mès ce me greva trop fort  
 Quant vint a la departie,  
 Et je li dis  
 "A Diu amie!"  
 plourer la vi, si m'a mort.

*Translation:*

When I left my love,  
 I told her that in desolation  
 I would spend the rest of my days.  
 But the fond memory  
 Of solace and pleasure  
 And of her great courtesy  
 Do not take away all the pains I suffer.  
 But what grieved me greatly  
 Was when the time came to leave,  
 And I said,  
 'Farewell, my love!'  
 And I saw her weep: that was the death of me.

## Quant je parti

Anonym (13th c.)

Andante ♩=95

*dolce molto espressivo*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a mezzo-piano (*mp*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a simple harmonic accompaniment with quarter and eighth notes.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff continues the melodic line with eighth and sixteenth notes, and the lower staff continues the harmonic accompaniment.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music continues with the same melodic and harmonic patterns as the previous systems.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music continues with the same melodic and harmonic patterns as the previous systems.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music continues with the same melodic and harmonic patterns as the previous systems.

The sixth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music concludes with a final melodic phrase in the upper staff and a sustained bass note in the lower staff, ending with a fermata over the final note.



**Orlande de Lassus** was born in (approximately) 1530 in modern Belgium and as a child, reportedly, was famous for his beautiful voice. Nothing is known about his parents or family. It is known, however, that in 1549 Lassus went to Naples and from 1550 to 1551 worked as a singer and composer for Costantino Castrioto (his first works were presumably composed at that time). At the end of 1551 Lassus, being already a musician of a well-established reputation, moved to Rome and after some time became *maestro di cappella* at S. Giovanni in Laterano, where he resided until 1555. In 1555 Lassus returned to the Low Countries, following the invitation of the Duke of Bavaria, who wanted Lassus to join his court. There, after several years Lassus married the daughter of one of the court officials. In 1579 a new duke, Willhelm V reduced the cappella and apparently fired Lassus, but since the old duke had granted the composer a personal life-long pension, Lassus refused to take another position. Starting in 1590 he apparently suffered a deep depression with frequent

thoughts of death, but nevertheless actively composed until his death in Regensburg on the 14<sup>th</sup> of June 1594.

*Sicut rosa inter spinas* is a Marian antiphon, one of a set of 24 two part motets, composed by Lassus and first published in 1577.

*Text:*

**Sicut rosa inter spinas illis addit speciem  
sic venustat suam virgo maria progeniem  
germinavit enim florem qui vitalem dat  
odo.**

*Translation:*

**Like as a rose amid thorns adds to theirs  
its beauty,  
so does Maiden Mary grace her own child:  
for she has put forth a flower that wafts a  
vital fragrance.**

## Sicut rosa inter spinas

Orlande de Lassus

Adagio ♩=90

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a quarter rest in the bass staff, followed by a series of eighth and sixteenth notes in the treble staff. The piece concludes with a double bar line.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is common time. The music continues with a series of eighth and sixteenth notes in the treble staff, and a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is common time. The music continues with a series of eighth and sixteenth notes in the treble staff, and a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is common time. The music continues with a series of eighth and sixteenth notes in the treble staff, and a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is common time. The music continues with a series of eighth and sixteenth notes in the treble staff, and a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

The sixth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is common time. The music continues with a series of eighth and sixteenth notes in the treble staff, and a bass line with eighth and sixteenth notes. The piece concludes with a double bar line and a *rit.* marking above the final notes.



**William Byrd** was born in 1543 in London. Documentary evidence about Byrd's early musical training as of yet, is missing. It is known though that his two brothers were choristers at St. Paul's Cathedral, and Byrd himself might also have been a chorister there. Some researchers believe that Byrd could have been a pupil of Tallis in the Chapel Royal and after his voice had changed, became his personal assistant. Byrd's first known professional employment was his appointment in 1563 as organist and master of the choristers at Lincoln Cathedral, where he remained until 1572. On 19 November 1569 the Dean and Chapter cited him for "certain matters alleged against him". Since Puritanism was influential at Lincoln, it is possible that the accusations were connected with Byrd's elaborate choral polyphony or organ playing. In 1572, following the death of Robert Parsons, a gifted composer, Byrd was appointed the prestigious post of Gentleman of the Chapel Royal, where he and Tallis served as organists. Byrd is known as one of the first keyboard composers. A small quantity of his keyboard works mainly consist of

variations on popular melodies, fantasias and paraphrases of previously composed works, in particular on *in nomine*. Around 1570, Byrd became more and more involved with Catholicism, causing him and his family many difficulties since he refused to attend Protestant services. In about 1593 Byrd moved to the small village of *Stondon Massy* in Essex; where, being under the patronage of Lord John Peter, a Catholic; he could safely practice Catholicism. During these years he wrote his best sacred compositions, including three masses (for 3, 4 and 5 voices). Byrd died on the 4<sup>th</sup> of July 1623.

*Mass for three voices* was composed in 1590 and is the briefest of all of Byrd's masses. The mass is composed in such a way, that it can be sung by soprano, alto and tenor as well as by alto, tenor and bass. Such flexibility is amazing and seems quite logical, since the mass was composed for performing in small-scale services in strict secrecy, since Catholic practices in England at that time were not welcomed. Thus, Byrd was careful not to make the score too complex. The scoring is mainly syllabic with few complicated melismas.

*Agnus Dei text:*

**Agnus Dei,**

**Qui tollis peccata mundi,**

**Miserere nobis.**

*Translation:*

**The Lamb of God,**

**Who took the sins of the world,**

**Have mercy upon us**

## Agnus Dei, mass for 3 voices

William Byrd

**Sostenuto** ♩ = 80

*p molto dolce*

4

6

8

11

13

16

Musical notation for measures 16 and 17. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 16 features a melodic line in the right hand with eighth notes and a bass line with quarter notes. Measure 17 continues the melodic line and includes a B-flat note in the bass line.

18

Musical notation for measures 18 and 19. Measure 18 shows a melodic line in the right hand and a bass line with a crescendo hairpin. Measure 19 continues the melodic line and includes a B-flat note in the bass line.

20

Musical notation for measures 20, 21, and 22. Measure 20 features a melodic line in the right hand and a bass line with a crescendo hairpin. Measure 21 shows a change in the bass line. Measure 22 continues the melodic line and includes a B-flat note in the bass line.

23

Musical notation for measures 23, 24, and 25. Measure 23 features a melodic line in the right hand and a bass line with a B-flat note. Measure 24 continues the melodic line and includes a B-flat note in the bass line. Measure 25 continues the melodic line and includes a B-flat note in the bass line.

26

Musical notation for measures 26, 27, and 28. Measure 26 features a melodic line in the right hand and a bass line with a B-flat note. Measure 27 continues the melodic line and includes a B-flat note in the bass line. Measure 28 continues the melodic line and includes a B-flat note in the bass line.

29

Musical notation for measures 29 and 30. Measure 29 features a melodic line in the right hand and a bass line with a B-flat note. Measure 30 shows a change in the bass line and includes a B-flat note. The piece concludes with a *rit.* (ritardando) and *p* (piano) dynamic marking.



**Josquin des Prez**, also often affectionately referred to simply as **Josquin**, was one of the greatest composers of the Renaissance. Josquin was born in 1450 in Flanders (mostly modern Belgium). The records about his early life are full of contradictions and vagueness. Nothing is known about his early years and education. There is evidence that in 1480 he may have already been in service of the Sforza family, although other evidence suggests that he was in France. From 1489 to 1495 Josquin was in Italy as a member of the papal choir. For the following seven years his exact occupation or biography is not known for certain. Around 1498 he most likely re-entered the service of the Sforza family in Milan, although he probably did not stay there for long: in 1499 Louis XII captured Milan and imprisoned Josquin's employers. Around this time Josquin most likely returned to

France, although documented details of his career around the turn of the 16th century are lacking. In 1503 Josquin is known to have been employed by the Duke of Ferrara. Before hiring him, the Duke's assistant recommended that his master hire Heinrich Isaac instead, since "Isaac was easier to get along with, more companionable, was more willing to compose on demand, and would cost significantly less", however, the Duke favoured Josquin. In 1504 Josquin returned to his home area, where he became the provost of the collegiate church of Notre-Dame and kept this position until his death on the 27 August 1521.

*Scaramella* was first published in 1501. At that time Italian frottola – a light form of secular music, became very popular. *Scaramella* is one of at least 3 frottolas, composed by Josquin. It takes as its subject one of the figures of Italian comedy - *Scaramuccia*, also known as *Scaramouche* – a roguish buffoon-like soldier, who wears a black mask and, sometimes, glasses. He entertains the audience by his "grimaces and affected language". At the time of Josquin, sexual insinuations in secular songs were common practice, so it is not always clear, whether *Scaramella* is wielding a knight's "lance," or if his martial misadventures also involve some sexual misdemeanours. Josquin's version includes passages of war-like nonsense syllables, perhaps evoking the sounds of a cannon: "La zombero, boro, borombetta, boro, borombo."

*Text:*

**Scaramella va alla querra colla lancia et la  
rotella, la zombero boro borombetta, la  
boro borombo.**

**Scaramella fa la gala cholla scharpa et la  
stivala, la zombero boro borombetta, la  
zombero boro borombo.**

*Translation:*

**Scaramella is going off to war, with lance  
and buckler, la zombero boro borombetta,  
la boro borombo.**

**Scaramella is out on a spree with boot and  
shoe, la zombero boro borombetta, la boro  
borombo.**

## Scaramella

Josquin de Prez

**Vivace**  $\text{♩} = 80$

Optional guitar chords: B F Gm C Am Gm

8

Dm Am B C F Am F Gm F Gm C F Am Gm C

14

cresc. f

Dm Am F Gm F Gm C F B Am Dm - -

21

B Am Gm Am Gm Dm Am F Gm Dm

28

C Dm Gm Dm B C F Gm C Dm Gm F B

34

C F Gm C Dm Gm sf p

Detailed description: This is a piano score for the piece 'Scaramella' by Josquin de Prez. The music is in 3/4 time and marked 'Vivace' with a tempo of quarter note = 80. The score is written for piano with a treble and bass clef. The key signature has one flat (B-flat). The score is divided into systems of four measures each. The first system starts with a forte (f) dynamic. The second system includes a 'cresc.' (crescendo) marking and a forte (f) dynamic. The third system includes a piano (p) dynamic. The fourth system includes a fortissimo (sf) dynamic and a piano (p) dynamic. Below the piano score, optional guitar chords are provided for each measure. The chords are: B, F, Gm, C, Am, Gm (measures 1-4); Dm, Am, B, C, F, Am, F, Gm, F, Gm, C, F, Am, Gm, C (measures 5-8); Dm, Am, F, Gm, F, Gm, C, F, B, Am, Dm, - (measures 9-12); B, Am, Gm, Am, Gm, Dm, Am, F, Gm, Dm (measures 13-16); C, Dm, Gm, Dm, B, C, F, Gm, C, Dm, Gm, F, B (measures 17-20); C, F, Gm, C, Dm, Gm, sf, p (measures 21-24).

40

Musical score for measures 40-45. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble with various note values and rests, and a harmonic accompaniment in the bass. Some notes are highlighted in purple and green. A fermata is placed over the final measure of this system.

46

Musical score for measures 46-51. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with a melodic line in the treble and a harmonic accompaniment in the bass. Some notes are highlighted in purple and green. A fermata is placed over the final measure of this system.

52

Musical score for measures 52-58. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with a melodic line in the treble and a harmonic accompaniment in the bass. Some notes are highlighted in purple and green. A fermata is placed over the final measure of this system. The dynamic marking *mf* is present.

59

Musical score for measures 59-65. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with a melodic line in the treble and a harmonic accompaniment in the bass. Some notes are highlighted in purple and green. A fermata is placed over the final measure of this system.

66

Musical score for measures 66-69. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with a melodic line in the treble and a harmonic accompaniment in the bass. Some notes are highlighted in purple and green. A fermata is placed over the final measure of this system.

70

Musical score for measures 70-75. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with a melodic line in the treble and a harmonic accompaniment in the bass. Some notes are highlighted in purple and green. A fermata is placed over the final measure of this system. The dynamic marking *f* and the tempo marking *tempo* are present.



**John Dowland** (1563 – 20 February 1626) was one of the most prominent English late Renaissance composers of lute music and songs. Very little is known about his early years, but presumably he was born in London. In 1580 Dowland went to Paris, where he worked for Sir Henry Cobham, the ambassador to the French court. In 1592 he was given the honour to play before Queen Elizabeth, but Her Majesty apparently was either not very impressed, or just quickly forgot him, since Dowland was denied a position at her court in 1594. Such misfortune set him out on travels in search of a better lot. Dowland travelled through Germany and Italy and in 1598 found a position at the court of the Danish king Christian IV. King Christian was very interested in music and indeed paid Dowland very well: Dowland's salary at that time equalled 500 daler a year, which made him one of the highest-paid servants of the Danish court. Despite such good fortune, Dowland was not an

exemplar servant – he still severely regretted his earlier failure in England, apparently felt some nostalgia and often overstayed his leaves to London and thus in 1606 was dismissed. In early 1612 Dowland secured a post as one of James I's lutenists, which he kept until his death.

*Can she excuse my wrongs* was first published in Dowland's *"First Booke of Songes or Ayres"* (totally there were 3 books) in 1597. The tune is also known as *"The Earl of Essex Galliard"* although that title normally refers to its instrumental version. The identity of the lyricist is unknown, so now it is unclear which came first, the lyrics or the tune. *"Can She Excuse My Wrongs"* has been widely attributed to Robert Devereux, 2nd Earl of Essex (1565-1601), mostly due to Dowland's posthumous dedication of the galliard to the Earl. The lyrics present a stereotypical Petrarchan lover, and appear to form a personal plea to Elizabeth I. Essex is known to have addressed poems to the Queen.

*Text:*

Can she excuse my wrongs with Virtue's cloak?

Shall I call her good when she proves unkind?

Are those clear fires which vanish into smoke?

Must I praise the leaves where no fruit I find?

No no: where shadows do for bodies stand,

Thou may'st be abus'd if thy sight be dim.

Cold love is like to words written on sand,

Or to bubbles which on the water swim.

Wilt thou be thus abused still,

Seeing that she will right thee never?

If thou canst not o'ercome her will

The love will be thus fruitless ever.

Was I so base, that I might not aspire

Unto those high joys which she holds from  
me?

As they are high, so high is my desire:

If she this deny, what can granted be?

If she will yeld to that which reason is,

It is Reason's will that Love should be just.

Dear make me happy still be granting this,

Or cut off delays if that die I must.

Better a thousand times to die,

Than for to live thus still tormented:

Dear, but remember it was I

Who for thy sake did die contended

## Can she excuse my wrongs

John Dowland

**Moderato**  $\text{♩} = 40$

*mp*

7

*p dolce*

13

*mf*

19

*poco cresc.*

25

31

36

Musical score for measures 36-41. The piece is in 3/4 time. Measure 36 starts with a treble clef and a key signature of one flat. The bass line begins with a half note G2. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 37 continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 38 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 39 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 40 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 41 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

42

Musical score for measures 42-47. The piece is in 3/4 time. Measure 42 starts with a treble clef and a key signature of one flat. The bass line begins with a half note G2. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 43 continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 44 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 45 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 46 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 47 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Musical score for measures 48-53. The piece is in 3/4 time. Measure 48 starts with a treble clef and a key signature of one flat. The bass line begins with a half note G2. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 49 continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 50 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 51 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 52 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 53 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Musical score for measures 54-59. The piece is in 3/4 time. Measure 54 starts with a treble clef and a key signature of one flat. The bass line begins with a half note G2. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 55 continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 56 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 57 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 58 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 59 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Musical score for measures 60-65. The piece is in 3/4 time. Measure 60 starts with a treble clef and a key signature of one flat. The bass line begins with a half note G2. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 61 continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 62 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 63 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 64 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 65 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Musical score for measures 66-71. The piece is in 3/4 time. Measure 66 starts with a treble clef and a key signature of one flat. The bass line begins with a half note G2. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 67 continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 68 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 69 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 70 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 71 has quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

The *chanson* “*Susanne un jour*”, composed by Lassus, was first published in 1560 and used Didier Lupis’ *chanson* of the same name (which was composed in late 1540) as a *cantus firmus*.

*Text:*

Susanne un jour d'amour sollicitée  
 Par deux viellardz, convoitans sa beauté,  
 Fust en son coeur triste et desconfortée,  
 Mais j'aime mieux périr en innocence,  
 Que d'offenser par peché le Seigneur.  
 Voyant l'effort fait à sa chasteté.  
 Elle leur dict, Si par desloyauté  
 De ce corps mien vous avez jouissance,  
 C'est fait de moy. Si ie fay resistance,  
 Vous me ferez mourir en deshonneur.

*Transation:*

Susanna faire, sometimes of love requested  
 By two old men whome her sweet looks allur'd  
 Was in her heart full sad & sore molested  
 Seeing the force her chastitie endur'd.  
 To them she said, if I by craft procur'd  
 Doe yield to you my body to abuse it,  
 I kill my soule, & if I do refuse it,  
 You will mee judge to death reproachfully.  
 But better tis in innocence to choose it,  
 Than by my fault t'offend my God on high.

*Missa* “*Susanne un jour*” was first published in 1577 and used Lassus’ *chanson* (which was already based on a different *chanson*) as the basis. So we see an example of what today could be called a double plagiarism.

## Susanne un jour

Orlando di Lasso

**Andante**  $\text{♩} = 40$

*p*

5

8

11

14

17

20

Musical score for measures 20-22. The piece is in a minor key. Measure 20 features a piano introduction with a treble clef and a bass clef. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line. Measure 21 continues the melodic development in the right hand. Measure 22 concludes the system with a final chord in the right hand and a sustained bass note in the left hand.

23

Musical score for measures 23-25. Measure 23 shows a melodic line in the right hand and a bass line in the left hand. Measure 24 features a piano (*p*) dynamic marking and a melodic phrase in the right hand. Measure 25 concludes the system with a sustained melodic line in the right hand and a bass line in the left hand.

26

Musical score for measures 26-28. Measure 26 features a melodic line in the right hand and a bass line in the left hand. Measure 27 continues the melodic development in the right hand. Measure 28 concludes the system with a melodic phrase in the right hand and a bass line in the left hand, marked *mf*.

29

Musical score for measures 29-31. Measure 29 features a melodic line in the right hand and a bass line in the left hand. Measure 30 continues the melodic development in the right hand. Measure 31 concludes the system with a melodic phrase in the right hand and a bass line in the left hand, marked *mp* and *V*.

32

Musical score for measures 32-35. Measure 32 features a melodic line in the right hand and a bass line in the left hand. Measure 33 continues the melodic development in the right hand. Measure 34 concludes the system with a melodic phrase in the right hand and a bass line in the left hand. Measure 35 concludes the system with a final chord in the right hand and a sustained bass note in the left hand.

36

*meno mosso*

Musical score for measures 36-38. Measure 36 features a melodic line in the right hand and a bass line in the left hand, marked *pp*. Measure 37 continues the melodic development in the right hand. Measure 38 concludes the system with a melodic phrase in the right hand and a bass line in the left hand, marked *mf* and *a tempo*.

39

Musical score for measures 39-42. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 39 features a series of chords in the right hand, with notes colored purple, green, and blue. The left hand plays a steady bass line with notes colored red and black. Measure 40 continues the chordal texture in the right hand. Measure 41 shows a melodic line in the right hand with a purple slur. Measure 42 concludes the system with a final chord in the right hand and a bass note in the left hand.

43

Musical score for measures 43-45. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 43 features a melodic line in the right hand with a purple slur. The left hand plays a bass line with notes colored red and black. Measure 44 continues the melodic line in the right hand. Measure 45 concludes the system with a final chord in the right hand and a bass note in the left hand.

46

Musical score for measures 46-48. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 46 features a melodic line in the right hand with a purple slur. The left hand plays a bass line with notes colored red and black. Measure 47 continues the melodic line in the right hand. Measure 48 concludes the system with a final chord in the right hand and a bass note in the left hand.

49

Musical score for measures 49-51. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 49 features a melodic line in the right hand with a purple slur. The left hand plays a bass line with notes colored red and black. Measure 50 continues the melodic line in the right hand. Measure 51 concludes the system with a final chord in the right hand and a bass note in the left hand.

52

Musical score for measures 52-54. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 52 features a melodic line in the right hand with a purple slur. The left hand plays a bass line with notes colored red and black. Measure 53 continues the melodic line in the right hand. Measure 54 concludes the system with a final chord in the right hand and a bass note in the left hand.

55

Musical score for measures 55-57. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 55 features a melodic line in the right hand with a purple slur. The left hand plays a bass line with notes colored red and black. Measure 56 continues the melodic line in the right hand. Measure 57 concludes the system with a final chord in the right hand and a bass note in the left hand.

## Missa Susanne un Jour, Kyrie

Orlando di Lassus

**Moderato** ♩ = 80

*p*

5

8

10

13

16

19

Musical score for measures 19-20. The piece is in B-flat major (one flat). Measure 19 features a treble clef with a half note G4, a quarter note A4, and a quarter note Bb4. The bass clef has a half note F3, a quarter note G3, and a quarter note A3. Measure 20 continues with a treble clef half note C5 and a quarter note Bb4. The bass clef has a half note Bb3 and a quarter note C4. A fermata is placed over the final notes of both staves.

21

Musical score for measures 21-22. Measure 21: Treble clef has a half note D5, a quarter note E5, and a quarter note F5. Bass clef has a half note D4, a quarter note E4, and a quarter note F4. Measure 22: Treble clef has a half note G5, a quarter note A5, and a quarter note B5. Bass clef has a half note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the final notes of both staves.

24

Musical score for measures 24-25. Measure 24: Treble clef has a half note C6, a quarter note B5, and a quarter note A5. Bass clef has a half note C5, a quarter note B4, and a quarter note A4. Measure 25: Treble clef has a half note G5, a quarter note F5, and a quarter note E5. Bass clef has a half note G4, a quarter note F4, and a quarter note E4. A fermata is placed over the final notes of both staves. A dynamic marking *p* (piano) is present in measure 25.

28

Musical score for measures 28-31. Measure 28: Treble clef has a half note D5, a quarter note E5, and a quarter note F5. Bass clef has a half note D4, a quarter note E4, and a quarter note F4. Measure 29: Treble clef has a half note G5, a quarter note A5, and a quarter note B5. Bass clef has a half note G4, a quarter note A4, and a quarter note B4. Measure 30: Treble clef has a half note C6, a quarter note B5, and a quarter note A5. Bass clef has a half note C5, a quarter note B4, and a quarter note A4. Measure 31: Treble clef has a half note D6, a quarter note C6, and a quarter note B5. Bass clef has a half note D5, a quarter note C5, and a quarter note B4. A fermata is placed over the final notes of both staves.

32

Musical score for measures 32-34. Measure 32: Treble clef has a half note E6, a quarter note D6, and a quarter note C6. Bass clef has a half note E5, a quarter note D5, and a quarter note C5. Measure 33: Treble clef has a half note F6, a quarter note E6, and a quarter note D6. Bass clef has a half note F5, a quarter note E5, and a quarter note D5. Measure 34: Treble clef has a half note G6, a quarter note F6, and a quarter note E6. Bass clef has a half note G5, a quarter note F5, and a quarter note E5. A fermata is placed over the final notes of both staves.

35

Musical score for measures 35-38. Measure 35: Treble clef has a half note A6, a quarter note G6, and a quarter note F6. Bass clef has a half note A5, a quarter note G5, and a quarter note F5. Measure 36: Treble clef has a half note B6, a quarter note A6, and a quarter note G6. Bass clef has a half note B5, a quarter note A5, and a quarter note G5. Measure 37: Treble clef has a half note C7, a quarter note B6, and a quarter note A6. Bass clef has a half note C6, a quarter note B5, and a quarter note A5. Measure 38: Treble clef has a half note D7, a quarter note C7, and a quarter note B6. Bass clef has a half note D6, a quarter note C6, and a quarter note B5. A fermata is placed over the final notes of both staves.

39

Musical score for measures 39-41. The piece is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* is present at the end of measure 41.

42

Musical score for measures 42-44. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *p* is present at the end of measure 44.

45

Musical score for measures 45-47. The right hand has a more complex melodic line with some slurs, and the left hand continues with eighth notes. A dynamic marking of *p* is present at the end of measure 47.

48

Musical score for measures 48-52. The right hand has a melodic line with some slurs, and the left hand has a more active accompaniment. A dynamic marking of *pp rit.* is present at the end of measure 52.

53

Musical score for measures 53-55. The right hand has a melodic line with some slurs, and the left hand has a more active accompaniment. A dynamic marking of *p* is present at the end of measure 55.

56

Musical score for measures 56-58. The right hand has a melodic line with some slurs, and the left hand has a more active accompaniment. A dynamic marking of *p* is present at the end of measure 58.

59

Musical score for measures 59-61. The piece is in G minor (one flat). The right hand features a melodic line with various intervals and accidentals, while the left hand provides harmonic support with chords and single notes. Measure 61 ends with a fermata over a chord.

62

Musical score for measures 62-64. The right hand continues the melodic development with slurs and ties. The left hand maintains a steady accompaniment with chords and moving lines.

65

Musical score for measures 65-67. Measure 65 begins with a *subito p* dynamic marking. The right hand has a prominent melodic phrase with a slur. The left hand features a bass line with chords and a fermata at the end of the system.

68

Musical score for measures 68-71. The right hand has a melodic line with slurs and ties. The left hand has a bass line with chords. Measure 71 includes a *mf* dynamic marking.

72

Musical score for measures 72-75. The right hand has a melodic line with slurs and ties. The left hand has a bass line with chords. Measure 75 includes a *subito pp* dynamic marking.

76

Musical score for measures 76-78. The right hand has a melodic line with slurs and ties. The left hand has a bass line with chords. Measure 78 includes a *rit.* dynamic marking and ends with a fermata over a chord.

**Jean L'Heritier** (approximately 1448 – after 1552) was born in France to a wealthy family. Quite little is known about his life, but it is known that he was a pupil of Josquin. Apparently he lived for some time in Italy since all the remaining records about his life come from there. It is known that he stayed in Ferrara from late 1506 until June 1508, when Duke Alfonso permitted him to return to France. For one year (1521-1522) L'Heritier apparently served at the French national church in Rome. The next record is dated May 1525 and we find him in Mantua, working as a singer in the chapel of the Marquis Federico Gonzaga. The latest of the known documents on the composer is dated 1552, which means that he was still alive at that time, but his position and occupation are unknown. L'heritier is famous mainly for his motets, one of which, "Nigra Sum" (composed in 1532) is presented in this score. This motet widely uses so called "cross-relations" – sharp dissonances in cadences, a popular composing technique used in Europe in the beginning of the 16<sup>th</sup> century.

*Text:*

**Nigra sum sed formosa filiae Jherusalem  
Ideo dilexit me rex et introduxit me in  
cubiculum suum.**

*Translation:*

**I am black but comely, daughters of  
Jerusalem,  
Therefore have I pleased the Lord and he  
hath brought me into his chamber.**

# Nigra Sum Sed Formosa

Jean L'Heritier

**Lento**  $\text{♩} = 40$ 

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with various note values and rests, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system of the musical score continues from the first. It consists of two staves in treble and bass clefs. The notation includes various note values, rests, and articulation marks such as slurs and accents. The piano accompaniment in the lower staff continues to support the melody in the upper staff.

The third system of the musical score continues the piece. It consists of two staves in treble and bass clefs. The notation includes various note values, rests, and articulation marks. The piano accompaniment in the lower staff continues to support the melody in the upper staff.

The fourth system of the musical score continues the piece. It consists of two staves in treble and bass clefs. The notation includes various note values, rests, and articulation marks. The piano accompaniment in the lower staff continues to support the melody in the upper staff.

The fifth system of the musical score continues the piece. It consists of two staves in treble and bass clefs. The notation includes various note values, rests, and articulation marks. The piano accompaniment in the lower staff continues to support the melody in the upper staff.

The sixth system of the musical score continues the piece. It consists of two staves in treble and bass clefs. The notation includes various note values, rests, and articulation marks. The piano accompaniment in the lower staff continues to support the melody in the upper staff.

24

Musical score for measures 24-27. The system consists of a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a supporting bass line with chords and single notes. The key signature has one flat (B-flat).

28

Musical score for measures 28-31. The system consists of a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a supporting bass line with chords and single notes. The key signature has one flat (B-flat).

32

Musical score for measures 32-35. The system consists of a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a supporting bass line with chords and single notes. The key signature has one flat (B-flat).

36

Musical score for measures 36-39. The system consists of a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a supporting bass line with chords and single notes. The key signature has one flat (B-flat). Dynamic markings include *cresc.* and *mf*.

40

Musical score for measures 40-43. The system consists of a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a supporting bass line with chords and single notes. The key signature has one flat (B-flat). Dynamic marking includes *subito p*.

44

Musical score for measures 44-47. The system consists of a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a supporting bass line with chords and single notes. The key signature has one flat (B-flat).

48

*poco cresc.*

This system contains measures 48, 49, and 50. The music is in a key with one flat (B-flat major or D minor). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A green slur is present over the first two measures of the right hand. The dynamic marking *poco cresc.* is placed above the first measure of the right hand.

51

*f*

This system contains measures 51, 52, and 53. The right hand continues with a melodic line, and the left hand has a more active bass line. A red slur is present over the last two measures of the right hand. The dynamic marking *f* is placed above the third measure of the right hand.

54

*p*

This system contains measures 54, 55, 56, and 57. The right hand has a melodic line with a green slur over the first two measures. The left hand has a bass line with a green slur over the last two measures. The dynamic marking *p* is placed above the second measure of the right hand.

58

This system contains measures 58, 59, and 60. The right hand has a melodic line with a purple slur over the last two measures. The left hand has a bass line with a purple slur over the last two measures.

61

This system contains measures 61, 62, 63, and 64. The right hand has a melodic line with a purple slur over the first two measures. The left hand has a bass line with a green slur over the first two measures.

65

*p* *poco cresc.*

This system contains measures 65, 66, 67, and 68. The right hand has a melodic line with a red slur over the last two measures. The left hand has a bass line with a red slur over the last two measures. The dynamic marking *p* is placed above the second measure of the right hand, and *poco cresc.* is placed above the fourth measure of the right hand.

69

Musical score for measures 69-71. The piece is in a minor key, indicated by a single flat in the bass clef. The music features a complex texture with multiple voices in both the treble and bass staves. The notes are color-coded: purple, green, blue, and red. The bass line has a steady eighth-note accompaniment, while the treble line has more melodic movement with some slurs.

72

Musical score for measures 72-75. The texture continues with color-coded notes. Dynamic markings include *mf* (mezzo-forte) and *sempre f* (sempre forte). A sharp sign (#) appears in the bass line in measure 74. Slurs and hairpins are used to indicate phrasing and dynamics.

76

Musical score for measures 76-79. The music continues with color-coded notes and slurs. The bass line features a prominent eighth-note accompaniment. The treble line has a melodic line with some grace notes.

80

Musical score for measures 80-83. The texture remains complex with color-coded notes. A sharp sign (#) is present in the bass line in measure 82. Slurs and hairpins are used for phrasing and dynamics.

84

Musical score for measures 84-86. The music continues with color-coded notes and slurs. The bass line has a steady eighth-note accompaniment. The treble line has a melodic line with some grace notes.

87

Musical score for measures 87-90. The music concludes with color-coded notes and slurs. A *rit.* (ritardando) marking is present in measure 89. The piece ends with a final chord in both staves.



**Giovanni Pierluigi da Palestrina** was also born in 1530 near Rome, in a small town of the same name - Palestrina. His family was rather well off and after Giovanni, had three more children. From 1544 to 1551 Palestrina worked as an organist in his native town. Pope Julius III accepted his first Book of Masses so favorably that Palestrina was appointed *maestro di cappella* of the Capella Giulia. The Book is considered to be the first set of masses composed by a native Italian composer, since the majority of sacred music composers at that time were from France, the Netherlands or Spain. Although Palestrina had gained a good reputation, in 1555 the new pope, Paul IV, fired him for allowing a married man to sing in his choir. Notably, from 1555 to 1560 Palestrina held the position of *maestro di*

*cappella* in St John Lateran. In spite of the fact that Lassus previously occupied this position, Palestrina found the *cappella* in a certain disorder, so he had some work to do.

Nevertheless, due to some monetary conflict with authorities he resigned the position and returned to S. Maria Maggiore, where in his early years he had served as a choirboy. In 1571

Palestrina returned to Capella Giulia where he remained until breathing his last breath.

Lassus outlived him only four months – Palestrina died on the 2<sup>nd</sup> of February 1594.

*Missa "Nigra Sum"* was first published in 1590, but composed apparently much earlier. This mass, despite being based on Lheritier's motet, does not have cross relations and is rather different from later Palestrina works like *Missa Papae Marcelli*. Its style is more of the "old school" pre-"counterreformational" polyphony, rather than of the more harmonic later style.

## Kyrie (missa Nigra Sum)

Giovanni Pierluigi da Palestrina

**Lento**  $\text{♩} = 40$ 

Measures 1-5 of the Kyrie. The music is in G minor (three flats) and common time. The tempo is Lento, with a quarter note equal to 40 beats. The dynamic is *p* (piano). The score shows a treble and bass clef with various notes and rests. A purple slur is under the first four notes of the treble staff, and a green slur is under the last two notes of the bass staff.

Measures 6-9 of the Kyrie. The music continues in G minor. The score shows a treble and bass clef with various notes and rests. A purple slur is under the first four notes of the treble staff, and a green slur is under the last two notes of the bass staff.

Measures 10-13 of the Kyrie. The music continues in G minor. The score shows a treble and bass clef with various notes and rests. A purple slur is under the first four notes of the treble staff, and a green slur is under the last two notes of the bass staff.

Measures 14-16 of the Kyrie. The music continues in G minor. The dynamic is *p* (piano). The score shows a treble and bass clef with various notes and rests. A purple slur is under the first four notes of the treble staff, and a green slur is under the last two notes of the bass staff.

Measures 17-19 of the Kyrie. The music continues in G minor. The dynamic is *cresc.* (crescendo). The score shows a treble and bass clef with various notes and rests. A purple slur is under the first four notes of the treble staff, and a green slur is under the last two notes of the bass staff.

Measures 20-23 of the Kyrie. The music continues in G minor. The dynamic is *mf* (mezzo-forte). The score shows a treble and bass clef with various notes and rests. A purple slur is under the first four notes of the treble staff, and a green slur is under the last two notes of the bass staff.

23

Musical score for measures 23-26. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 23 features a piano (*p*) dynamic. A red hairpin indicates a crescendo. A purple slur covers the right-hand melody, and a green slur covers the left-hand accompaniment. A less-than sign (<) is positioned below the staff.

27

Con moto ♩=100

Musical score for measures 27-31. The tempo is marked "Con moto" with a quarter note equal to 100 (♩=100). Measure 27 features a pianissimo (*pp*) dynamic. A purple slur covers the right-hand melody, and a green slur covers the left-hand accompaniment. A red hairpin indicates a crescendo.

32

Musical score for measures 32-35. The right-hand melody continues with a purple slur. The left-hand accompaniment features a steady eighth-note pattern in red. A green slur covers the left-hand accompaniment.

36

Musical score for measures 36-39. The right-hand melody continues with a purple slur. The left-hand accompaniment features a steady eighth-note pattern in green. A red hairpin indicates a crescendo.

40

Musical score for measures 40-42. The right-hand melody continues with a purple slur. The left-hand accompaniment features a steady eighth-note pattern in green. A red hairpin indicates a crescendo.

43

Musical score for measures 43-46. The right-hand melody continues with a purple slur. The left-hand accompaniment features a steady eighth-note pattern in red. A red hairpin indicates a crescendo.

47

47

*cresc.*

This system contains measures 47 through 50. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with various intervals and slurs, while the left hand provides a harmonic accompaniment. A *cresc.* (crescendo) marking is present in measure 49.

51

51

This system contains measures 51 through 53. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The music flows smoothly across the three measures.

54

54

This system contains measures 54 through 57. The right hand has a more active melodic line with slurs, and the left hand continues with the accompaniment. The dynamics remain consistent.

58

58

*f*

*rit.*

*p*

This system contains measures 58 through 61. Measure 58 begins with a forte (*f*) dynamic. A *rit.* (ritardando) marking is placed over measures 60 and 61, leading to a piano (*p*) dynamic at the end of the system.

62

62

This system contains measures 62 through 66. The right hand has a melodic line with slurs, and the left hand continues with the accompaniment. The dynamics are consistent with the previous system.

67

67

This system contains measures 67 through 70. The right hand has a melodic line with slurs, and the left hand continues with the accompaniment. The dynamics are consistent with the previous system.

71

Musical score for measures 71-74. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving bass lines. Measure 74 ends with a fermata.

75

Musical score for measures 75-79. The right hand continues with a melodic line, including some chromaticism. The left hand has a steady accompaniment. Measure 79 ends with a fermata.

80

Musical score for measures 80-83. The right hand has a more active melodic line with some grace notes. The left hand accompaniment is consistent. Measure 83 ends with a fermata.

84

Musical score for measures 84-87. The right hand features a melodic line with a *cresc.* (crescendo) marking. The left hand accompaniment is steady. Measure 87 ends with a fermata.

88

Musical score for measures 88-91. The right hand has a melodic line with some chromaticism. The left hand accompaniment is steady. Measure 91 ends with a fermata.

92

Musical score for measures 92-95. The right hand has a melodic line with a *mf* (mezzo-forte) marking. The left hand accompaniment is steady. Measure 95 ends with a fermata.



**Francisco Guerrero** lived almost at the same time as Palestrina and Lassus. Guerrero was born in 1528 in Spain. His first musical training was provided both by his older brother, who also was a composer, and Morales, who had great influence on Guerrero's own works. It is known that Guerrero could play many instruments, including the cornett, harp and vihuela. Apparently, Francisco was a prodigy, because at the age of 17 he was appointed *maestro di cappella* at Jaen Cathedral. He stayed there until 1549, and then returned to Seville, where he was put in charge of the boys' choir in Malaga Cathedral. Guerrero started publishing his works in 1550 and those quickly earned him a solid reputation. Subsequently he spent several decades travelling and working in Spain and

Portugal. His later years were full of adventures: in 1589 Francisco finally fulfilled his dream to visit the Holy Land. On the way back he was captured by pirates, then somehow returned to Spain (somebody apparently paid the ransom) and then, due to certain personal difficulties, was put into a debtor's prison from where his old employers at Seville Cathedral extracted him and paid Guerrero's creditors 280 ducats. Later Guerrero planned to do one more journey to the Holy Land, but the plague that struck Seville in 1599 ruined his plans. Guerrero died on the 8<sup>th</sup> of November 1599. Of all the Spanish late Renaissance composers he was the one who mostly lived and composed in his native land.

*"Ave Virgo Sanctissima"* is one of the most famous motets, composed by Guerrero. It had been first published in 1566 and became so popular that Guerrero was regarded as one of the best composers of the perfect Marian Motet. *"Ave Virgo Sanctissima"* is composed in five parts. It is especially interesting to note that the two Superius parts are a perfect unison canon. The motet is apparently based on Philippe Verdelot's madrigal *"Dormendo un Giorno"* (1485-1552)

*Text:*

**Ave virgo sanctissima**

**Dei mater piissima**

**Maris stella clarissima**

**Salve semper gloriosa**

**Margarita pretiosa**

**Sicut lilium formosa**

**Nitens olens velut rosa**

*Translation:*

**Hail, Holy Virgin,**

**most blessed Mother of God,**

**bright star of the sea.**

**Hail, ever glorious,**

**precious pearl,**

**lovely as the lily,**

**beautiful and perfumed as the rose**

# Ave, virgo sanctissima (missa Dormendo un Giomo)

Francisco Guerrero

**Andante** ♩ = 88

Measures 1-4 of the piano accompaniment. The score is in a key with three flats (B-flat, E-flat, A-flat) and common time. The tempo is marked 'Andante' with a quarter note equal to 88 beats per minute. The first system shows the bass clef with a mezzo-piano (*mp*) dynamic and a 'cantabile' marking. The right hand has a treble clef. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Measures 5-7 of the piano accompaniment. Measure 5 is marked with a '5' above the staff. The dynamic is marked *p* (piano). The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

Measures 8-9 of the piano accompaniment. Measure 8 is marked with an '8' above the staff. The dynamic is marked *cresc.* (crescendo). The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

Measures 10-12 of the piano accompaniment. Measure 10 is marked with a '10' above the staff. The dynamic is marked *mf* (mezzo-forte). Measure 12 is marked with *subito p* (subito piano). The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

Measures 13-15 of the piano accompaniment. Measure 13 is marked with a '13' above the staff. The music continues with a melodic line in the right hand and a supporting bass line in the left hand.

16

mf

This system contains measures 16, 17, and 18. The key signature is three flats (B-flat, E-flat, A-flat). Measure 16 features a treble clef with a half note G4 and a bass clef with a half note G2. Measure 17 has a treble clef with a half note A4 and a bass clef with a half note A2. Measure 18 has a treble clef with a half note B4 and a bass clef with a half note B2. A dynamic marking of *mf* is placed above the treble staff in measure 18.

19

*p* *pp*

This system contains measures 19, 20, 21, and 22. Measure 19 has a treble clef with a half note C5 and a bass clef with a half note C2. Measure 20 has a treble clef with a half note D5 and a bass clef with a half note D2. Measure 21 has a treble clef with a half note E5 and a bass clef with a half note E2. Measure 22 has a treble clef with a half note F5 and a bass clef with a half note F2. Dynamic markings of *p* and *pp* are placed above the treble staff in measures 20 and 22 respectively.

23

*poco cresc.*

This system contains measures 23, 24, 25, and 26. Measure 23 has a treble clef with a half note G4 and a bass clef with a half note G2. Measure 24 has a treble clef with a half note A4 and a bass clef with a half note A2. Measure 25 has a treble clef with a half note B4 and a bass clef with a half note B2. Measure 26 has a treble clef with a half note C5 and a bass clef with a half note C2. A dynamic marking of *poco cresc.* is placed above the treble staff in measure 25.

27

This system contains measures 27, 28, 29, and 30. Measure 27 has a treble clef with a half note D5 and a bass clef with a half note D2. Measure 28 has a treble clef with a half note E5 and a bass clef with a half note E2. Measure 29 has a treble clef with a half note F5 and a bass clef with a half note F2. Measure 30 has a treble clef with a half note G5 and a bass clef with a half note G2.

31

*f*

This system contains measures 31, 32, and 33. Measure 31 has a treble clef with a half note A5 and a bass clef with a half note A2. Measure 32 has a treble clef with a half note B5 and a bass clef with a half note B2. Measure 33 has a treble clef with a half note C6 and a bass clef with a half note C2. A dynamic marking of *f* is placed above the treble staff in measure 31.

34

*p*

This system contains measures 34, 35, and 36. Measure 34 has a treble clef with a half note D6 and a bass clef with a half note D2. Measure 35 has a treble clef with a half note E6 and a bass clef with a half note E2. Measure 36 has a treble clef with a half note F6 and a bass clef with a half note F2. A dynamic marking of *p* is placed above the treble staff in measure 34.

37

*p* *cresc.*

40

43

*p*

46

50

*p*

53

56

56

*p*

Musical score for measures 56-58. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. Measure 56 starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

59

59

Musical score for measures 59-61. The right hand continues with a melodic line, incorporating some grace notes. The left hand maintains a consistent accompaniment pattern.

62

62

*p*

Musical score for measures 62-63. Measure 62 begins with a piano (*p*) dynamic. The right hand has a melodic line with a slur over measures 62 and 63. The left hand continues with quarter notes.

64

64

*p* *cresc.*

Musical score for measures 64-66. Measure 64 starts with a piano (*p*) dynamic. The right hand has a melodic line with a slur over measures 64 and 65. The left hand continues with quarter notes. Measure 66 includes a *cresc.* (crescendo) marking.

67

67

Musical score for measures 67-69. The right hand has a melodic line with a slur over measures 67 and 68. The left hand continues with quarter notes.

70

70

*mf* *f* *rit.*

Musical score for measures 70-72. Measure 70 starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with a slur over measures 70 and 71. The left hand continues with quarter notes. Measure 71 includes a forte (*f*) dynamic marking. Measure 72 includes a *rit.* (ritardando) marking.

*Missa "Surge Propera"* was first published in Rome in 1582. This mass is the only one of 18 settings that was composed for 6 voices. It is based on Guerrero's own motet, which was published in 1570.

## Kyrie (missa Surge Propera)

Francisco Guerrero

**Con moto** ♩ = 95

*mp* sempre legato

5

9

13

17

21

*mf*

*rit.*

*p*

25

*p*

1 3 5 5 5

29

2 1 3

33

*mf*

2 4 2

36

2 4 2 3 5 1

39

*p*

1 2 4 4 3 2

43

5 4 2 1 3

47

*mf* *poco rit.*

51

*mp*

55

4 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

58

*p*

62

*cresc.*

66

*f* *rit.*

## Sanctus (missa Surge Propera)

Francisco Guerrero

**Adagio** ♩ = 65

*p*

6

9

*cresc.*

13

*mf*

17

20

23

Musical score for measures 23-26. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests, featuring a trill-like figure in measure 24. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure numbers 23, 24, 25, and 26 are indicated above the treble staff.

27

Musical score for measures 27-30. The system consists of a treble clef staff and a bass clef staff. The treble staff features a melodic line with a prominent trill in measure 28. The bass staff continues the accompaniment. Measure numbers 27, 28, 29, and 30 are indicated above the treble staff.

30

Musical score for measures 31-35. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with a trill in measure 31. The bass staff provides a steady accompaniment. Measure numbers 30, 31, 32, 33, 34, and 35 are indicated above the treble staff.

36

Musical score for measures 36-40. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a trill in measure 37. The bass staff provides accompaniment. Measure numbers 36, 37, 38, 39, and 40 are indicated above the treble staff.

41

Musical score for measures 41-45. The system consists of a treble clef staff and a bass clef staff. The treble staff features a melodic line with a trill in measure 42. The bass staff provides accompaniment. Measure numbers 41, 42, 43, 44, and 45 are indicated above the treble staff.

46

Musical score for measures 46-50. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a trill in measure 47. The bass staff provides accompaniment. Measure numbers 46, 47, 48, 49, and 50 are indicated above the treble staff.

51

*pp* *poco a poco cresc.*

56

61

65

*rit.* **Con moto**  $\text{♩} = 115$

*pp* *mf*

70

74

78

Musical score for measures 78-81. The system shows a treble and bass clef with various notes and rests. A hairpin crescendo is present above the treble staff.

82

Musical score for measures 82-85. The system shows a treble and bass clef with various notes and rests. A hairpin crescendo is present above the treble staff.

86

*subito p*

Musical score for measures 86-89. The system shows a treble and bass clef with various notes and rests. The dynamic marking *subito p* is present above the treble staff.

90

*cresc.*

Musical score for measures 90-93. The system shows a treble and bass clef with various notes and rests. The dynamic marking *cresc.* is present above the treble staff.

94

Musical score for measures 94-96. The system shows a treble and bass clef with various notes and rests.

97

*rit.*

*p*

Musical score for measures 97-100. The system shows a treble and bass clef with various notes and rests. The dynamic marking *rit.* is present above the treble staff, and *p* is present below the bass staff.

## Agnus Dei (missa Surge Propera)

Francisco Guerrero

Andante  $\text{♩} = 75$ 

Measures 1-4 of the musical score. The piece is in common time (C) and marked Andante with a tempo of 75 beats per minute. The score is written for a grand staff (treble and bass clefs). The melody in the treble clef is primarily composed of quarter and eighth notes, with some slurs. The bass clef accompaniment features a steady eighth-note pattern. A 'p' (piano) dynamic marking is present in the second measure of the bass line.

Measures 5-7 of the musical score. Measure 5 is marked with a '5' above the staff. The dynamics change to 'mf' (mezzo-forte) in measure 5. The melody continues with various note values and slurs. The bass line provides harmonic support with chords and moving lines.

Measures 8-10 of the musical score. Measure 8 is marked with an '8' above the staff. The dynamics change to 'mp' (mezzo-piano) in measure 9. The melody features a prominent slur across measures 8 and 9. The bass line continues with its accompaniment.

Measures 11-13 of the musical score. Measure 11 is marked with an '11' above the staff. The melody and bass line continue with their respective parts, maintaining the Andante tempo.

Measures 14-16 of the musical score. Measure 14 is marked with a '14' above the staff. The piece concludes with a final cadence in the treble clef and a sustained bass line.

17

Musical score for measures 17-19. The treble clef staff contains a melodic line with various note values and rests, including a half note with a fermata. The bass clef staff provides harmonic support with chords and single notes. The notes are color-coded: purple, blue, green, yellow, and red.

20

Musical score for measures 20-22. The treble clef staff features a melodic line with a half note and a quarter note, followed by a half note with a fermata. The bass clef staff has a steady accompaniment. A dynamic marking of *mf* is present in measure 22. Notes are color-coded: purple, blue, green, yellow, and red.

23

Musical score for measures 23-25. The treble clef staff shows a melodic line with a half note and a quarter note, followed by a half note with a fermata. The bass clef staff has a steady accompaniment. Notes are color-coded: purple, blue, green, yellow, and red.

26

Musical score for measures 26-28. The treble clef staff features a melodic line with a half note and a quarter note, followed by a half note with a fermata. The bass clef staff has a steady accompaniment. A dynamic marking of *p* is present in measure 26. Notes are color-coded: purple, blue, green, yellow, and red.

29

Musical score for measures 29-31. The treble clef staff shows a melodic line with a half note and a quarter note, followed by a half note with a fermata. The bass clef staff has a steady accompaniment. A dynamic marking of *cresc.* is present in measure 29. Notes are color-coded: purple, blue, green, yellow, and red.

32

Musical score for measures 32-34. The treble clef staff features a melodic line with a half note and a quarter note, followed by a half note with a fermata. The bass clef staff has a steady accompaniment. Notes are color-coded: purple, blue, green, yellow, and red.

35 Full Score 3

Musical score for measures 35-37. Treble clef has a melodic line with various ornaments and slurs. Bass clef has a supporting line with slurs and a sharp sign.

38

Musical score for measures 38-39. Treble clef has a melodic line with a slur and a crescendo marking. Bass clef has a supporting line with a slur and a sharp sign.

40

Musical score for measures 40-42. Treble clef has a melodic line with slurs and ornaments. Bass clef has a supporting line with slurs and ornaments.

43

Musical score for measures 43-44. Treble clef has a melodic line with slurs and ornaments. Bass clef has a supporting line with slurs and ornaments.

45

Musical score for measures 45-47. Treble clef has a melodic line with a slur and a forte marking. Bass clef has a supporting line with slurs and a forte marking.



**John Taverner** (c. 1490 – 18 October 1545) was one of the most prominent composers of the English Renaissance. The exact date of his birth is unknown, but most probably he was born around 1490. It is proposed that he was born in Lincolnshire, but his genealogy is unknown. The first known record of Taverner is dated 1524, and at that time he was a lay clerk at the collegiate church at Tattershall. In 1526 he became the first Organist and Master of the Choristers at Christ Church, Oxford, thanks to his patron, Cardinal Thomas Wosley. In 1530, Wosley fell out of favor and Taverner had to leave his position. Apparently he ceased composing, as there are no known pieces dated after that time. It is known that later Taverner lived in Boston, but at that time he appears in the records more as a wealthy official, rather than a musician.

*The Mass* "Gloria Tibi Trinitas" is famous for its "In Nomine" section at the words "In Nomine..." in Benedictus. This section had become very popular amongst other composers, who wrote varieties of instrumental and vocal compositions based on the music for that section. As an example the English composer Christopher Tye composed tens of compositions on "In Nomine", from which 24 still survive.

# Agnus Dei 1

(missa Gloria Tibi Trinitas)

John Taverner

**Andante** ♩ = 100

Measures 1-4 of the musical score. The piece is in 3/2 time and B-flat major. The right hand features a melodic line with a purple slur over measures 1-2 and a green slur over measures 3-4. The left hand provides a harmonic accompaniment with green and blue notes.

Measures 5-8 of the musical score. The right hand continues the melodic line with purple notes. The left hand accompaniment includes green and blue notes, with a red note appearing in measure 8.

Measures 9-11 of the musical score. The right hand features a purple slur over measures 9-10. The left hand accompaniment includes red and blue notes.

Measures 12-15 of the musical score. The right hand accompaniment includes purple and blue notes. The left hand accompaniment includes red and blue notes.

Measures 16-17 of the musical score. The right hand accompaniment includes purple and blue notes. The left hand accompaniment includes red and blue notes.

Measures 18-21 of the musical score. The right hand accompaniment includes purple and blue notes. The left hand accompaniment includes red and blue notes.

21

Musical score for measures 21-23. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a melodic line with a long purple slur over measures 22 and 23. The left hand provides a harmonic accompaniment with various chordal textures.

24

Musical score for measures 24-25. The right hand has a purple slur over measures 24 and 25. The left hand continues the accompaniment with a mix of chords and moving lines.

26

Musical score for measures 26-27. The right hand features a purple slur over measures 26 and 27. The left hand accompaniment includes a red slur over measures 26 and 27.

28

Musical score for measures 28-29. The right hand has a purple slur over measures 28 and 29. The left hand accompaniment features a red slur over measures 28 and 29.

30

Musical score for measures 30-31. The right hand has a purple slur over measures 30 and 31. The left hand accompaniment includes a red slur over measures 30 and 31.

32

Musical score for measures 32-33. The right hand has a purple slur over measures 32 and 33. The left hand accompaniment includes a red slur over measures 32 and 33.

34

Musical score for measures 34-35. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with a long purple slur spanning across the two measures. The left hand provides a rhythmic accompaniment with various chords and single notes.

36

Musical score for measures 36-37. The right hand continues the melodic line with a purple slur. The left hand accompaniment includes a red slur in the second measure.

38

Musical score for measures 38-39. The right hand has a purple slur. The left hand accompaniment features a red slur in the second measure.

40

Musical score for measures 40-41. The right hand has a purple slur. The left hand accompaniment includes a yellow slur in the second measure.

42

Musical score for measures 42-43. The right hand has a purple slur. The left hand accompaniment includes a yellow slur in the second measure.

44

Musical score for measures 44-45. The right hand has a purple slur. The left hand accompaniment includes a yellow slur in the second measure.

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