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

By

Stanislav Ossovskiy

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

The project is approved by the following members of the Final Oral Committee:

Martha Fischer, Professor, Piano and Collaborative Piano
Todd Welbourne, Director of Graduate Studies, Professor, Piano
Ronald Radano, Professor, Musicology and Ethnomusicology
Jessica Johnson, Professor, Piano and Piano Pedagogy
Patricia Boyette, Professor, Theatre and Drama

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)[1]
2. Orlande de Lassus (1532 –1594) – "Sicut rosa inter spinas" (1577), motet (2 voices)[2].
3. William Byrd (1543 –1623) – "Mass for three voices" (1590), Kyrie, Gloria (3 voices)[3].
4. John Dowland (1563 –1626) – "Can she excuse my wrongs" (1597), song (4 voices)[4].

---

[1] 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.

[2] Lassus, Orlande de. *Sicut rosa inter spisan.* *http://www3.cpdl.org/wiki/index.php/Sicut_rosa_%28Orlando_di_Lasso%29* (accessed 27 March 2014)

[3] Byrd, William. *Mass for three voices.* *http://www3.cpdl.org/wiki/index.php/Mass_for_Three_Voices_%28William_Byrd%29* (accessed 27 March 2014)

[4] Dowland, John. *Can she excuse my wrongs.* *http://www3.cpdl.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)[5].
6. Orlande de Lassus – “Susanne un jour” (1560), chanson (5 voices).
7. Orlande de Lassus – “Susanne un jour” (1577), Kyrie, mass (5 voices).[6]
8. Jean L’heritier (1448 –1552) – “Nigra sum” (1532), motet (5 voices).[7]
9. Giovanni Pierluigi da Palestrina (1530 - 1594) – “Nigra sum” (before 1590), Kyrie, mass (5 voices).[8]
10. Francisco Guerrero (1528 –1599) – “Ave virgo sanctissima” (1566), motet (5 voices).[9]
11. Francisco Guerrero – “Surge Propera” (1582), Kyrie, mass (6 voices).
12. Francisco Guerrero – “Surge Propera”, Agnus Dei, mass (6 voices).

---

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

[6] Lasso, Orlando di, and Siegfried Hermelink. *Missa Ad Imitationem Moduli Susanne Un Iour : 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.

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

[8] 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 Scalera, 1941.

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

[9] 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).[10]
14. John Taverner (1490 –1545) – "Gloria Tibi Trinitas" (1520), Agnus Dei, mass (6 voices).[11]

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[12]. One of the first

---

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

[11] Taverner, John and Hugh Benham. *John Taverner.* London: Published for the British Academy by Stainer and Bell, 1978.

[12] Lassus, Orlande di. "Susanne un jour", chanson, Vox Luminis. 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. [13] John Dowland's famous song "Can she excuse my wrongs" could be performed by several voices, by one voice and instruments,[14] and is also known, as "Earl Essex galliard" when played by instruments only.[15] 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.

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).

[13] 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 (accessed 5/3/2014)

[14] Dowland, John. *First Book of Airs.* 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)

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

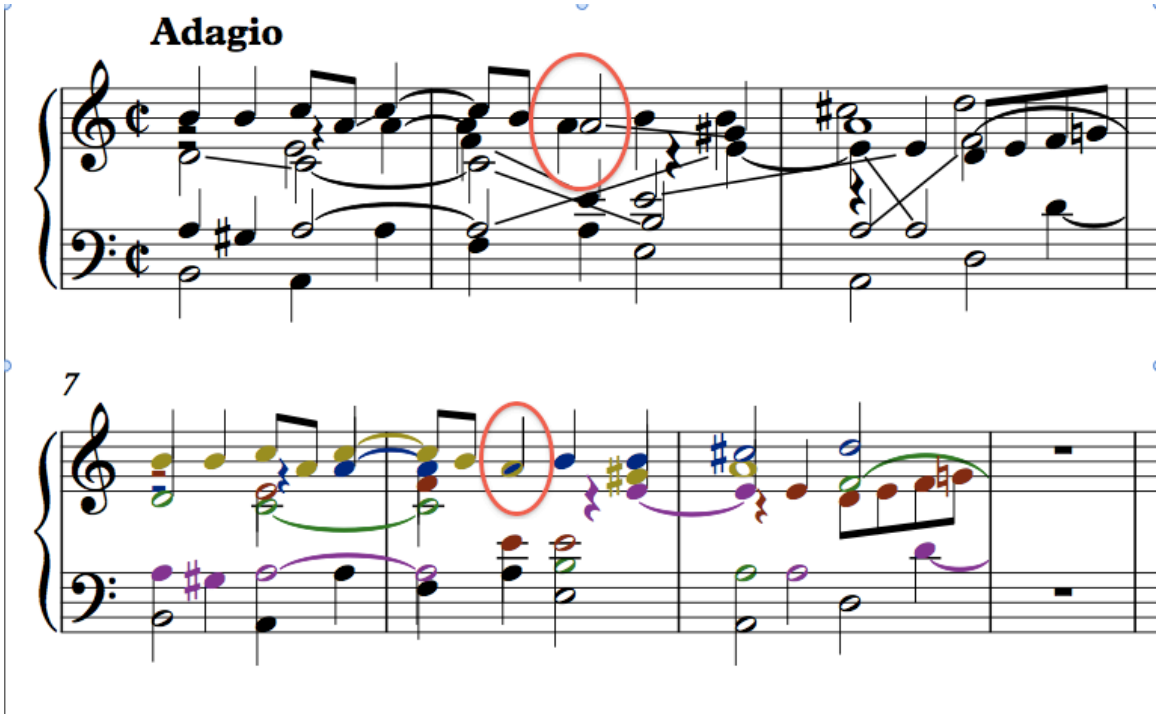
The first problem I had to solve was the problem of notation. All of the scores were written as choral parts, which means a number of separated lines that had to be reduced to two. Transcribing two or three part compositions did not offer considerable problems, but once the total number of voices went 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

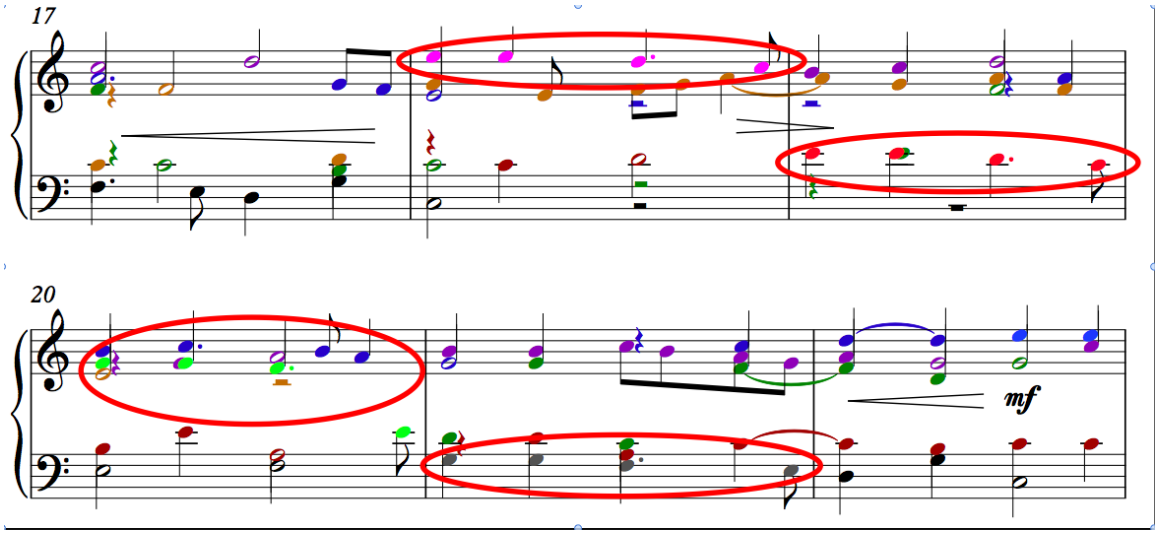
each other. For example, if one voice has C half and the other the same C, but a quarter, the quarter can be put right under the half in a different layer and yet, being a different color can be easily seen from under that half (see illustration 1).

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)



(Illustration 2 – a possibility of highlighting)



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).

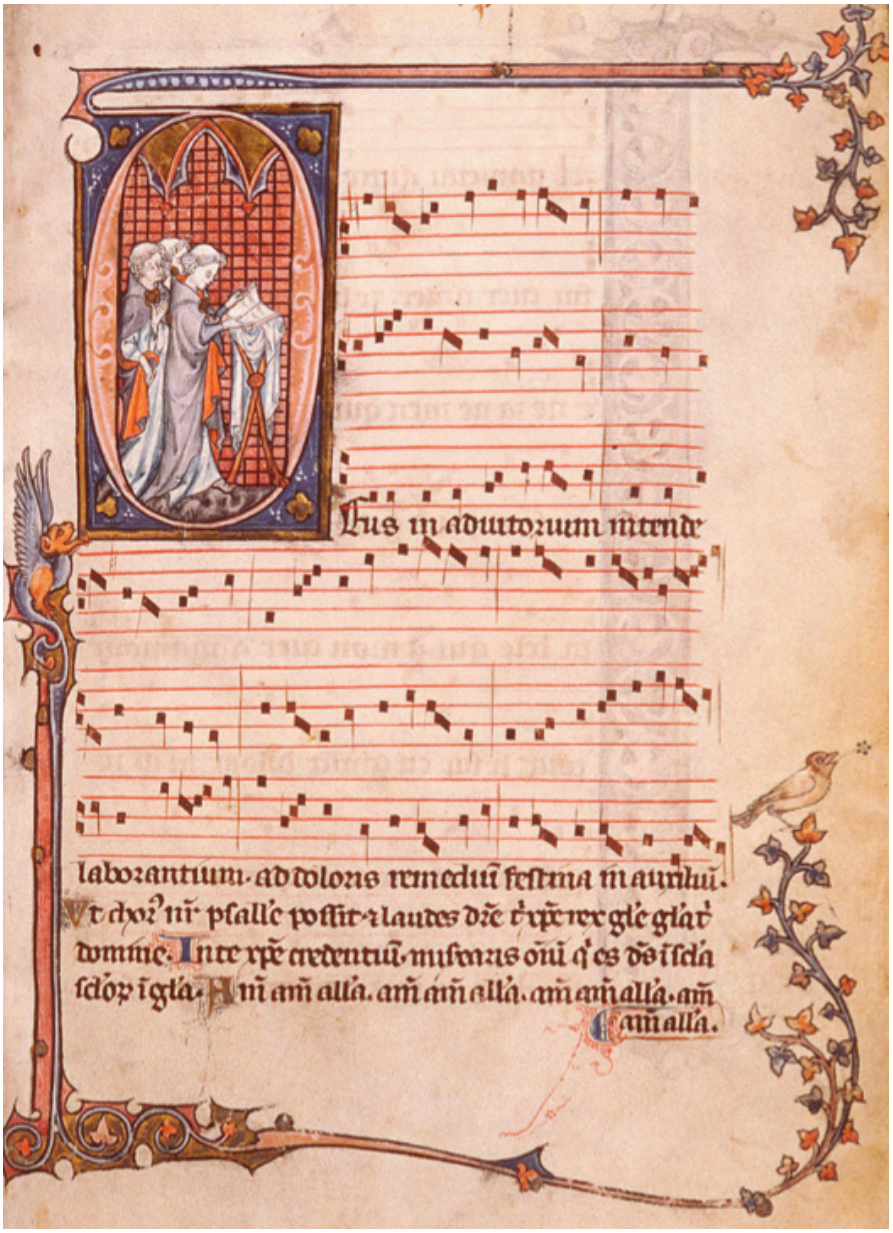
I could not lead, for example, six voices with equal loudness and make them sound different and distinct at the same time; but I could make a choice which voice I wanted to show at any given moment and by means of quick switching between the voices create a certain pattern of interaction among them. 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 reconcilement 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.



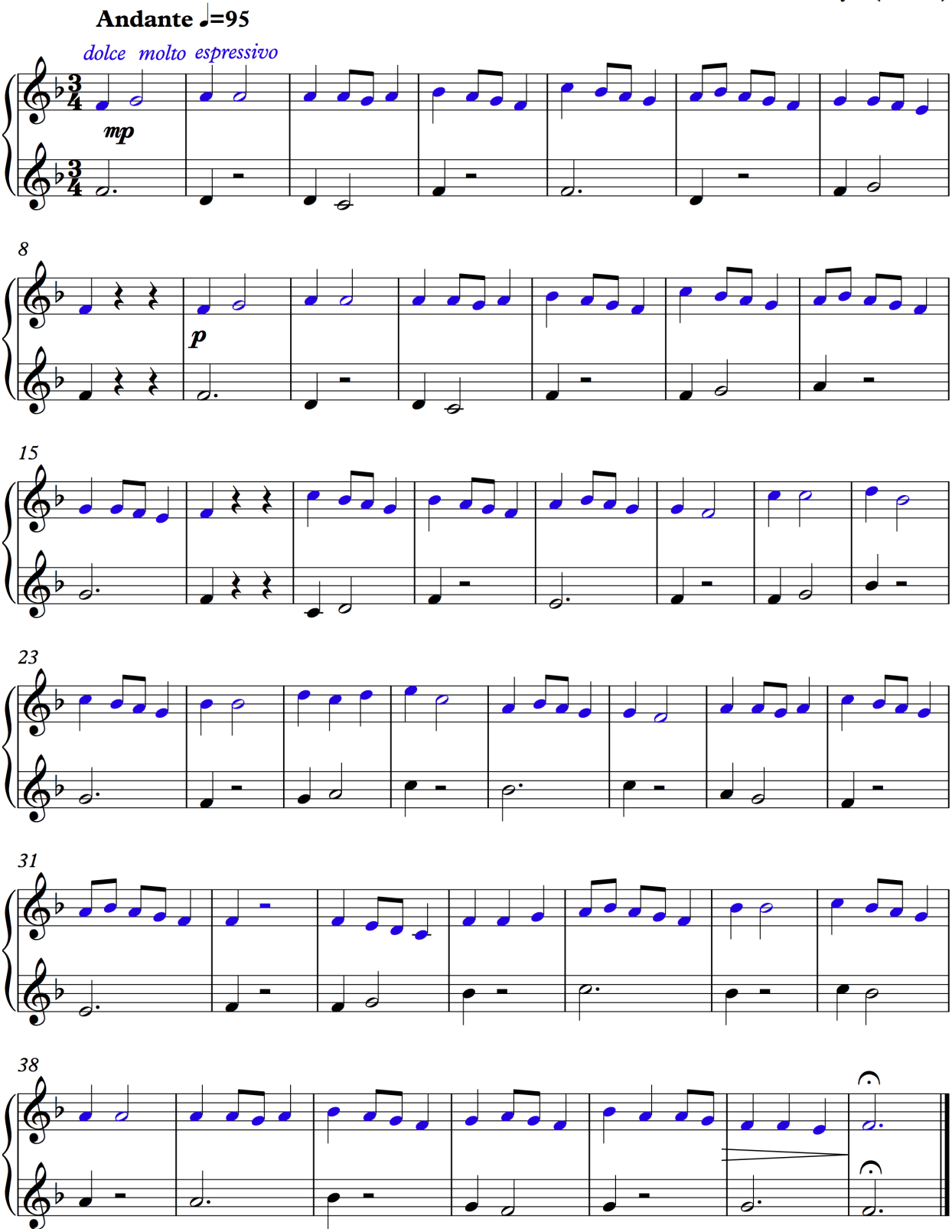
Motet "Quant je parti" was apparently written in the late 13th century by an unknown author. "Tuo" - Its Cantus Firmus does not appear anywhere else but in this motet, so its origins are also unknown. The motet was first published in the *Montpellier Codex* (*Montpellier, Bibliothèque Inter-Universitaire, 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:	*Translation:*
Quant je parti de m'amie,	**When I left my love,**
Si li dis qu'en desconfort	**I told her that in desolation**
Seroie toute ma vie	**I would spend the rest of my days.**
Mès li amoros recort	**But the fond memory**
Du soulas et du deport	**Of solace and pleasure**
Et de sa grant cortoisie	**And of her great courtesy**
N'en tout les maus que je port.	**Do not take away all the pains I suffer.**
Mès ce me greva trop fort	**But what grieved me greatly**
Quant vint a la departie,	**Was when the time came to leave,**
Et je li dis	**And I said,**
"A Diu amie!"	**`Farewell, my love!'**
plourer la vi, si m'a mort.	**And I saw her weep: that was the death of me.**

Quant je parti

Anonym (13th c.)



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 1551worked 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

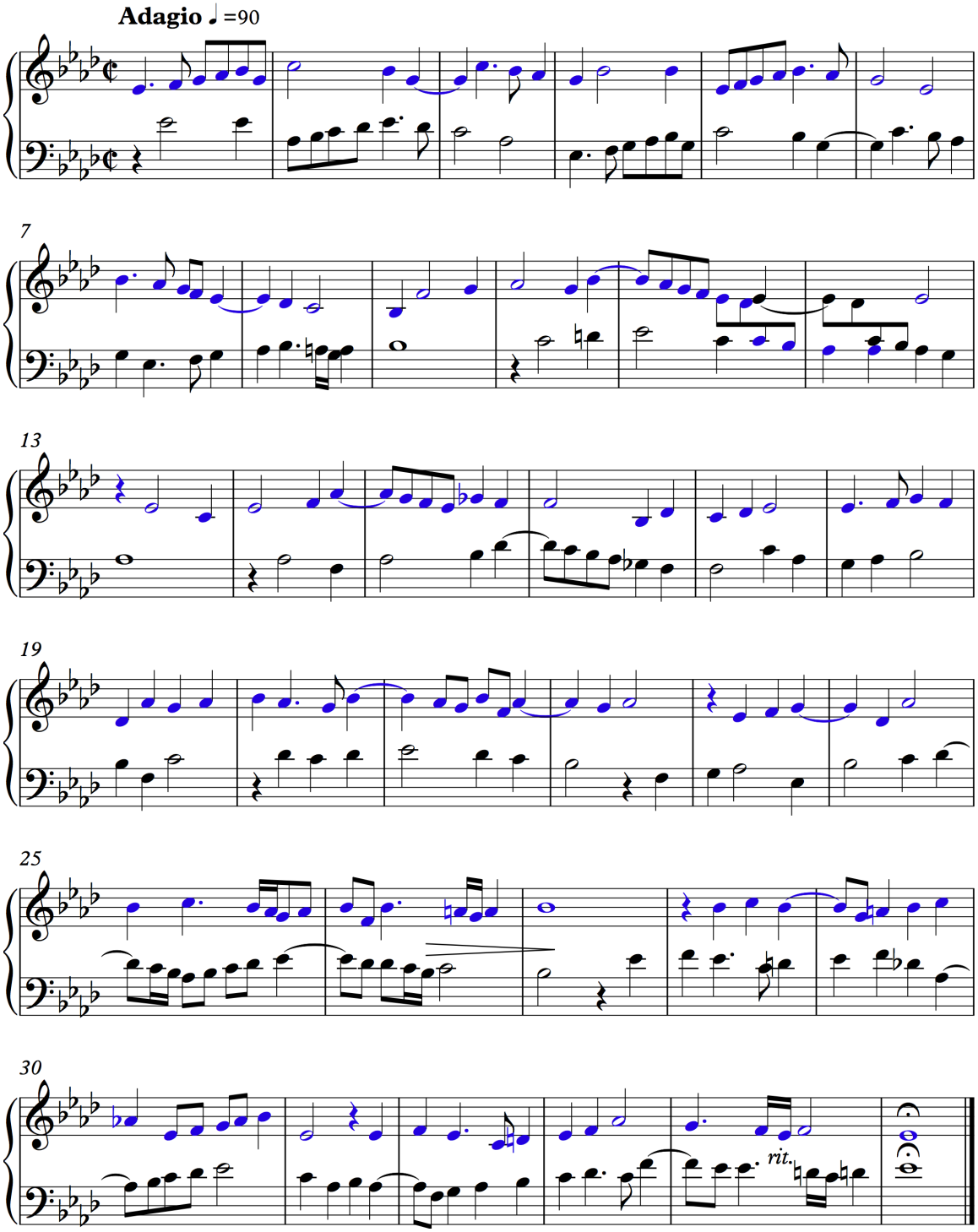
thoughts of death, but nevertheless actively composed until his death in Regensburg on on the 14th of June 1594.

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:	*Translation:*
Sicut rosa inter spinas illis addit speciem	**Like as a rose amid thorns adds to theirs**
sic venustat suam virgo maria progeniem	**its beauty,**
germinavit enim florem qui vitalem dat	**so does Maiden Mary grace her own child:**
odo.	**for she has put forth a flower that wafts a**
	vital fragrance.

Sicut rosa inter spinas

Orlande de Lassus



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

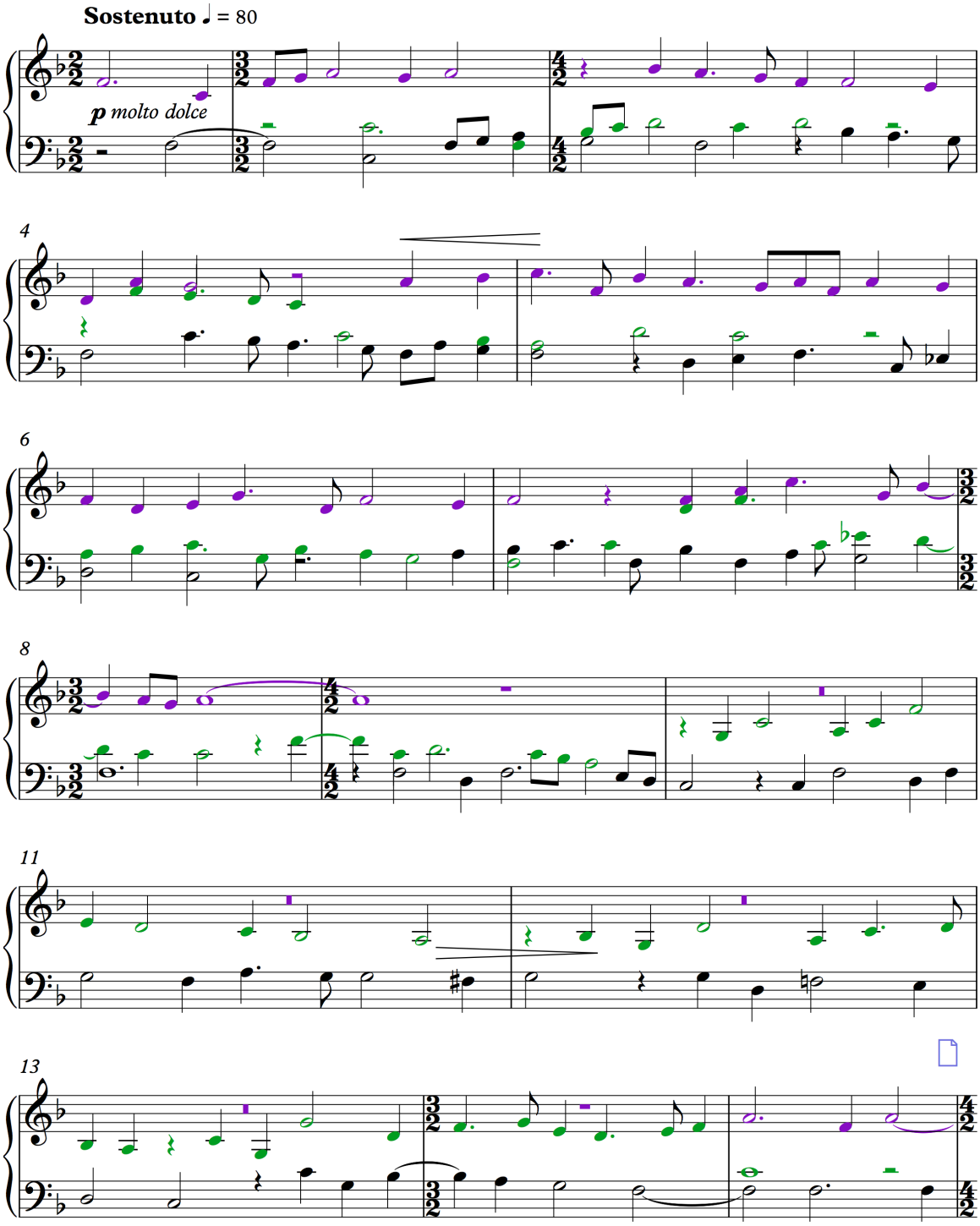
variations on popular melodies, fantasias and paraphrases of previously composed works, in particular on *in nomine.* Around 1570, Byrd became more and more involved with Catholicism, causing him and his family many difficulties since he refused to attend Protestant services. In about 1593 Byrd moved 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 4th of July 1623.

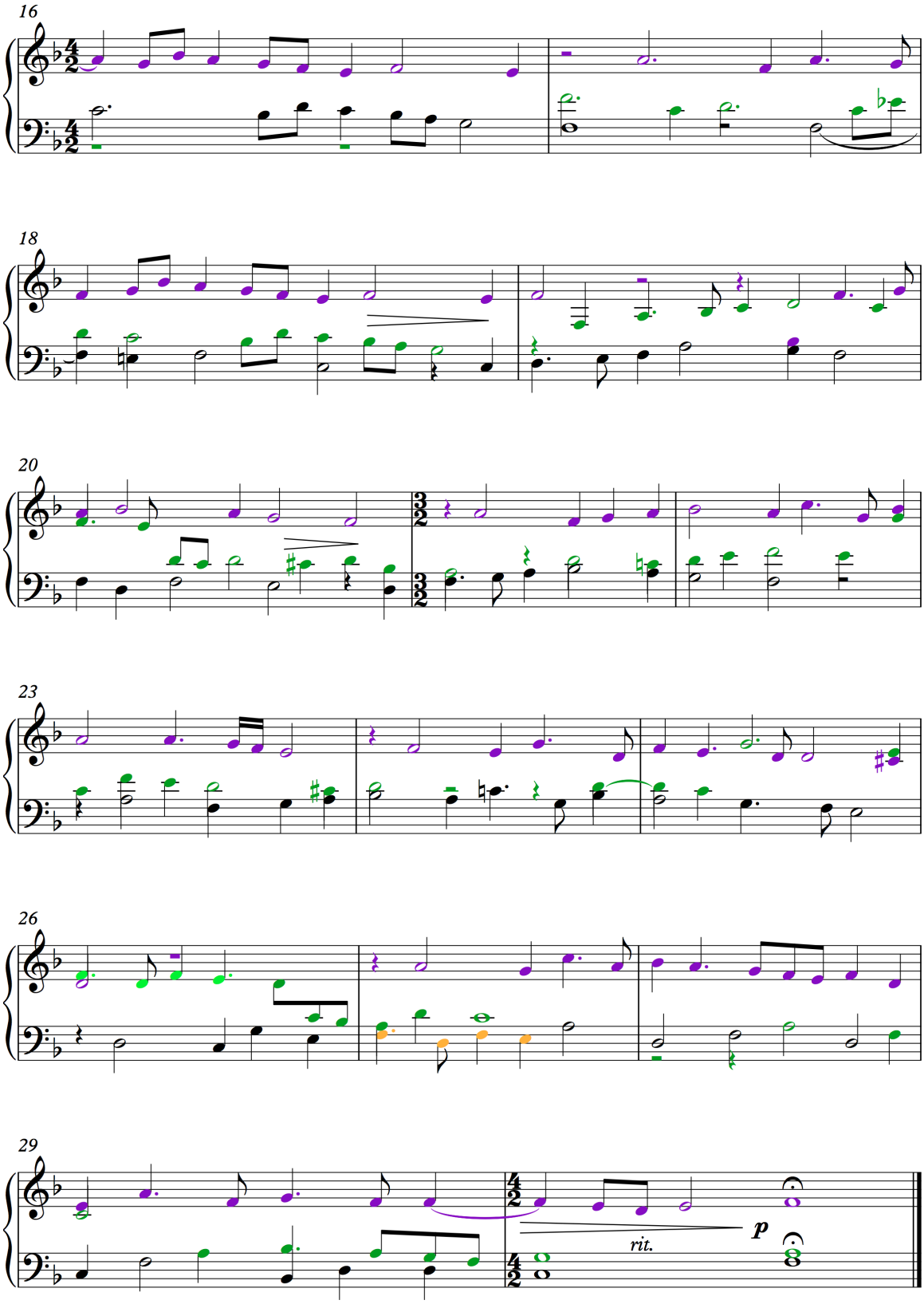
Mass for three voices was composed in 1590 and is the briefest of all of Byrd's masses. The mass is composed in such a way, that it can be sung by soprano, alto and tenor as well as by alto, tenor and bass. Such flexibility is amazing and seems quite logical, since the mass was composed for performing 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:	*Translation:*
Agnus Dei,	**The Lamb of God,**
Qui tollis peccata mundi,	**Who took the sins of the world,**
Miserere nobis.	**Have mercy upon us**

Agnus Dei, mass for 3 voices

William Byrd




16
18
20
23
26
29
rit.
p

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

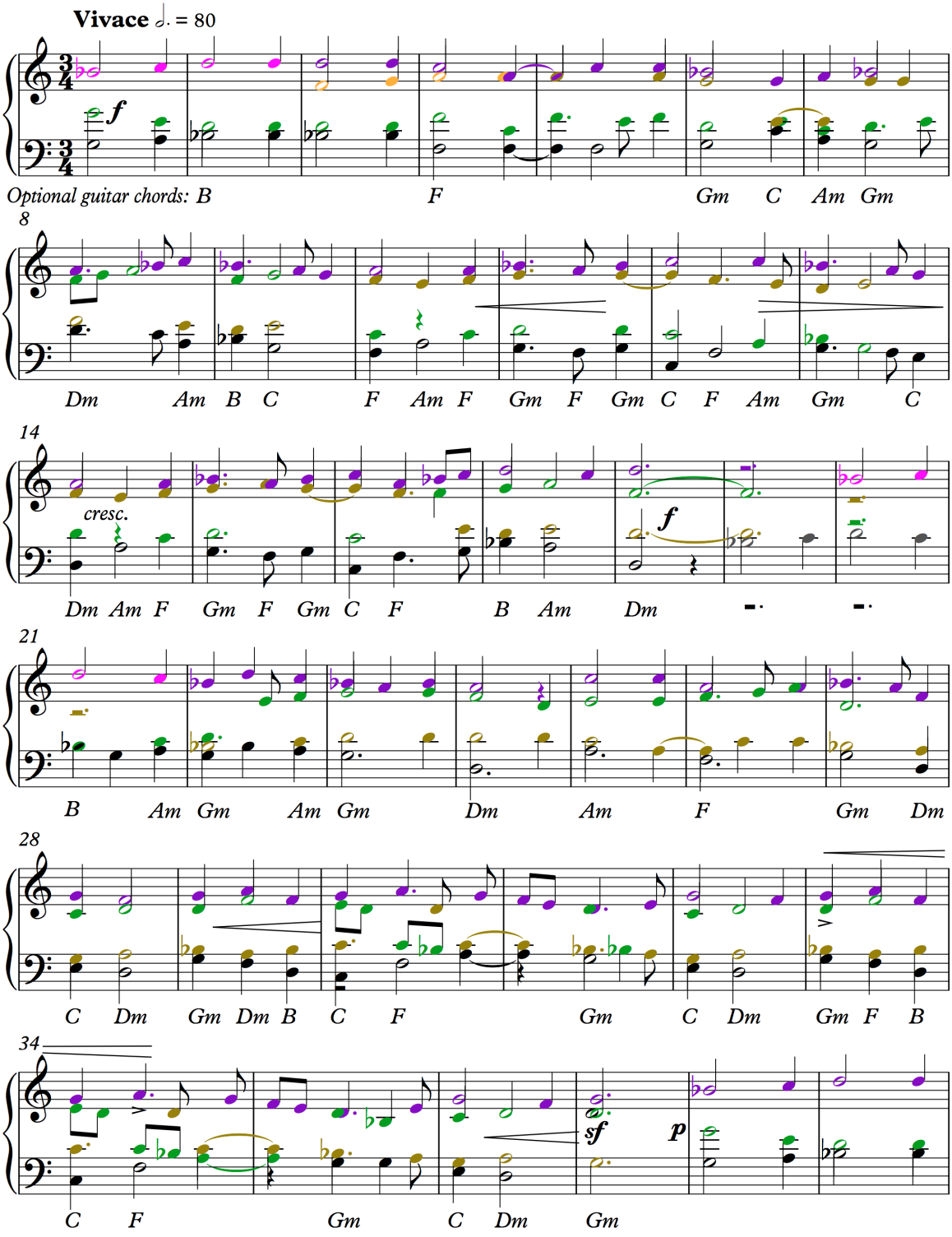
France, although documented details of his career around the turn of the 16th century are lacking. In 1503 Josquin is known to have been employed by the Duke of Ferrara. Before hiring him, the Duke's assistant recommended that his master hire Heinrich Isaac instead, since "Isaac was easier to get along 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.

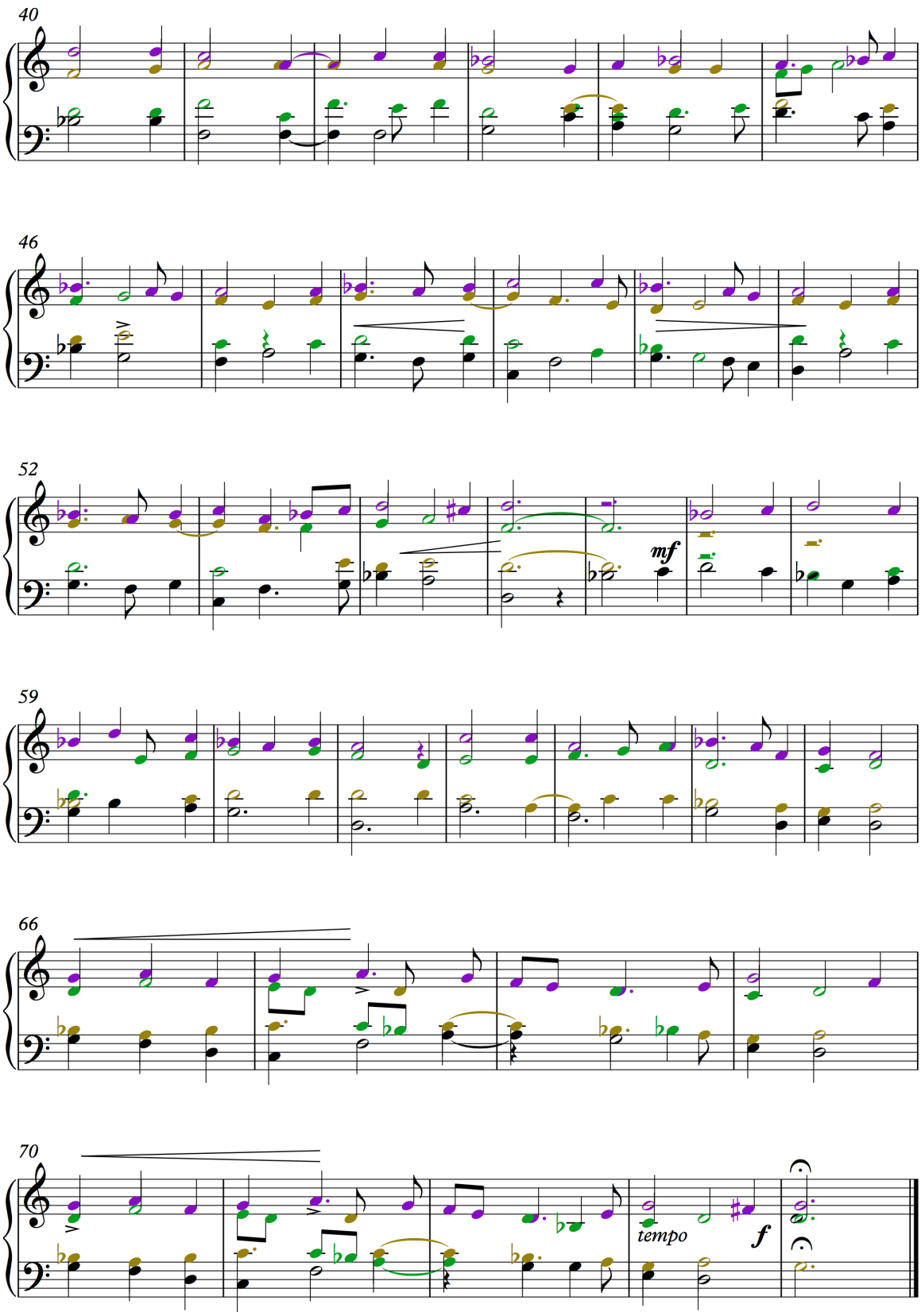
Scaramella was first published in 1501. At that time Italian frottola – a light form of secular music, became very popular. Scaramella is one of at least 3 frottolas, composed by Josquin. It takes as its subject one of the figures of Italian comedy - *Scaramuccia*, also known as *Scaramouche* – a roguish 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:	*Translation:*
Scaramella va alla querra colla lancia et la rotella, la zombero boro borombetta, la boro borombo.	**Scaramella is going off to war, with lance and buckler, la zombero boro borombetta, la boro borombo.**
Scaramella fa la gala cholla scharpa et la stivala, la zombero boro borombetta, la zombero boro borombo.	**Scaramella is out on a spree with boot and shoe, la zombero boro borombetta, la boro borombo.**

Scaramella

Josquin de Prez




40
46
52
mf
59
66
70
tempo
f

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 the 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.

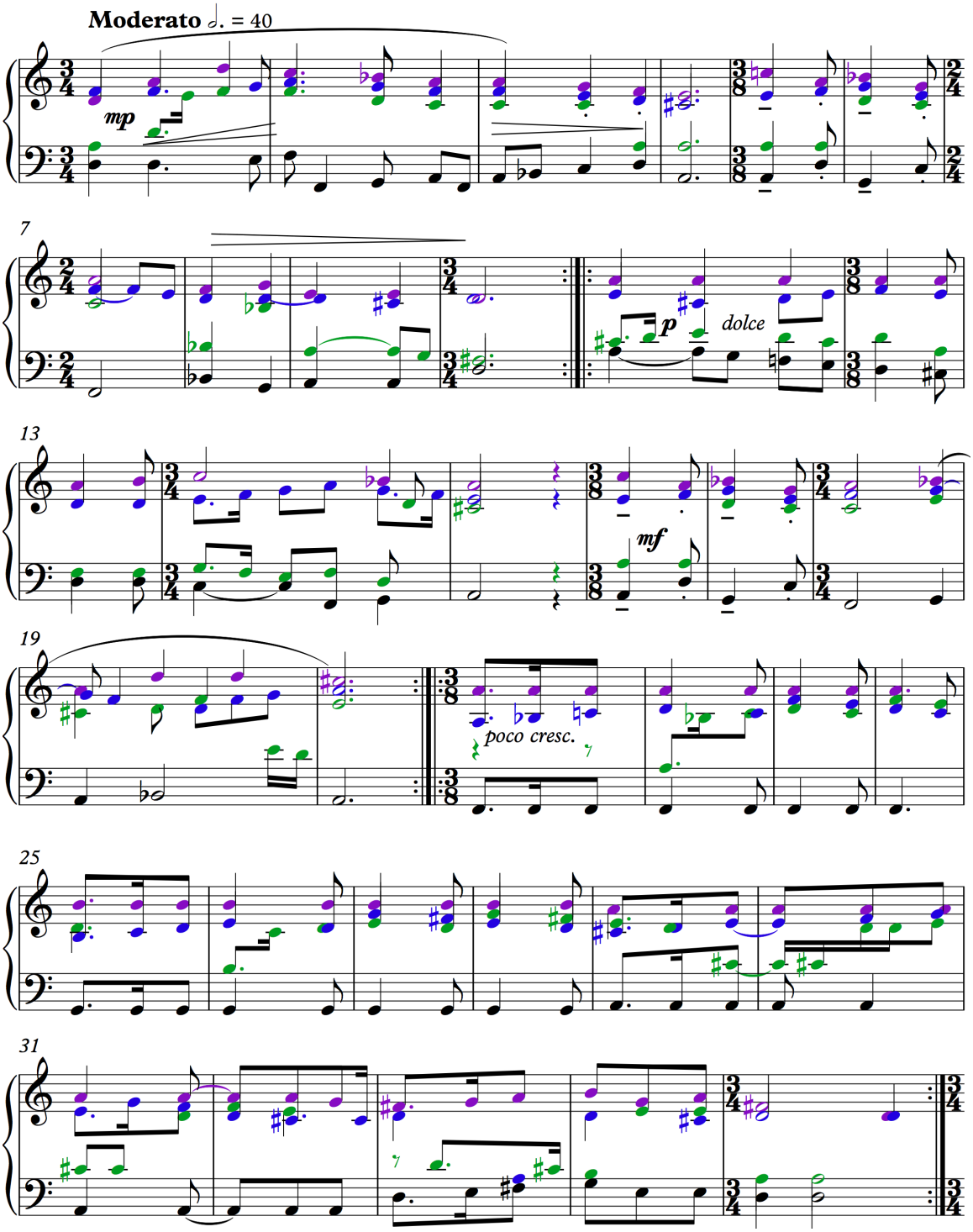
Was I so base, that I might not aspire
Unto those high joys which she holds from me?
As they are high, so high is my desire:
If she this deny, what can granted be?

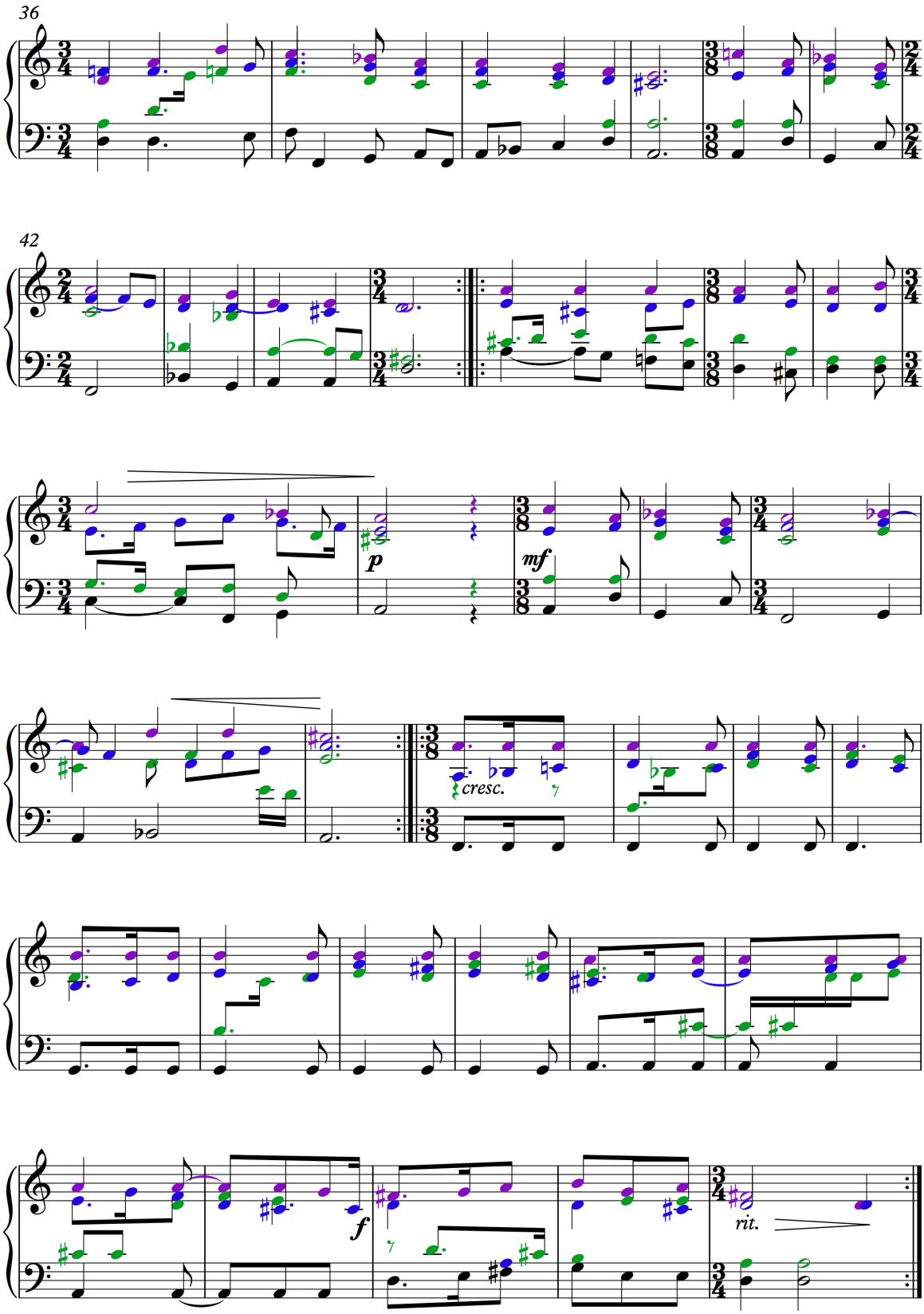
If she will yeld to that which reason is,
It is Reason's will that Love should be just.
Dear make me happy still be granting this,
Or cut off delays if that die I must.

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




36
42
p
mf
cresc.
f
rit.

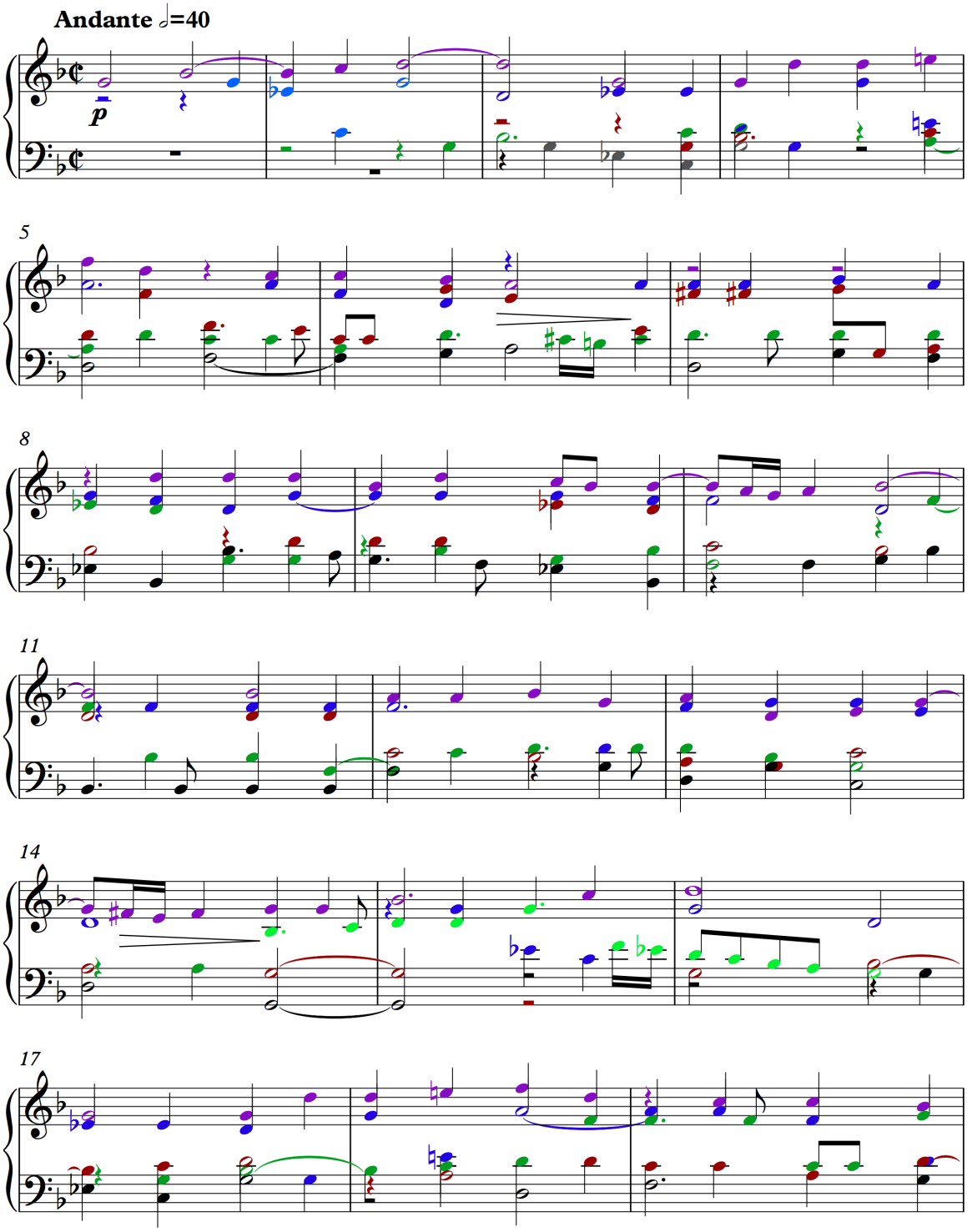
The *chanson "Susanne un jour",* composed by Lassus, was first published in 1560 and used Didier Lupis' chanson of the same name (which was composed in late 1540) as a cantus firmus.

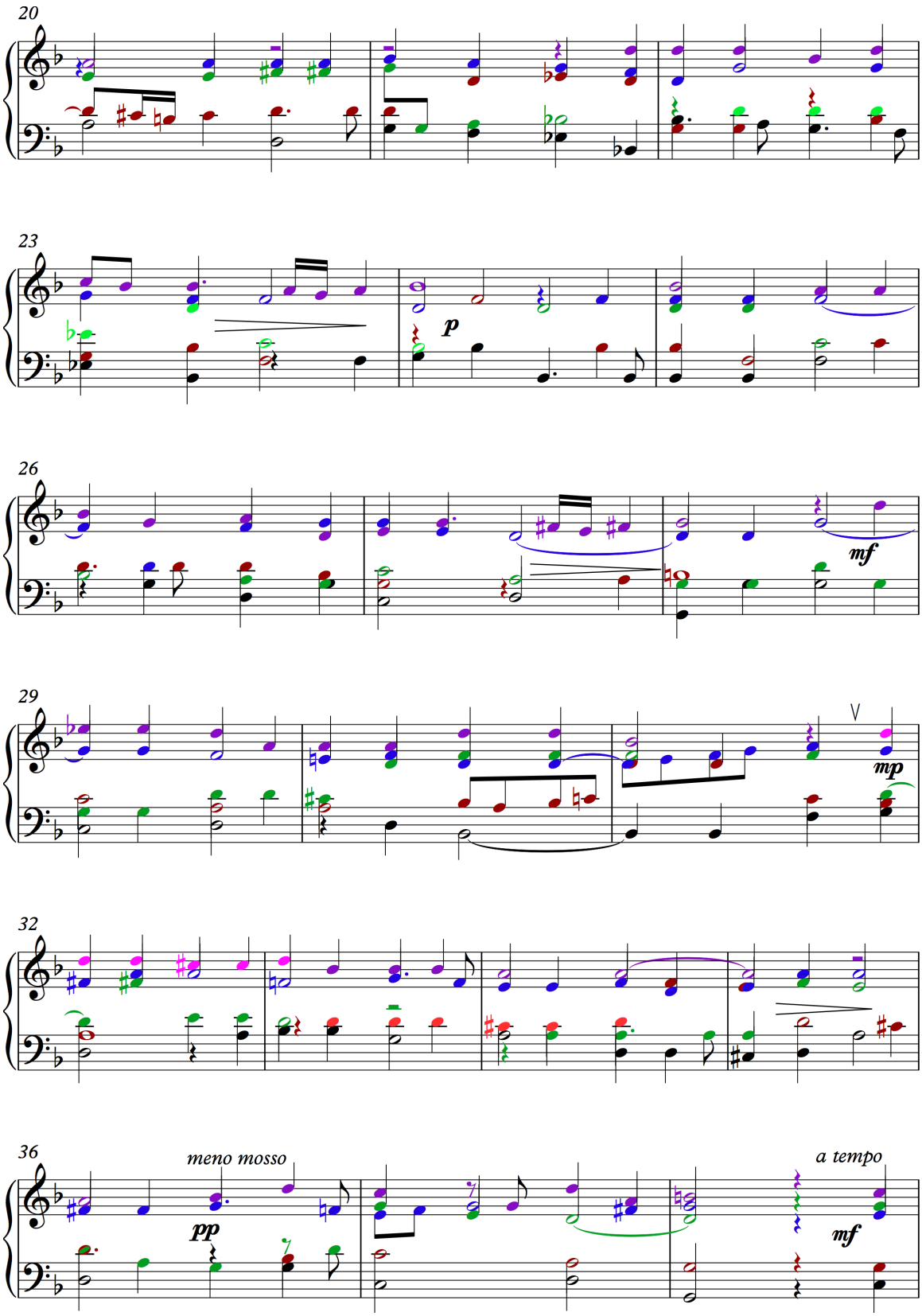
Text:	*Transation:*
Susanne un jour d'amour solicitée	**Susanna faire, sometimes of love requested**
Par deux viellardz, convoitans sa beauté,	**By two old men whome her sweet looks allur'd**
Fust en son coeur triste et desconfortée,	**Was in her heart full sad & sore molested**
Mais j'aime mieux périr en innocence,	**Seeing the force her chastitie endur'd.**
Que d'offenser par peché le Seigneur.	**To them she said, if I by craft procur'd**
Voyant l'effort fait à sa chasteté.	**Doe yield to you my body to abuse it,**
Elle leur dict, Si par desloyauté	**I kill my soule, & if I do refuse it,**
De ce corps mien vous avez jouissance,	**You will mee judge to death reproachfully.**
C'est fait de moy. Si ie fay resistance,	**But better tis in innocence to choose it,**
Vous me ferez mourir en deshonneur.	**Than by my fault t'offend my God on high.**

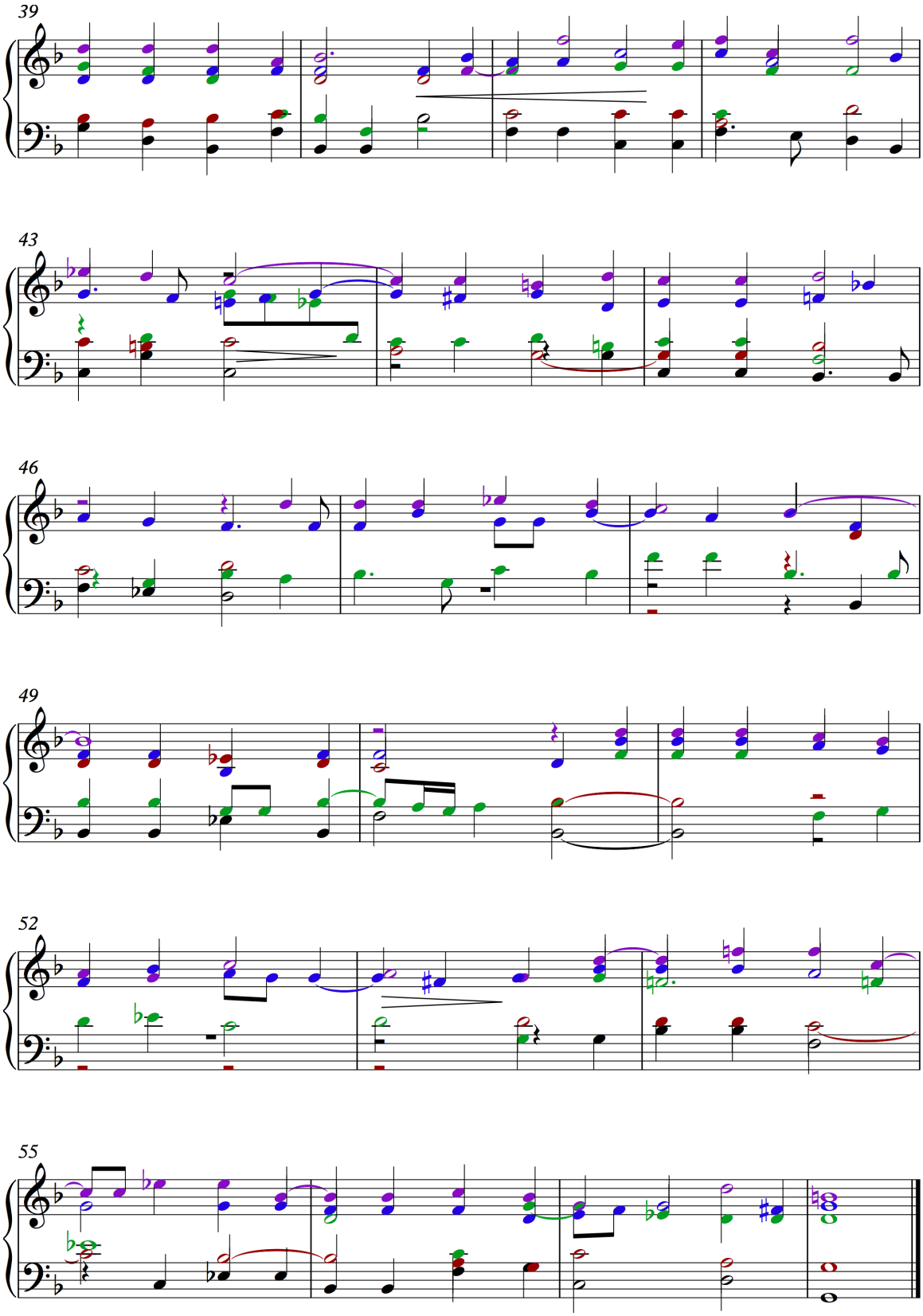
Missa "Susanne un jour" was first published in 1577 and used Lassus' chanson (which was already based on a different chanson) as the basis. So we see an example of what today could be called a double plagiarism.

Susanne un jour

Orlando di Lassus

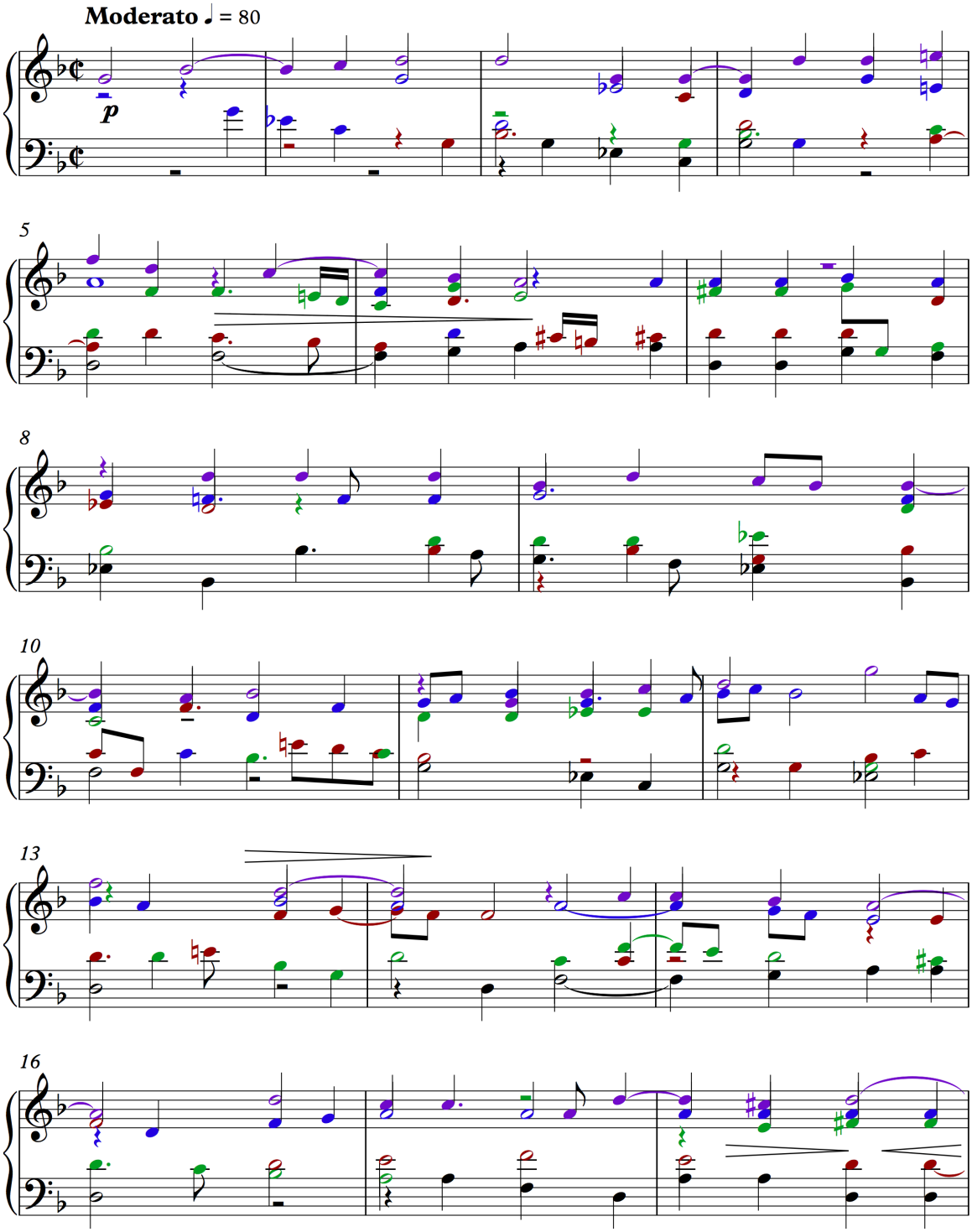


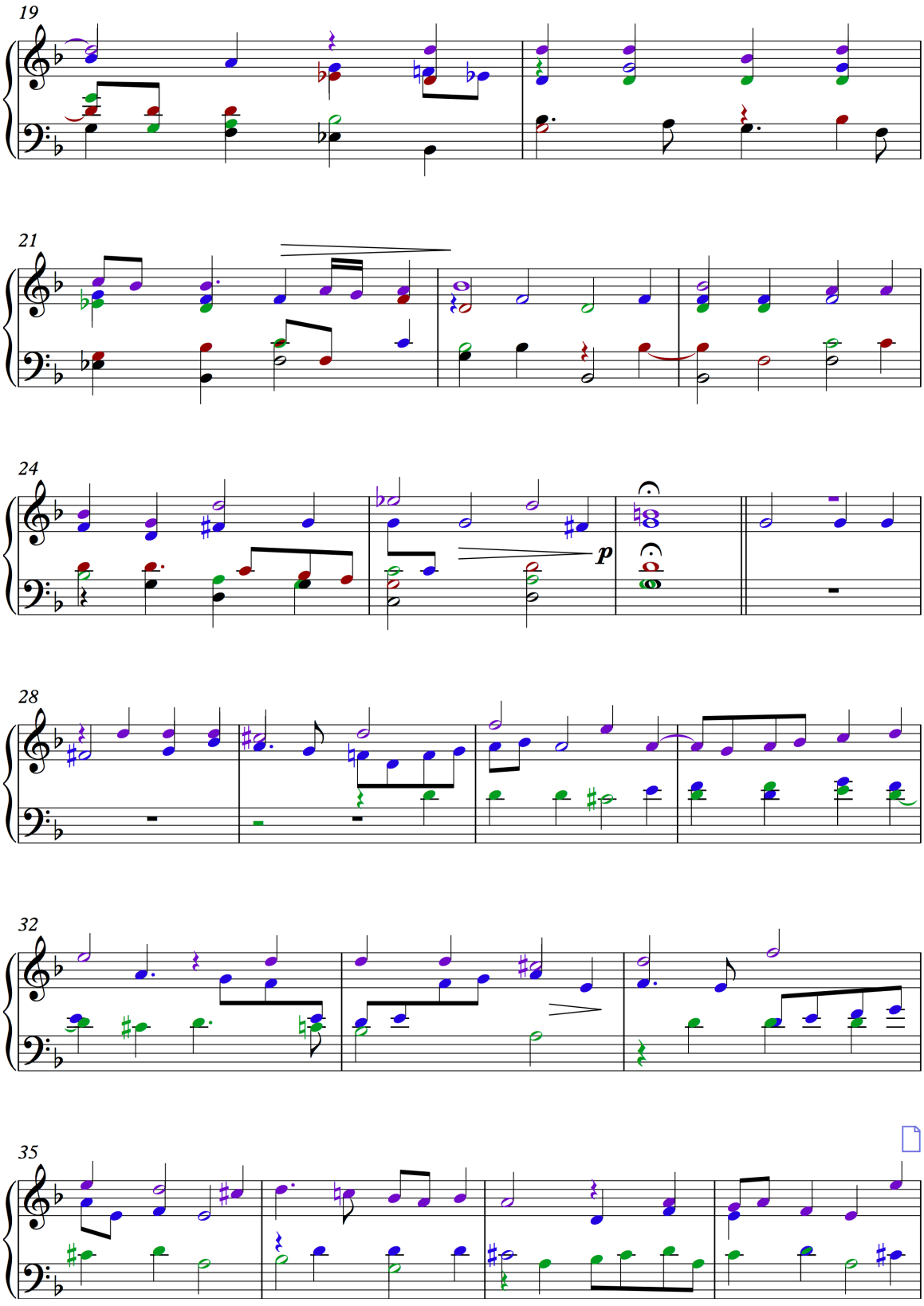

20
23
p
26
mf
29
mp
32
36
meno mosso
pp
a tempo
mf

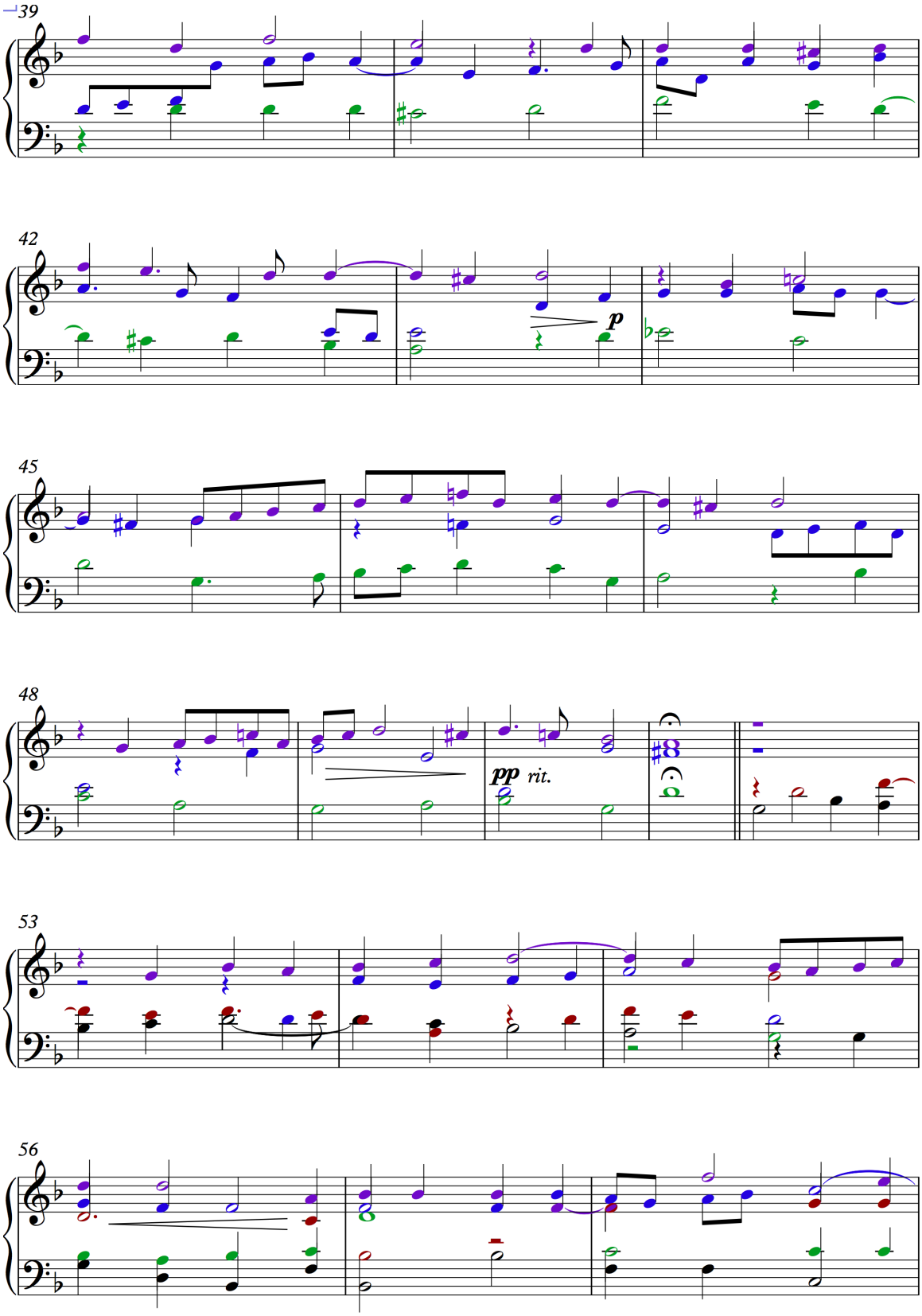

39
43
46
49
52
55

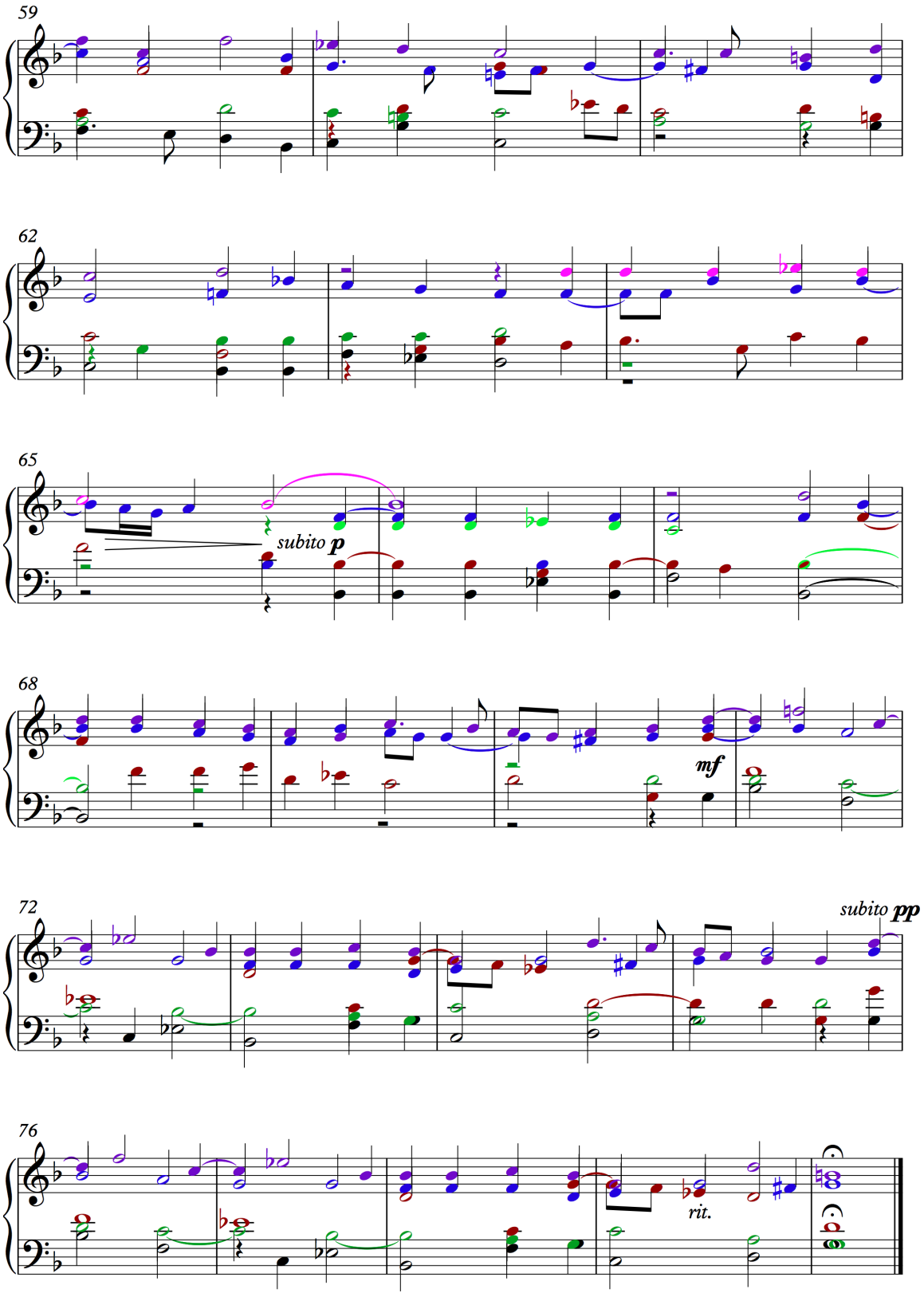
Missa Susanne un Jour, Kyrie

Orlando di Lassus




19
21
24
p
28
32
35


39
42
p
45
48
pp rit.
53
56

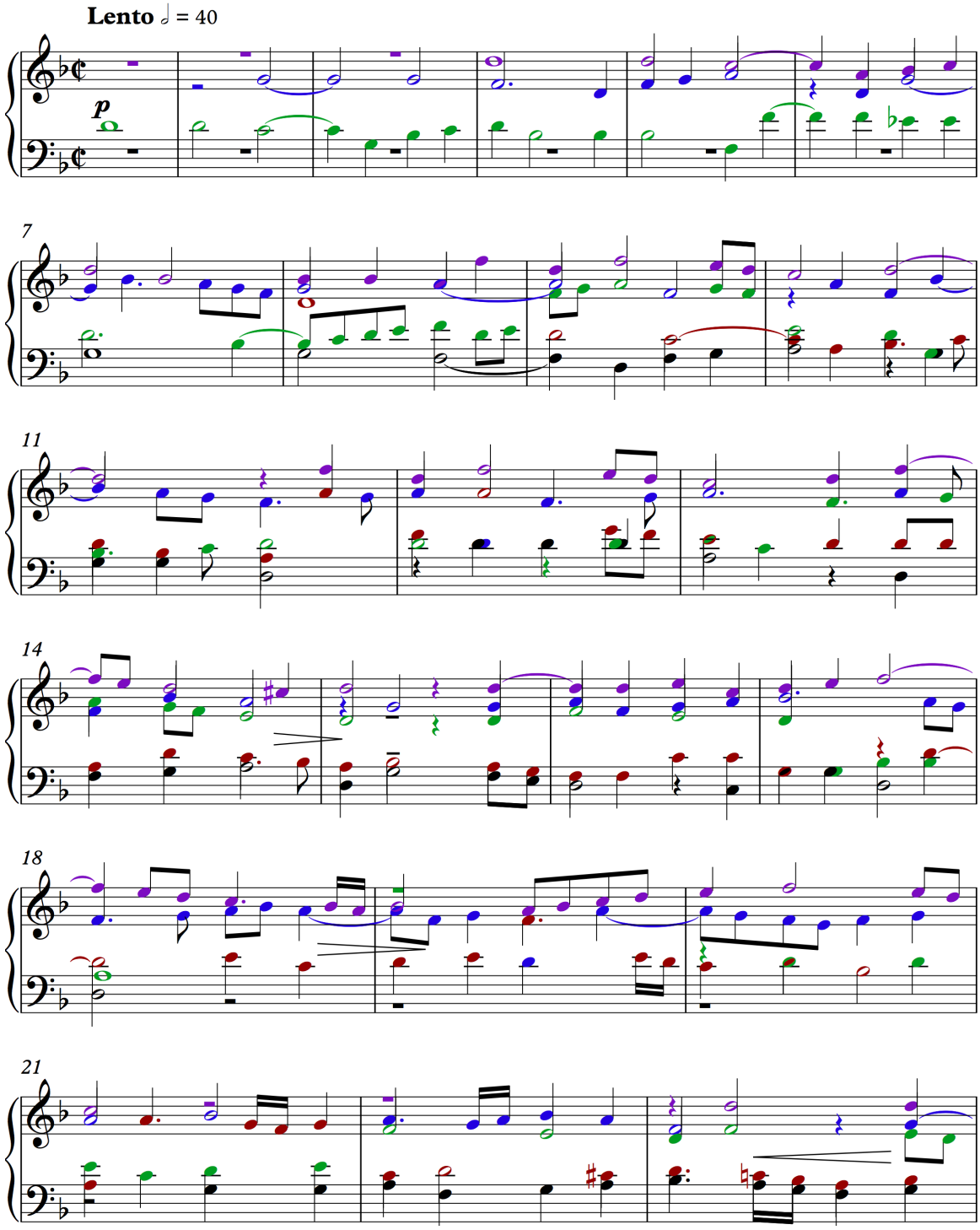

59
62
65
subito p
68
mf
72
subito pp
76
rit.

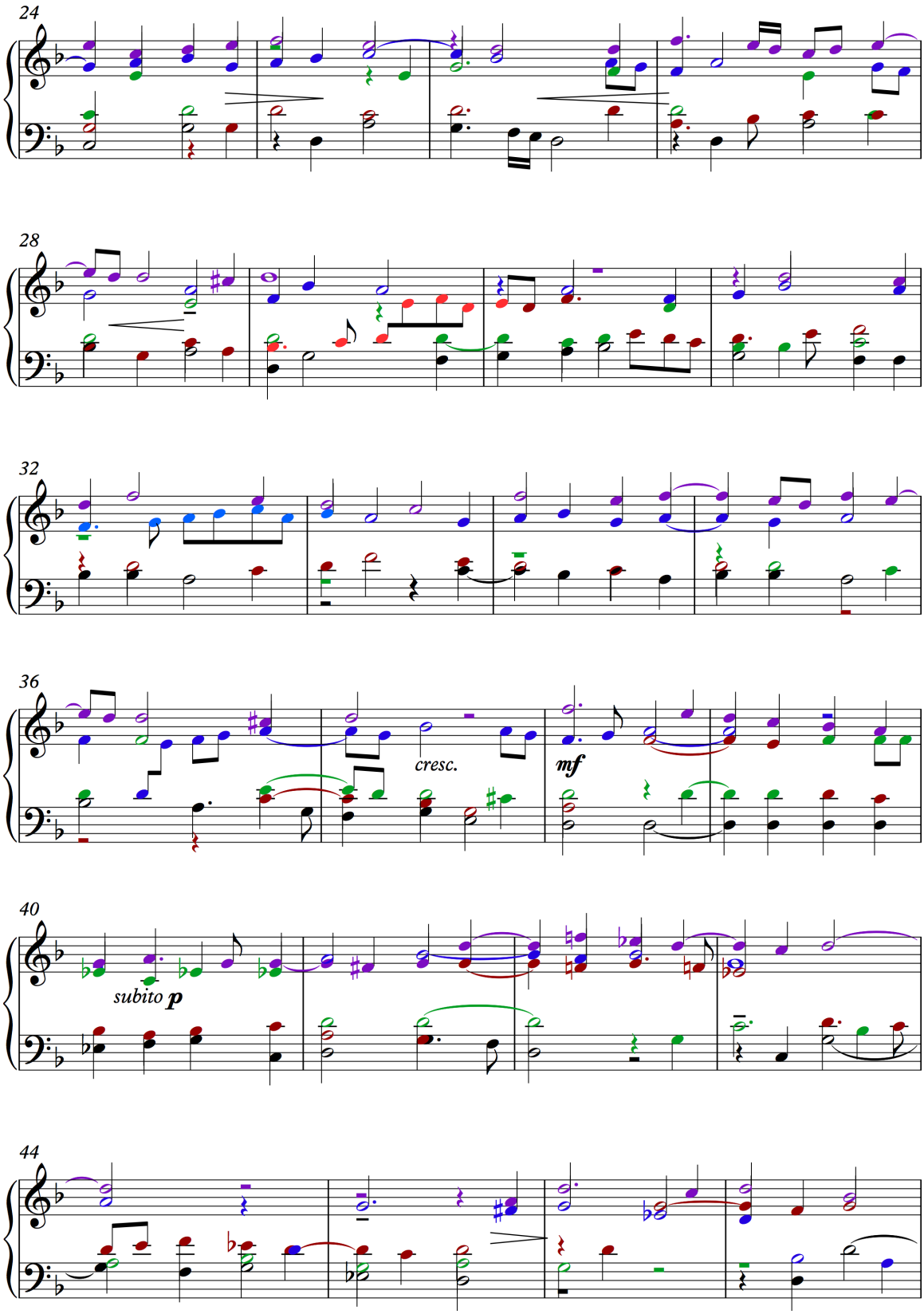
Jean L'Heritier (approximately 1448 – after 1552) was born in France to a wealthy family. Quite little is known about his life, but it is known that he was a pupil of Josquin. Apparently he lived for some time in Italy since all the remaining records about his life come from there. It is known that he 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 16th century.

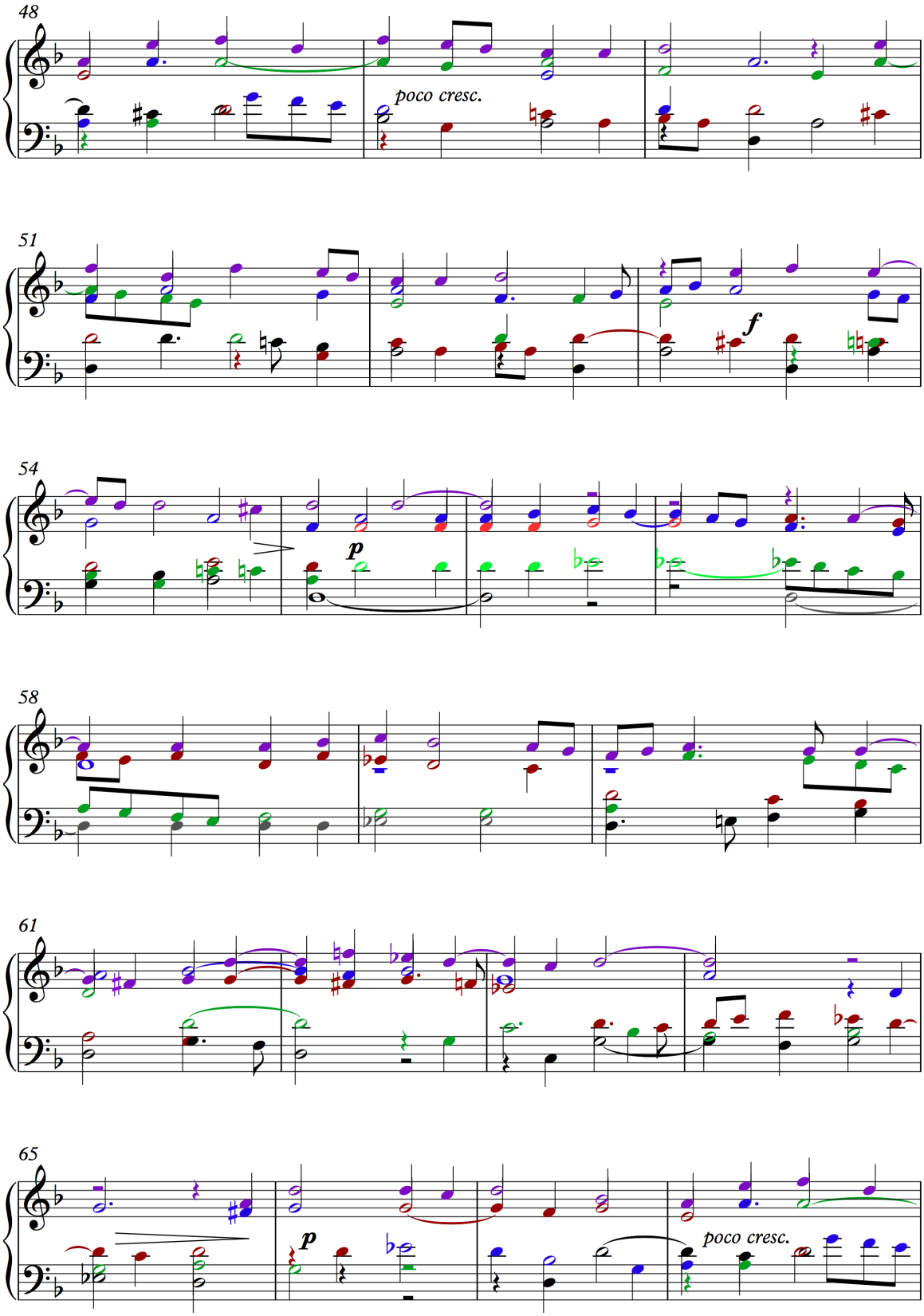
Text:	*Translation*:
Nigra sum sed formosa filiae Jherusalem	**I am black but comely, daughters of Jerusalem,**
Ideo dilexit me rex et introduxit me in cubiculum suum.	**Therefore have I pleased the Lord and he hath brought me into his chamber.**

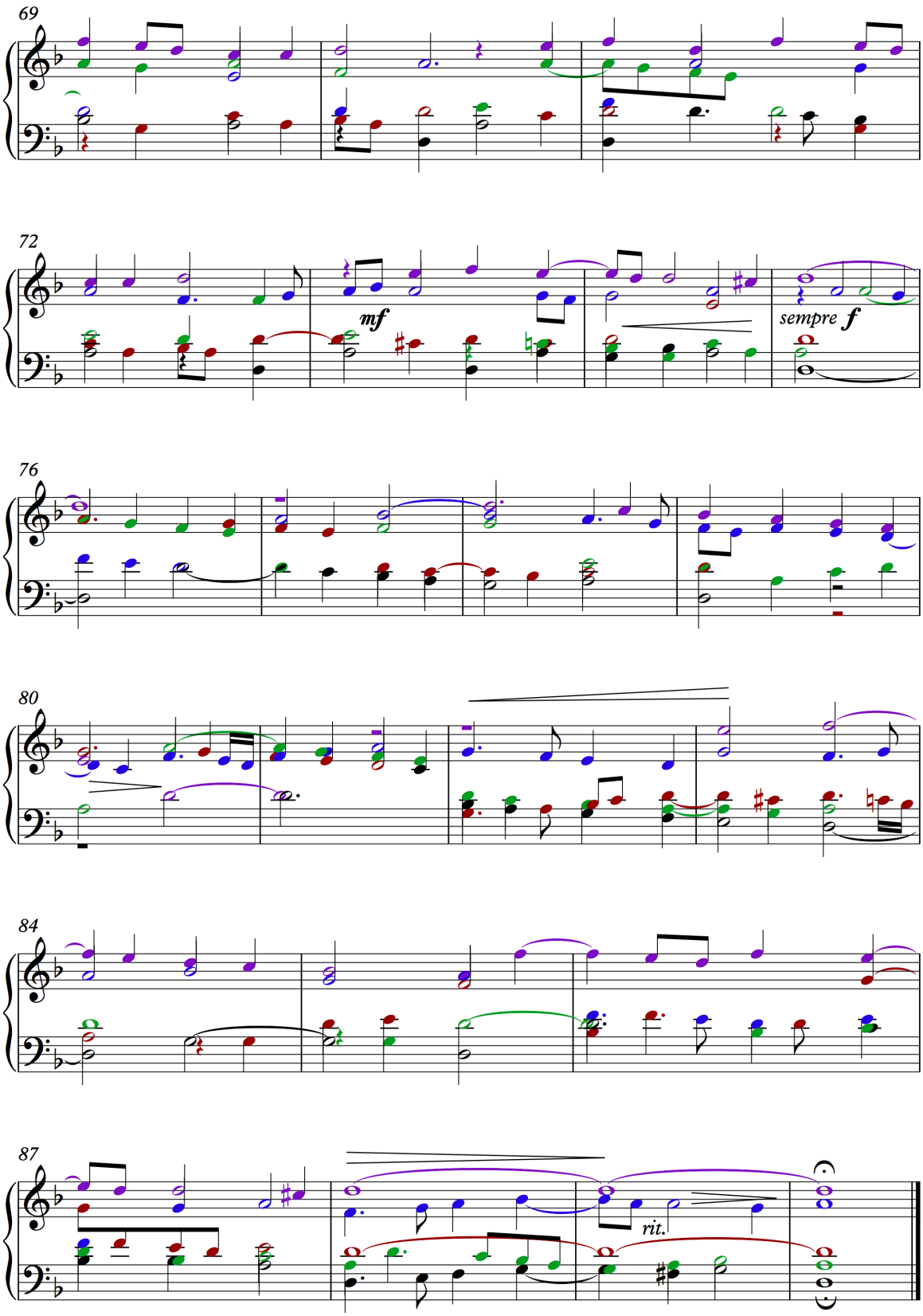
Nigra Sum Sed Formosa

Jean L'Heritier




24
28
32
36
cresc.
mf
40
subito p
44


48
poco cresc.
51
f
54
p
58
61
65
p
poco cresc.


69
72
mf
sempre f
76
80
84
87
rit.

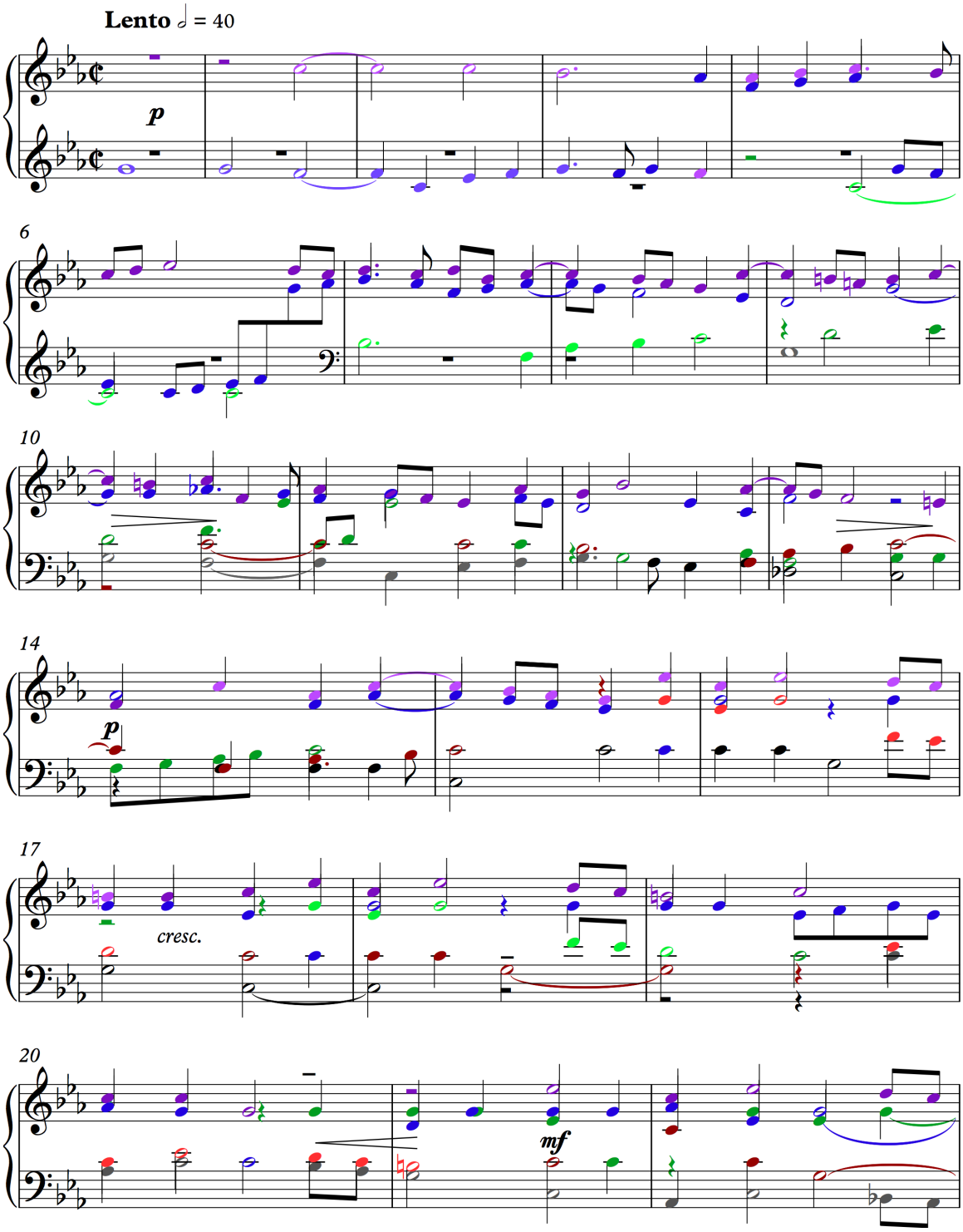
Giovanni Pierluigi da Palestrina was also born in 1530 near Rome, in a small town of the same name - Palestrina. His family was rather well off and after Giovanni, had three more children. From 1544 to 1551 Palestrina worked as an organist in his native town. Pope Julius III accepted his first Book of 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*

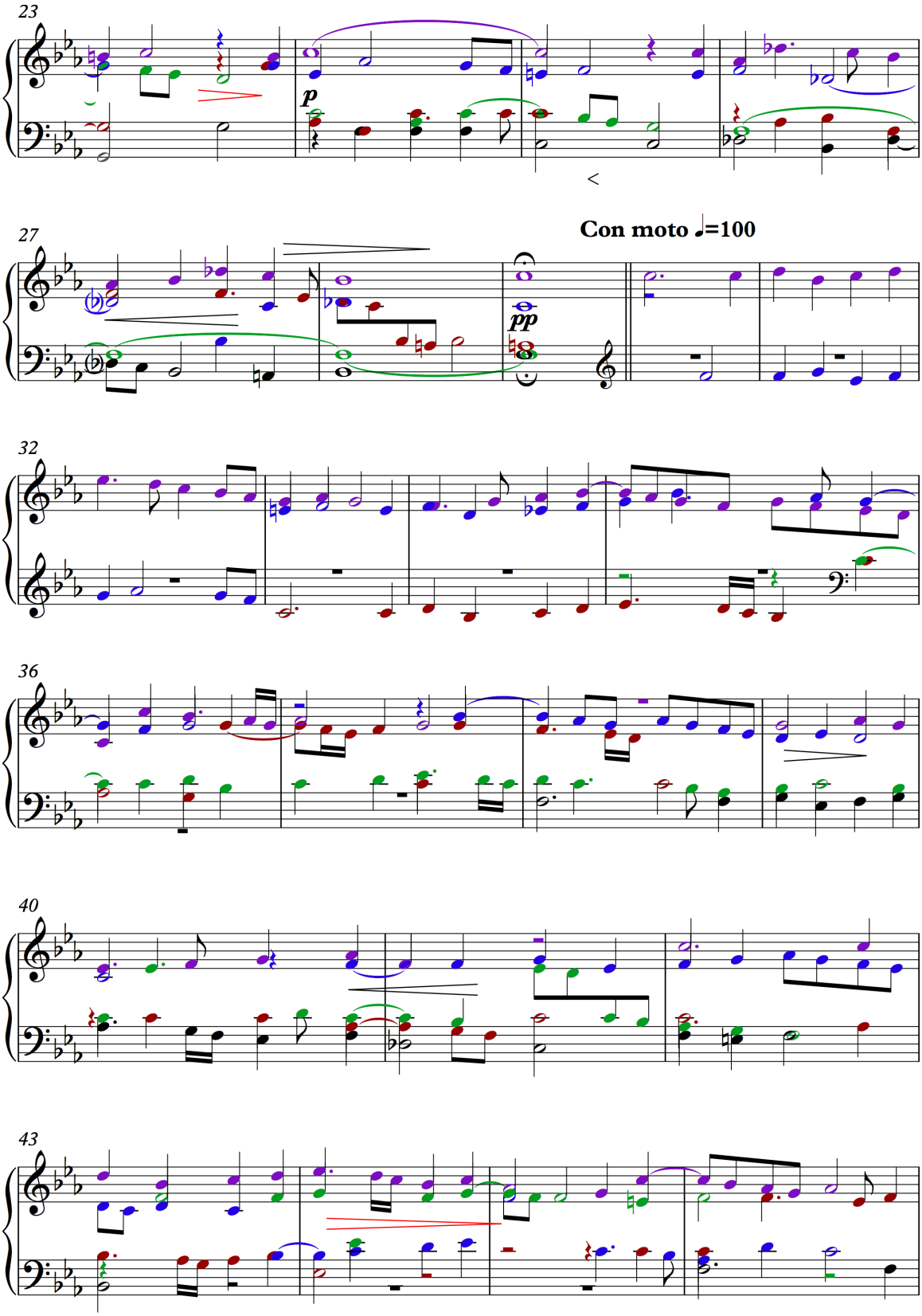
cappella in St John Lateran. In spite of the fact that Lassus previously occupied this position, Palestrina found the cappella in a certain disorder, so he had some work to do. Nevertheless, due to some monetary conflict with authorities he resigned the position and returned to S. Maria Maggiore, where 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 2nd of February 1594.

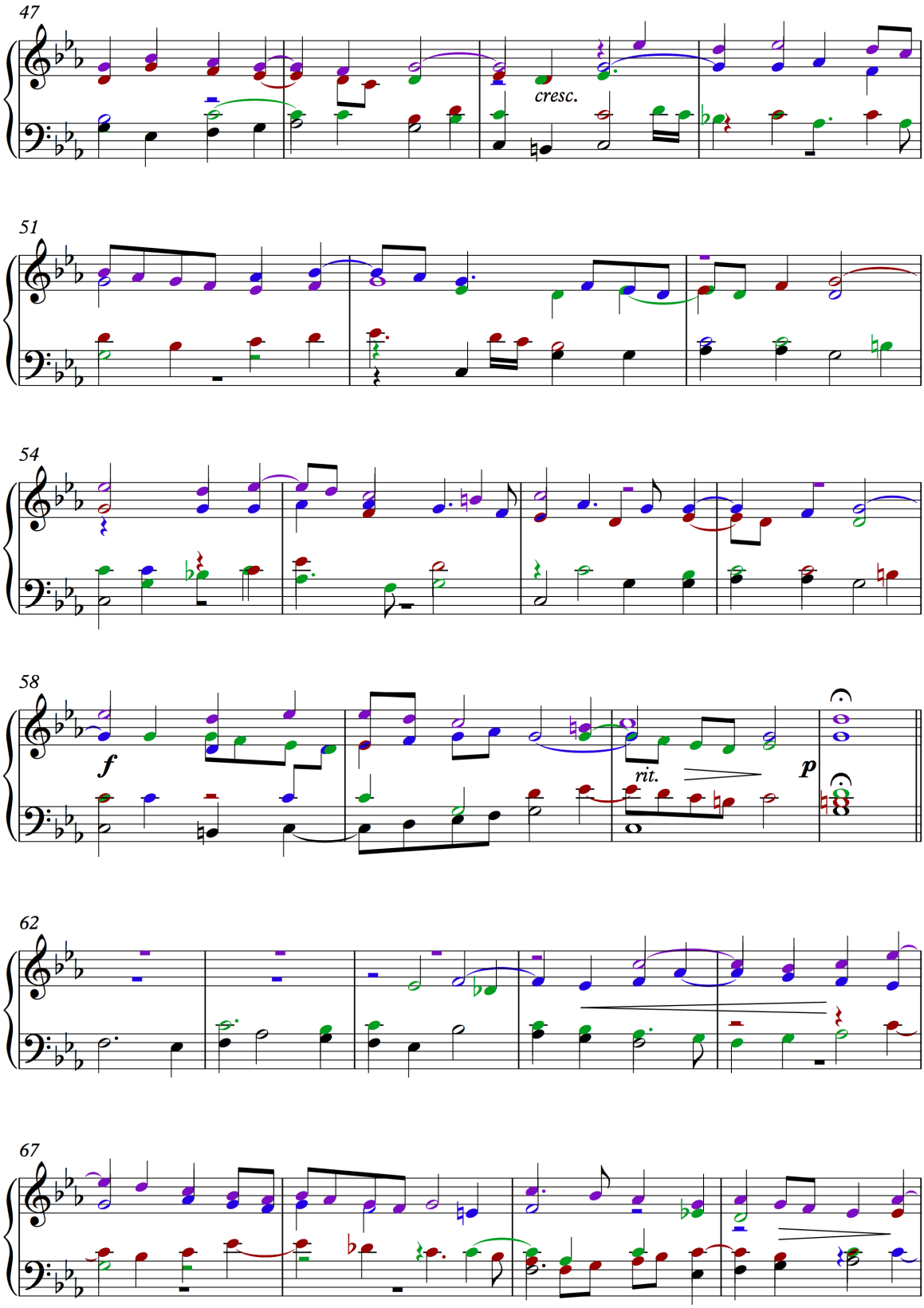
Missa "Nigra Sum" was first published in 1590, but composed apparently much earlier. This mass, despite being based on Lheritier's motet, does not have cross relations and is rather different from later Palestrina works like Missa Papae Marcelli. Its style is more of the "old school" pre-"counterreformational"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

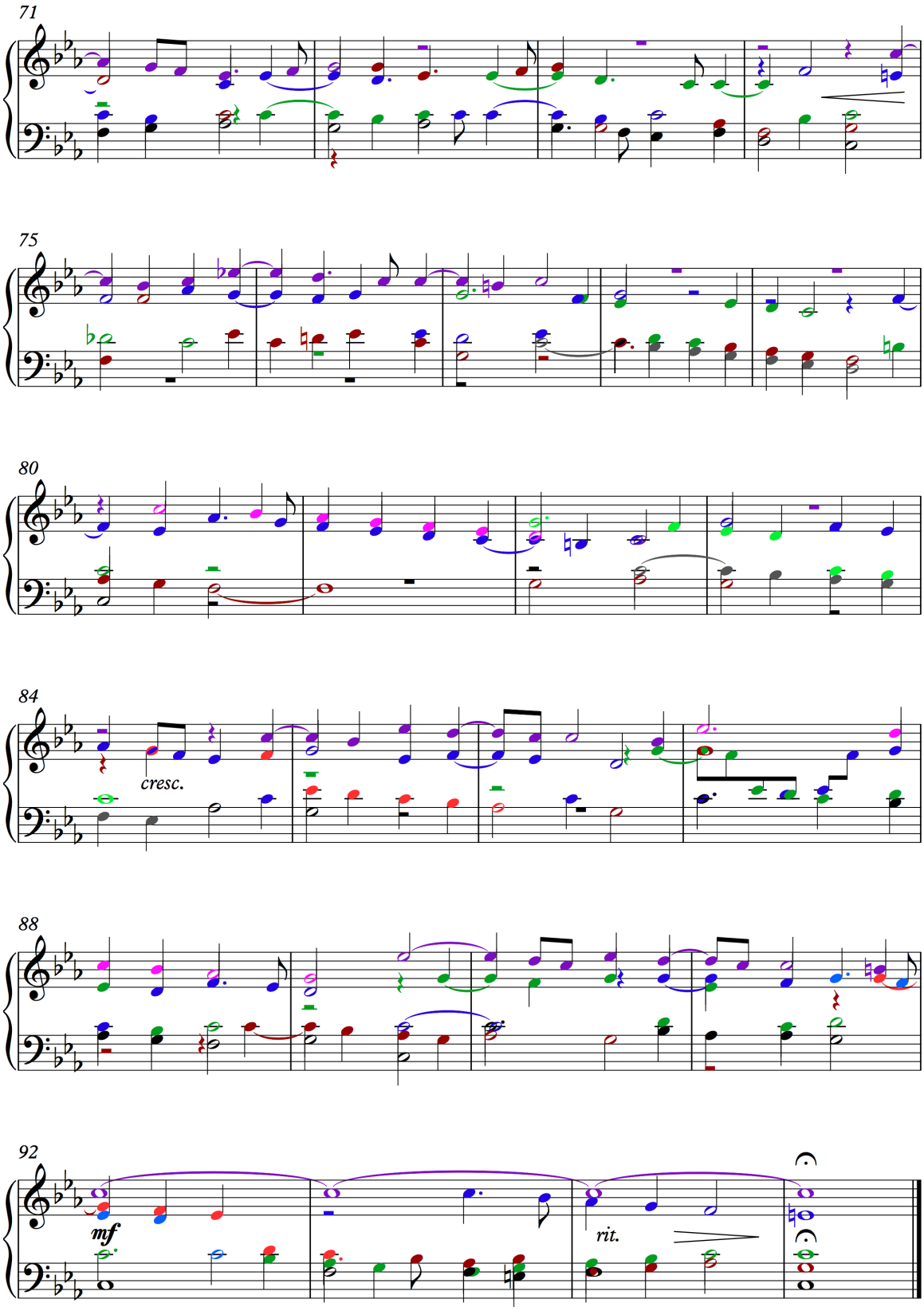
Kyrie (missa Nigra Sum)

Giovanni Pierluigi da Palestrina




23
p
27
Con moto ♩=100
pp
32
36
40
43


47
cresc.
51
54
58
f
rit.
p
62
67


71
75
80
84
cresc.
88
92
mf
rit.

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

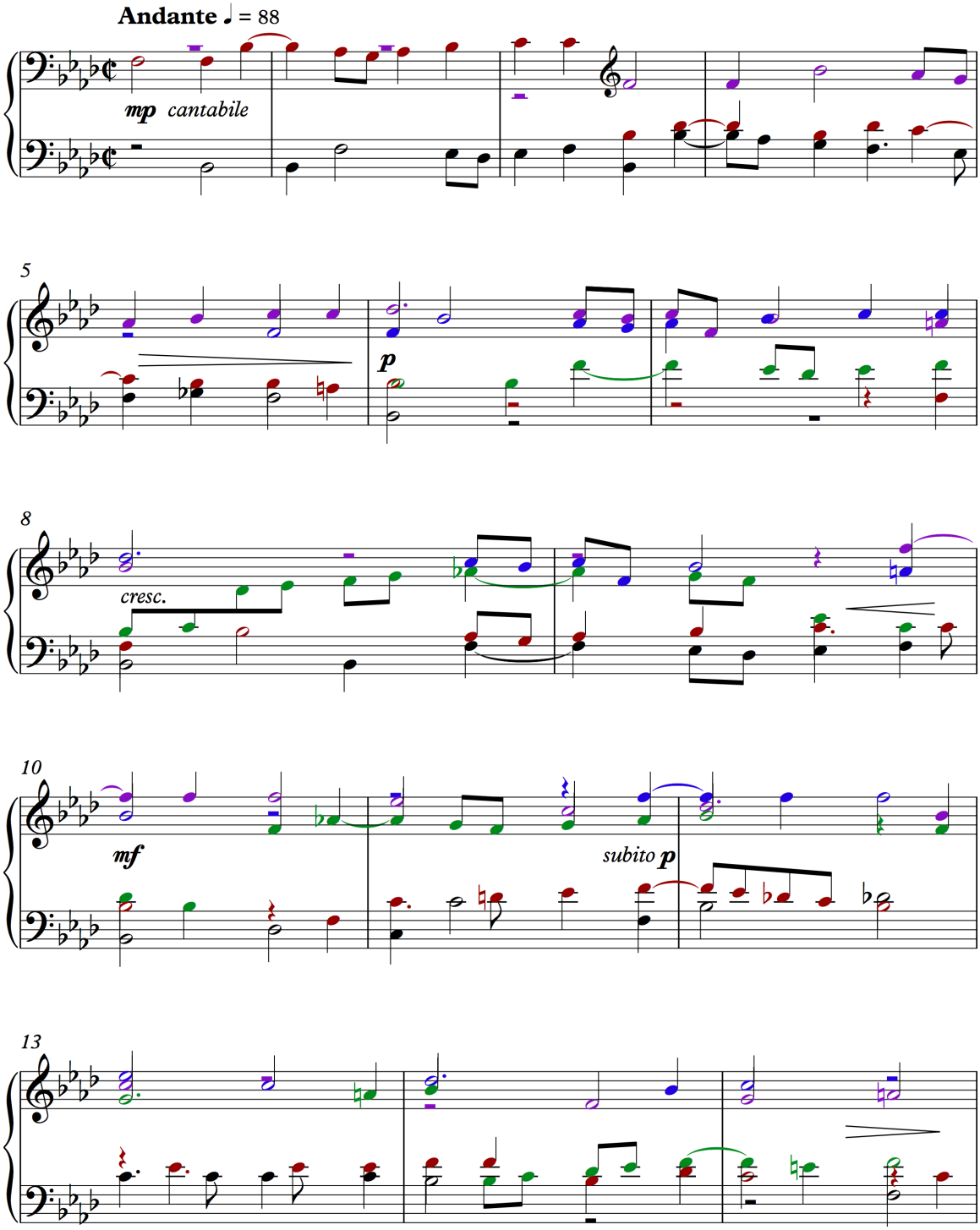
Portugal. His later years were full of adventures: in 1589 Francisco finally fulfilled his dream to visit the Holy Land. On the way back he was captured by pirates, then somehow returned to Spain (somebody apparently paid the ransom) and then, due to certain personal difficulties, was put into a debtor's 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 8th of November 1599. Of all the Spanish late Renaissance composers he was the one who mostly lived and composed in his native land.

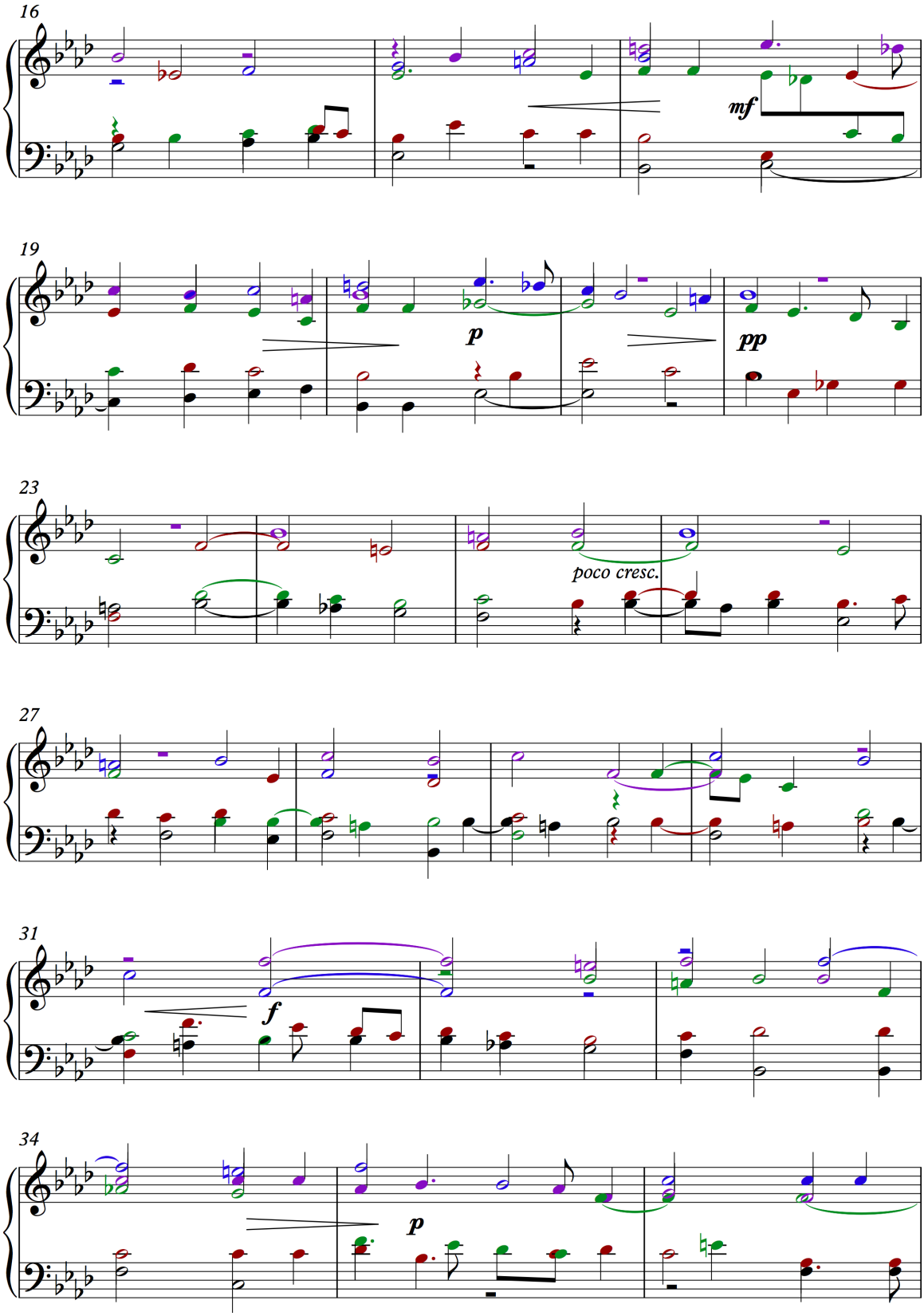
"Ave Virgo Sanctissima" is one of the most famous motets, composed by Guerrero. It had been first published in 1566 and became so popular that Guerrero was regarded as one of the best composers of the perfect Marian Motet. "Ave Virgo Sanctissima" is composed in five parts. It is especially interesting 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)

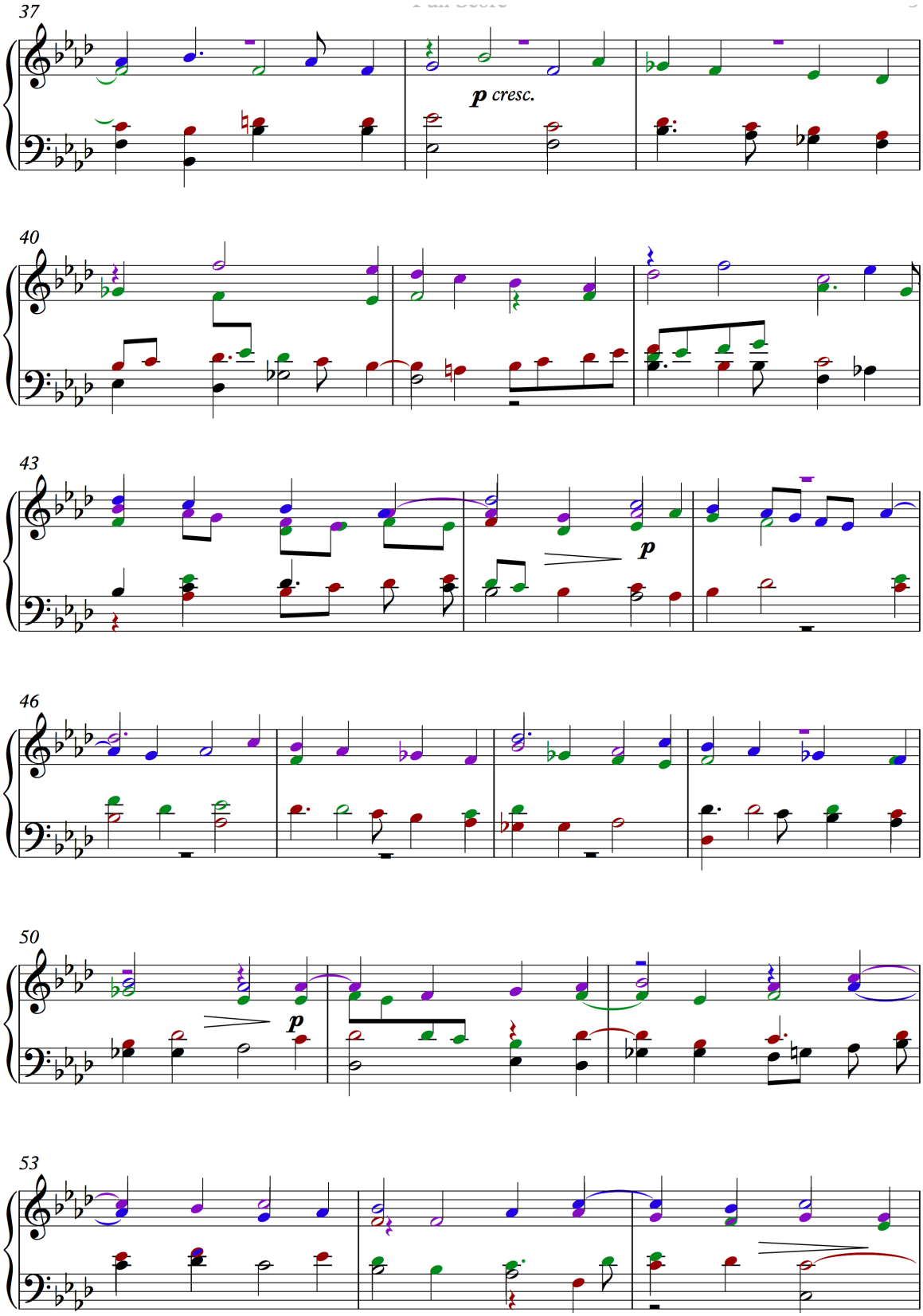
Text:	*Translation:*
Ave virgo sanctissima	**Hail, Holy Virgin,**
Dei mater piisima	**most blessed Mother of God,**
Maris stella clarissima	**bright star of the sea.**
Salve semper gloriosa	**Hail, ever glorious,**
Margarita pretiosa	**precious pearl,**
Sicut lilium formosa	**lovely as the lily,**
Nitens olens velut rosa	**beautiful and perfumed as the rose**

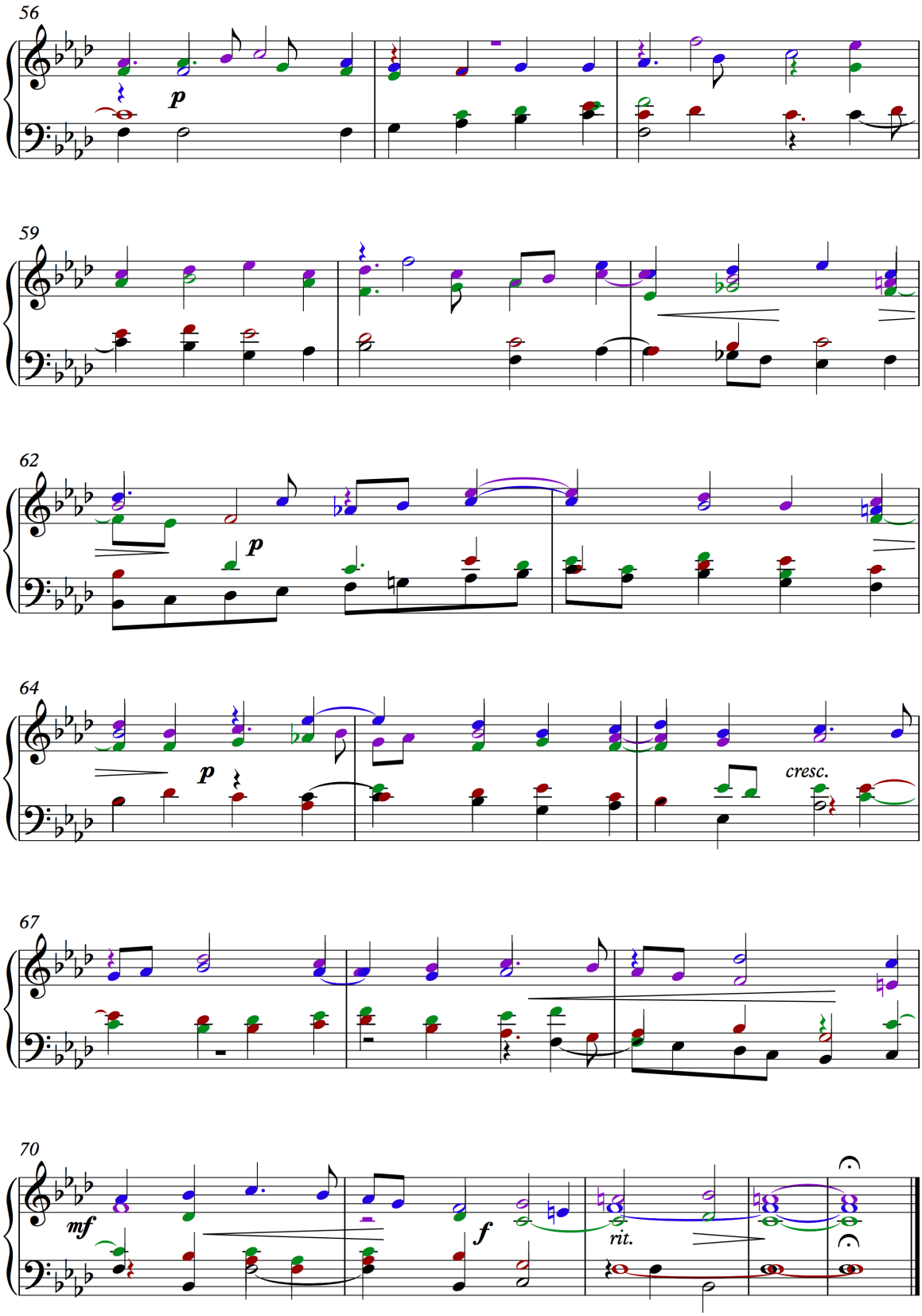
Ave, virgo sanctissima
(missa Dormendo un Giomo)

Francisco Guerrero




16
mf
19
p
pp
23
poco cresc.
27
31
f
34
p

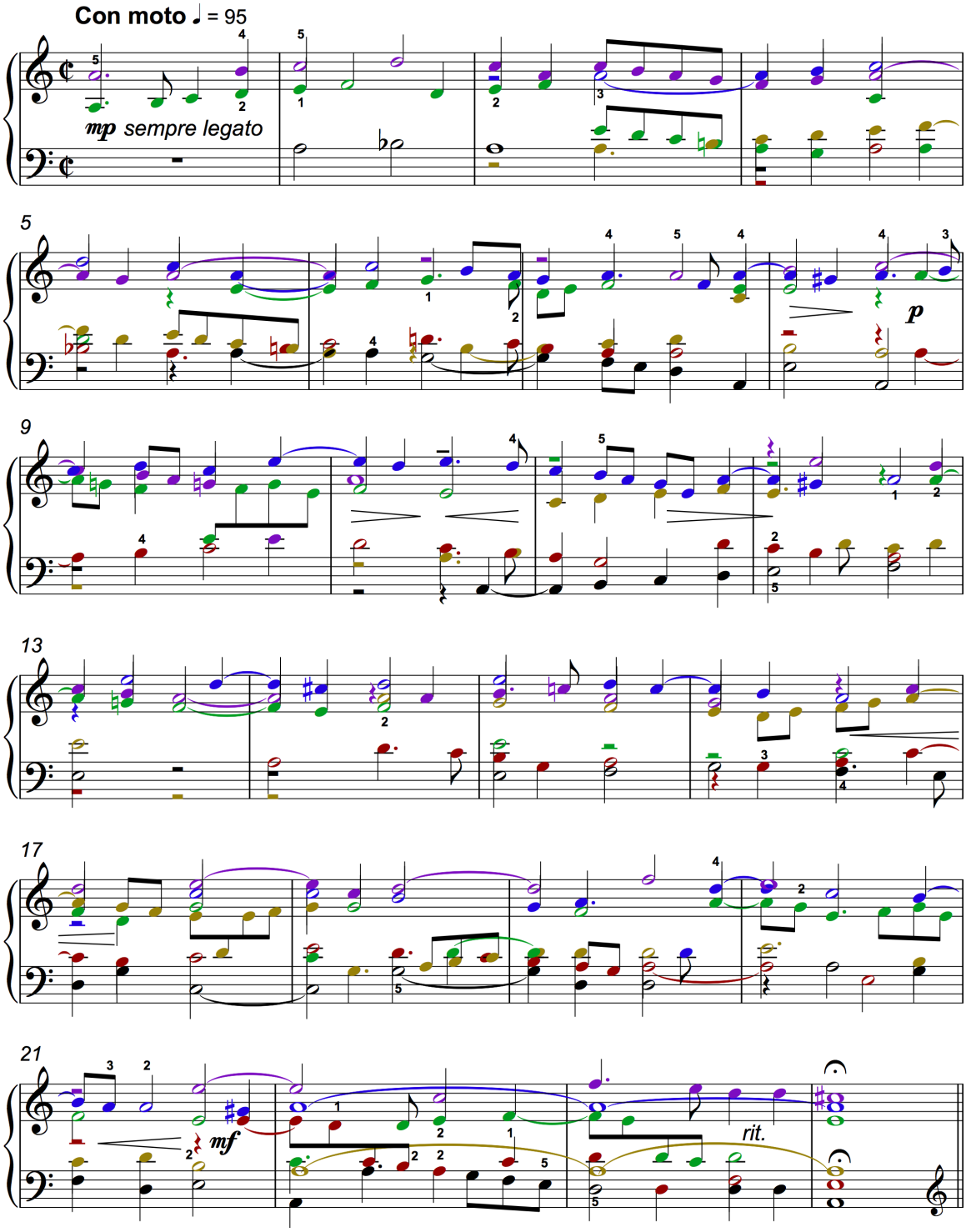

37
p cresc.
40
43
p
46
50
p
53

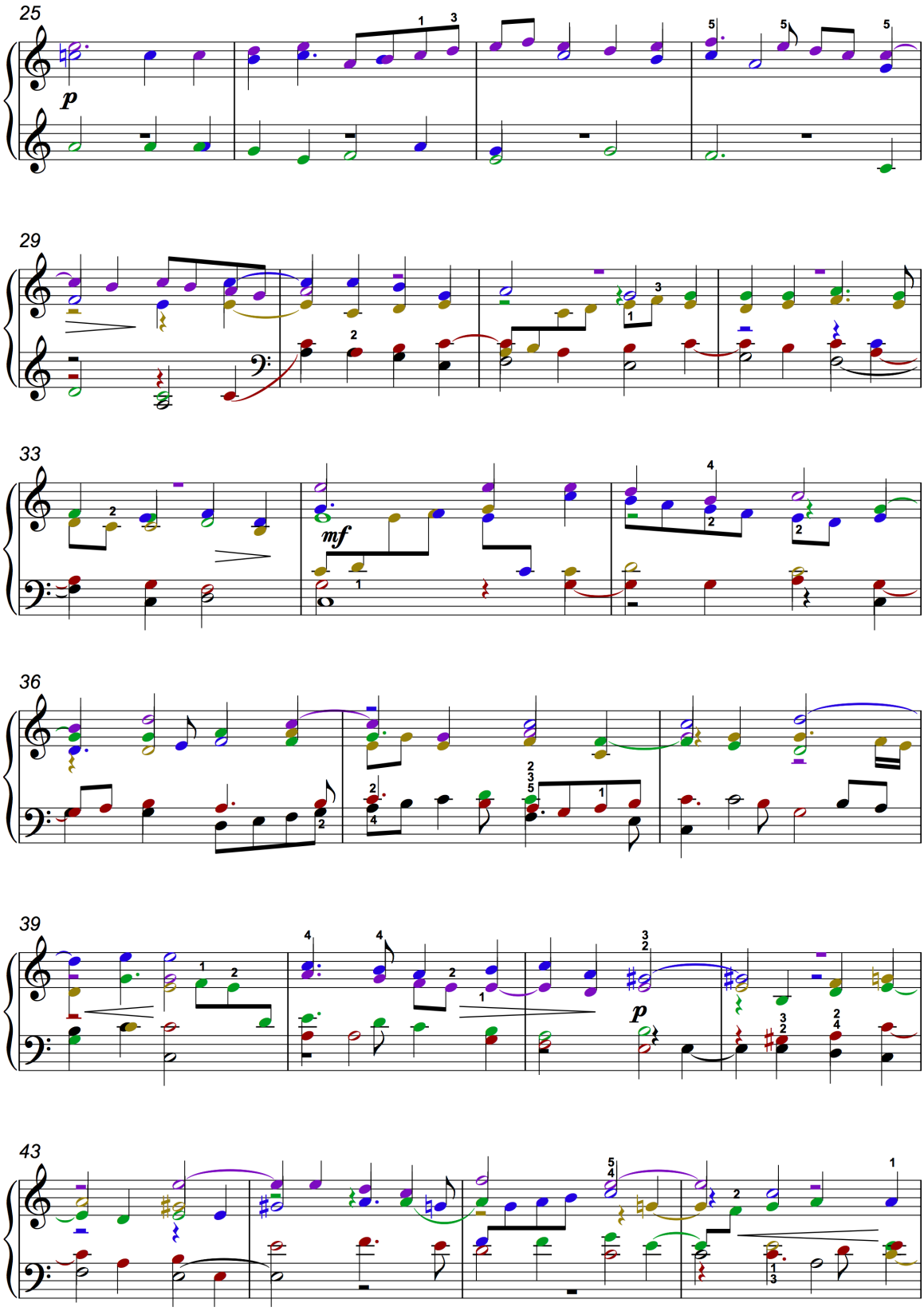

56
p
59
62
p
64
p
cresc.
67
70
mf
f
rit.

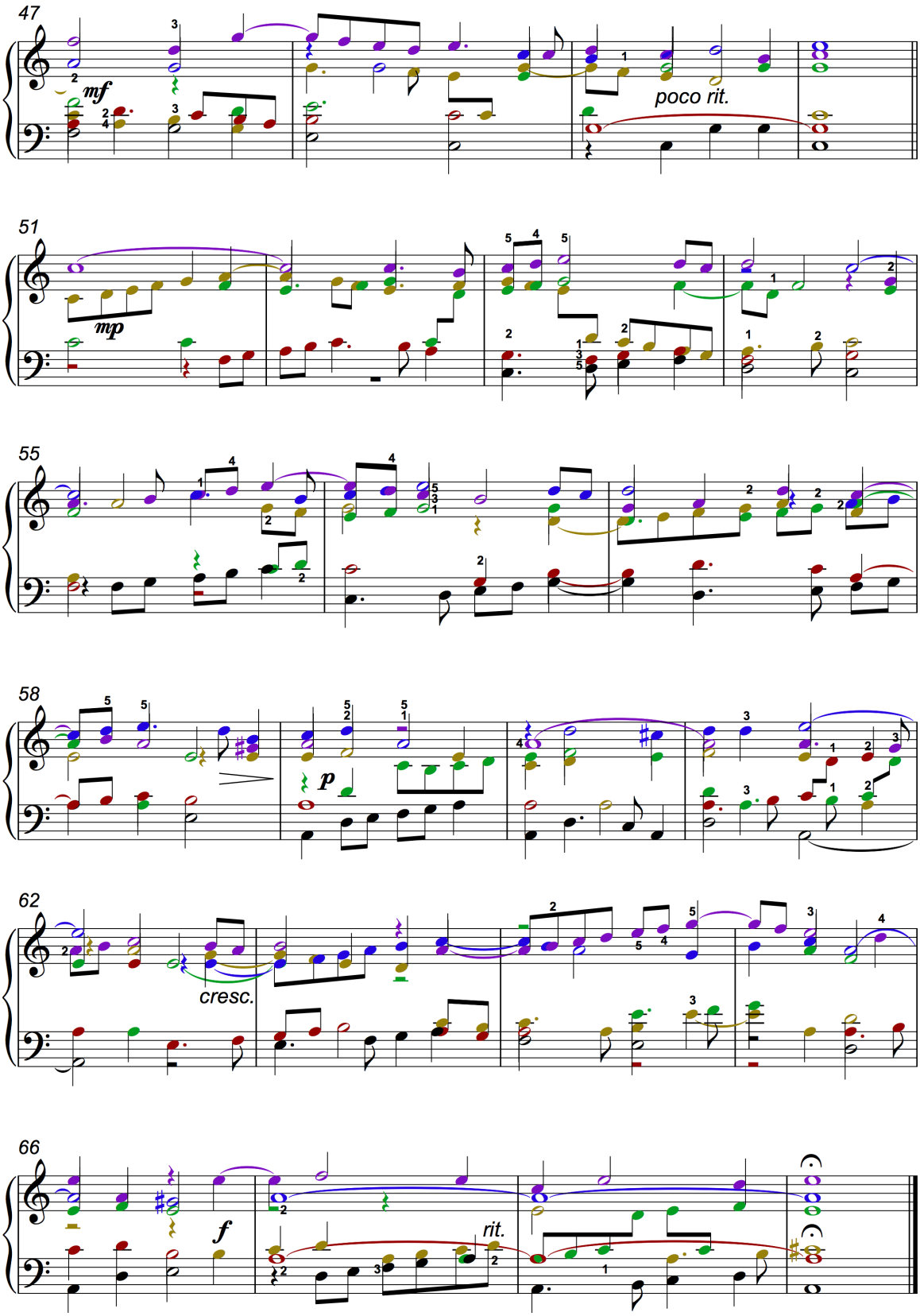
Missa "Surge Propera" was first published in Rome in 1582. This mass is the only one of 18 settings that was composed for 6 voices. It is based on Guerrero's own motet, which was published in 1570.

Kyrie (missa Surge Propera)

Francisco Guerrero

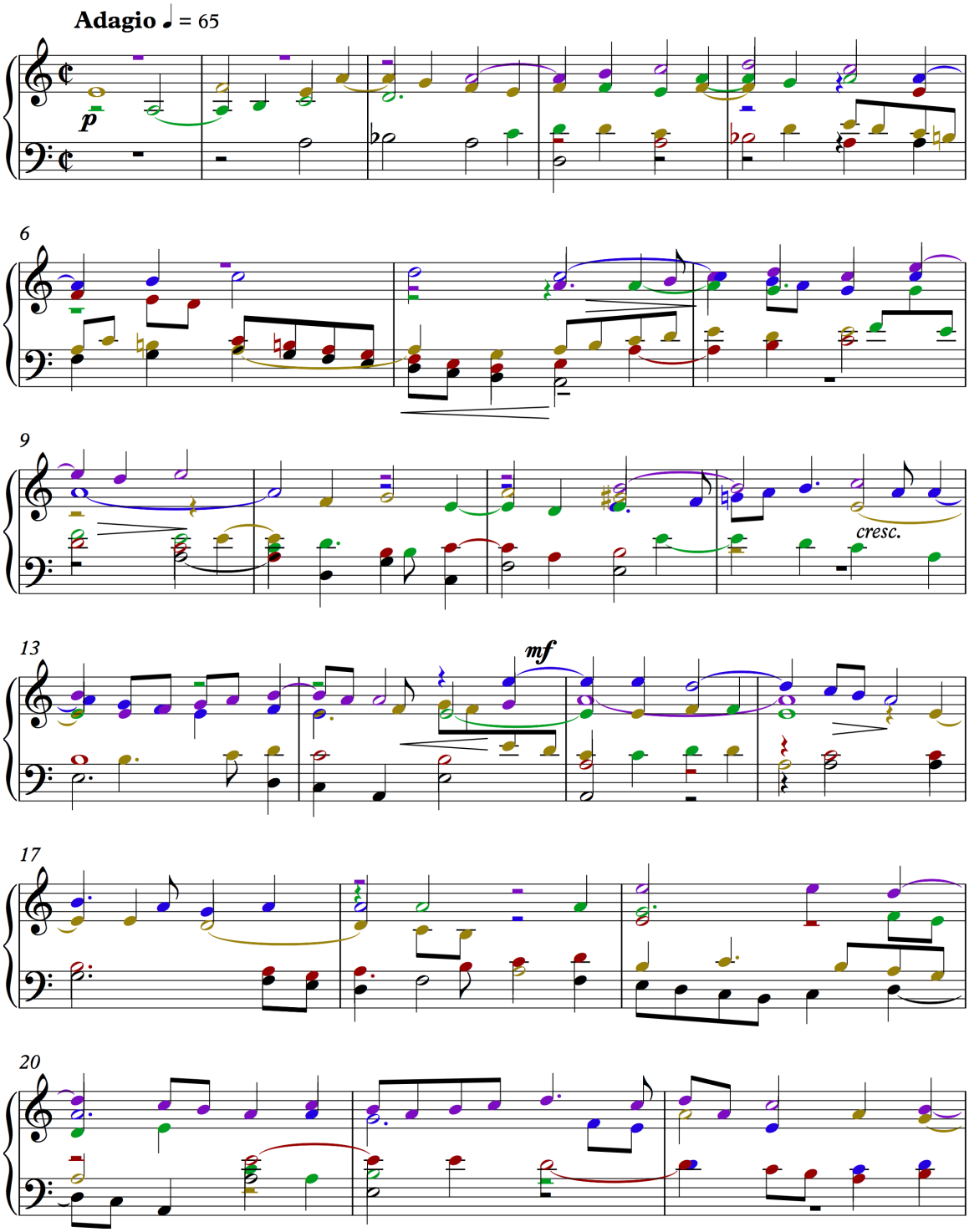


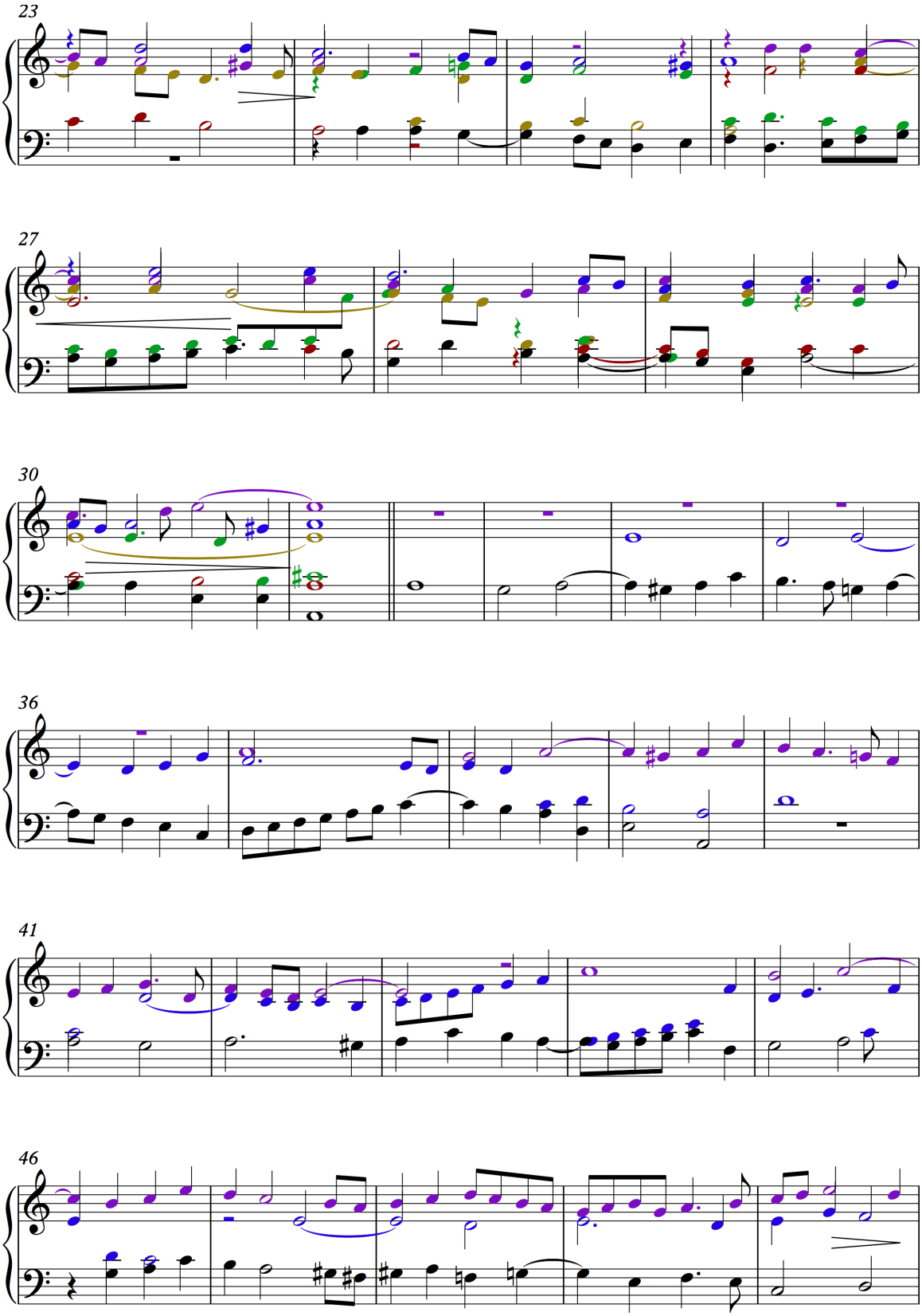

25
p
29
33
mf
36
39
p
43

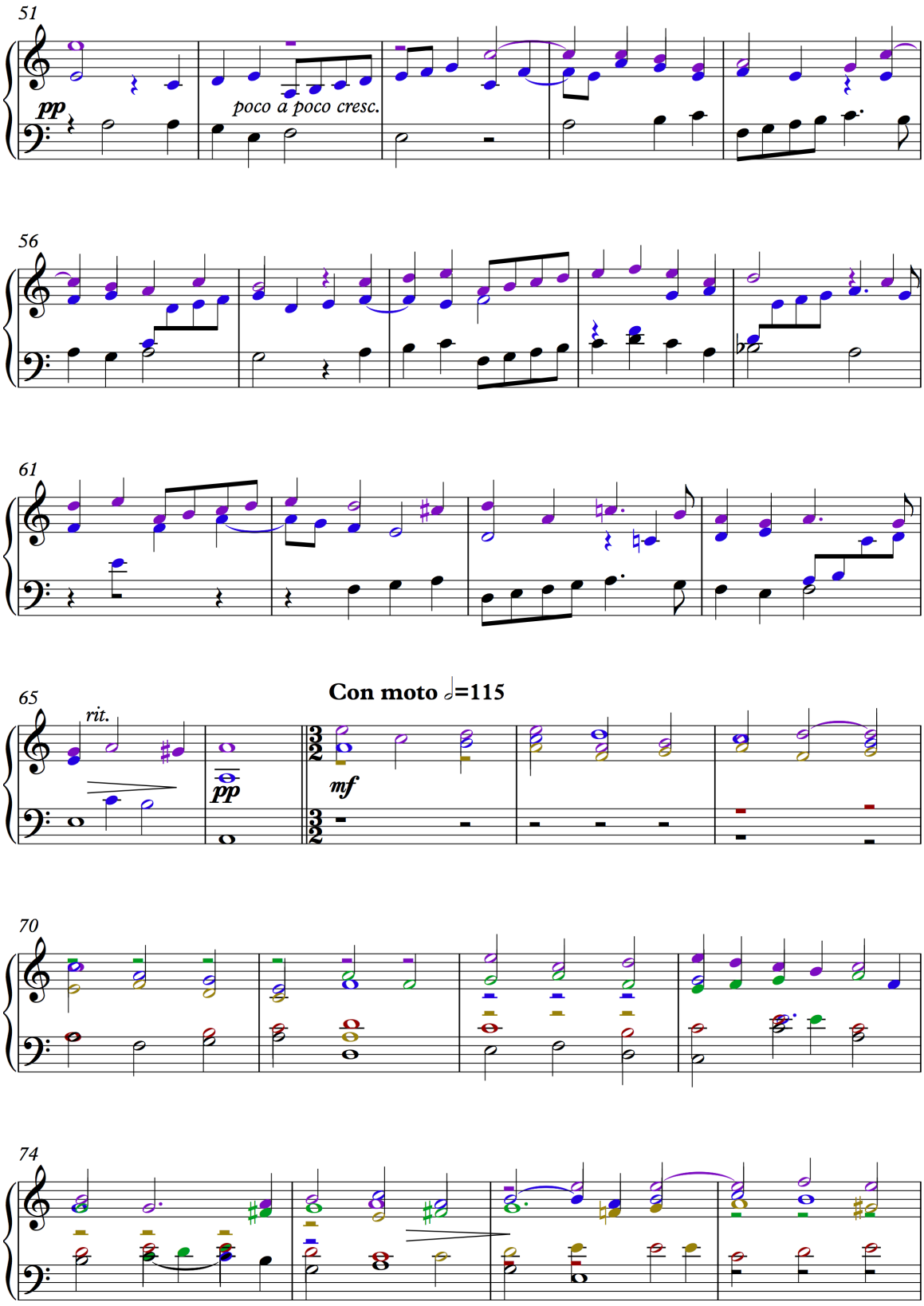

47
mf
poco rit.
51
mp
55
58
p
62
cresc.
66
f
rit.

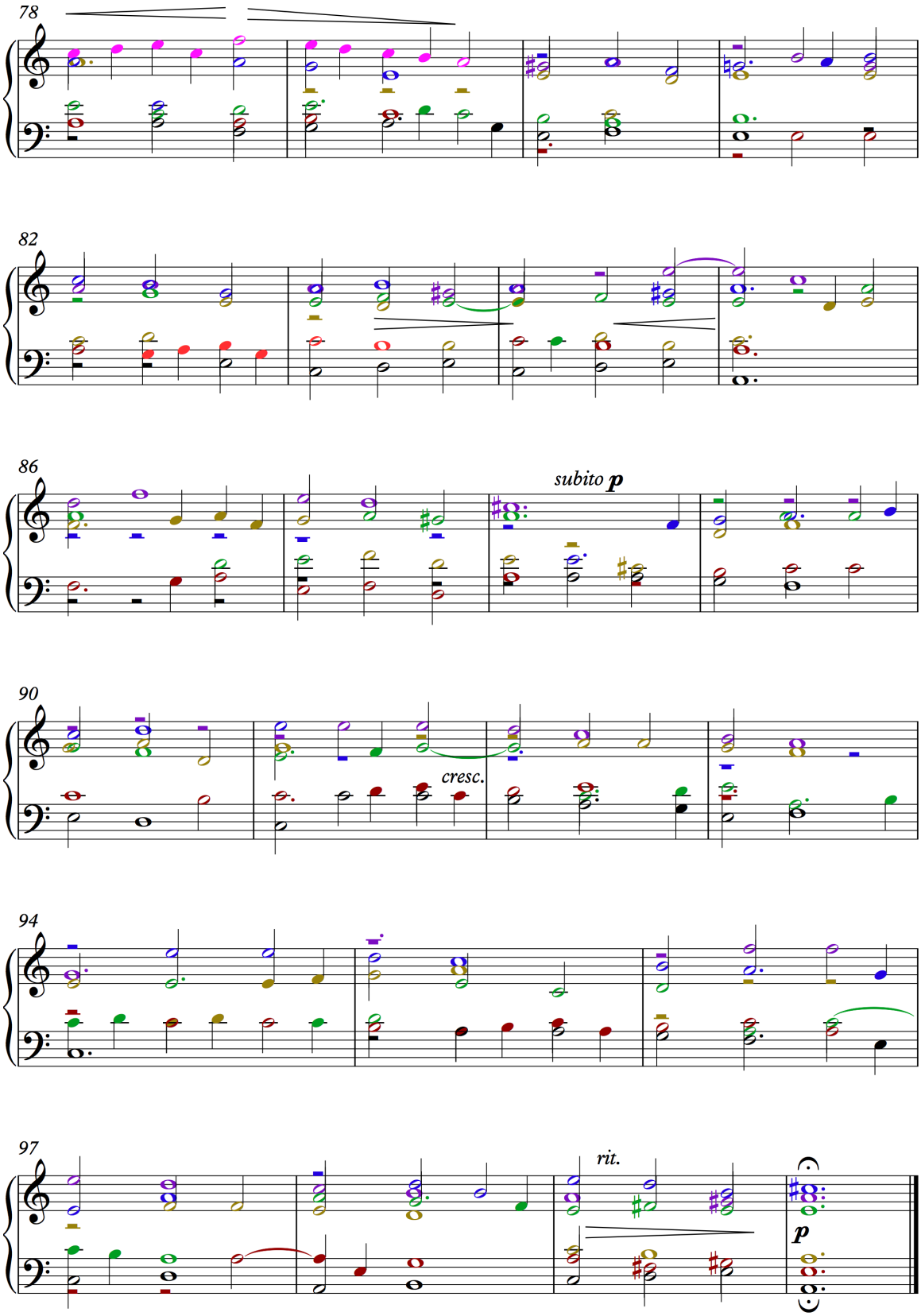
Sanctus (missa Surge Propera)

Francisco Guerrero



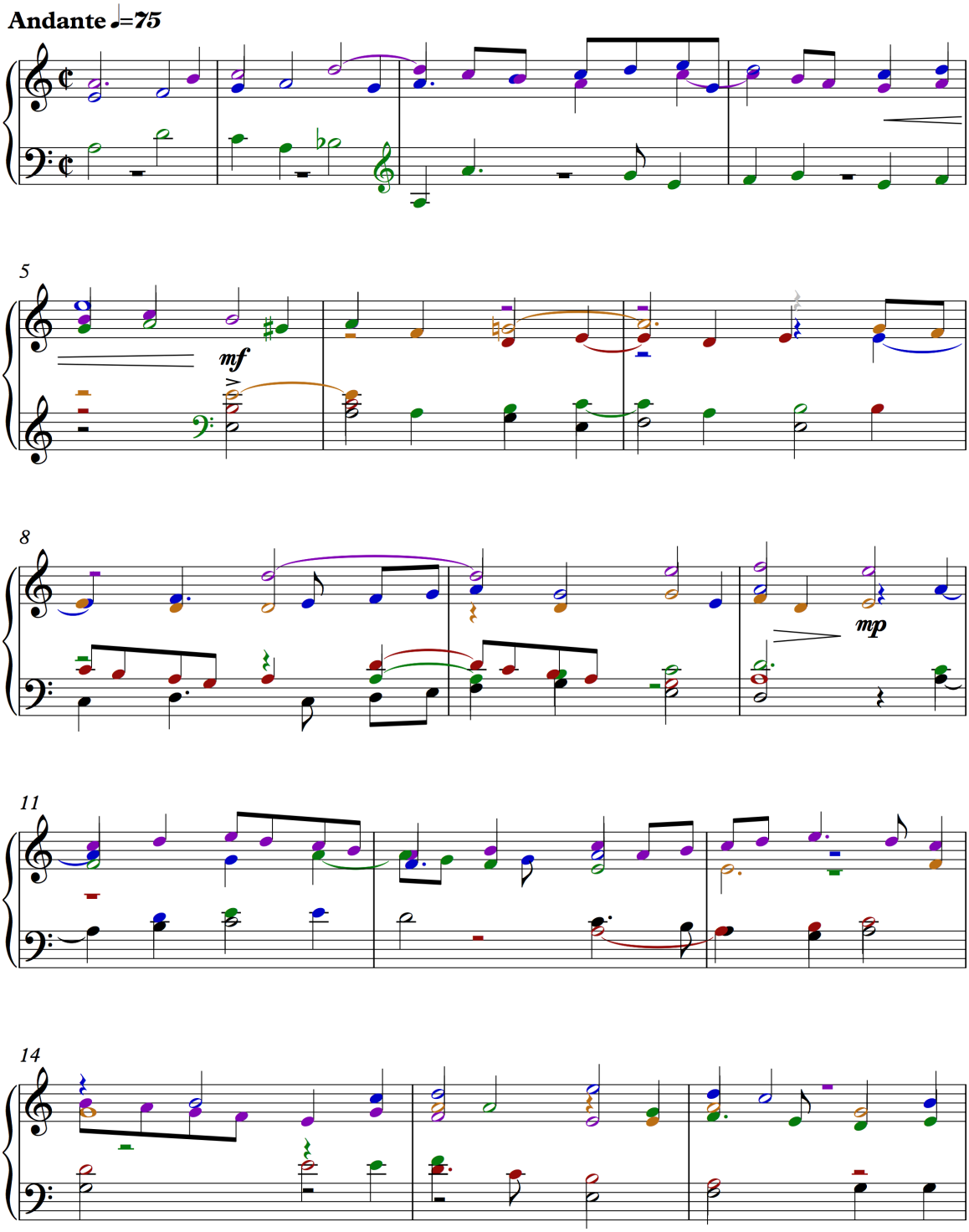

23
27
30
36
41
46

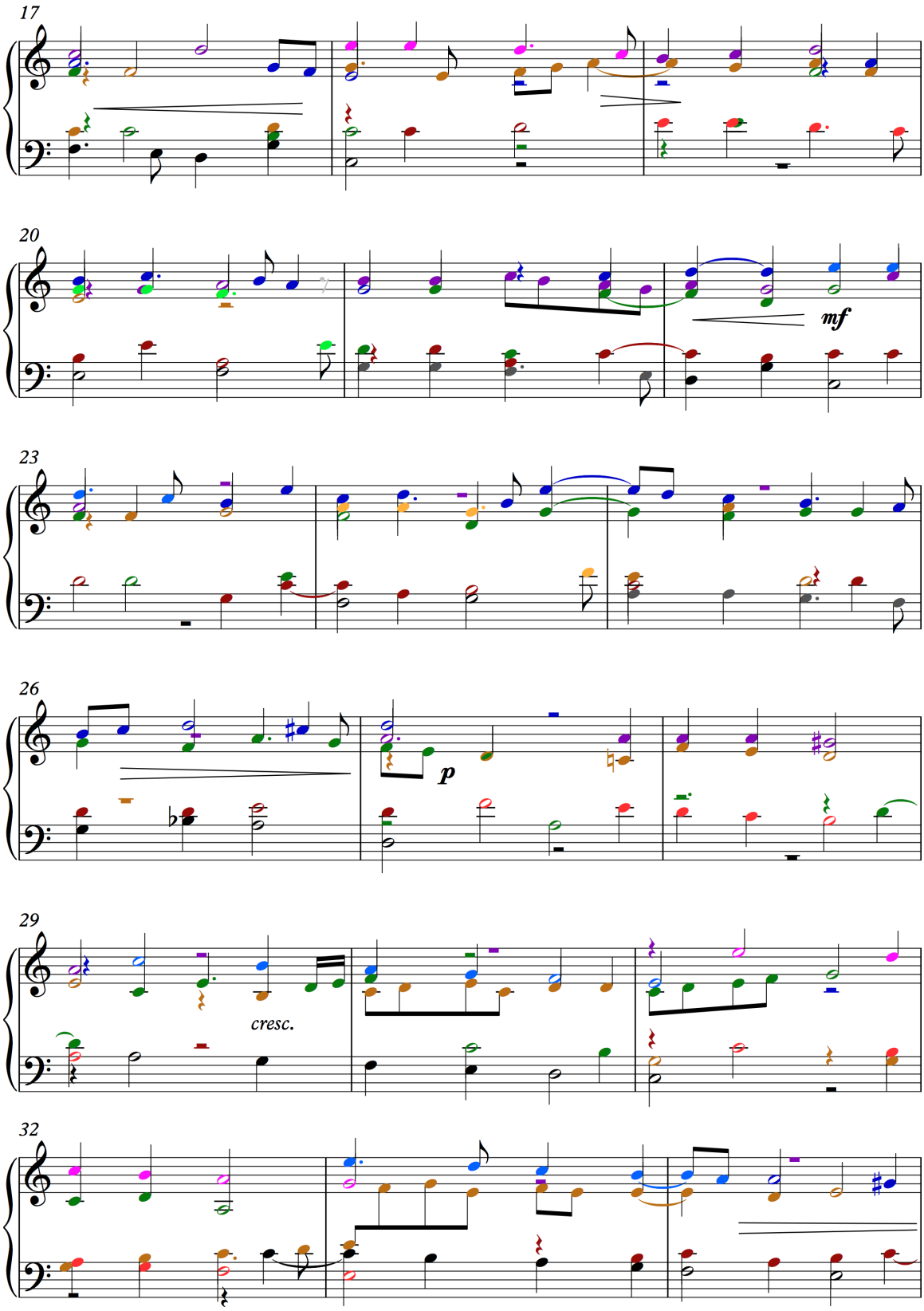

51
pp
poco a poco cresc.
56
61
65
rit.
pp
Con moto 𝅗𝅥=115
mf
70
74

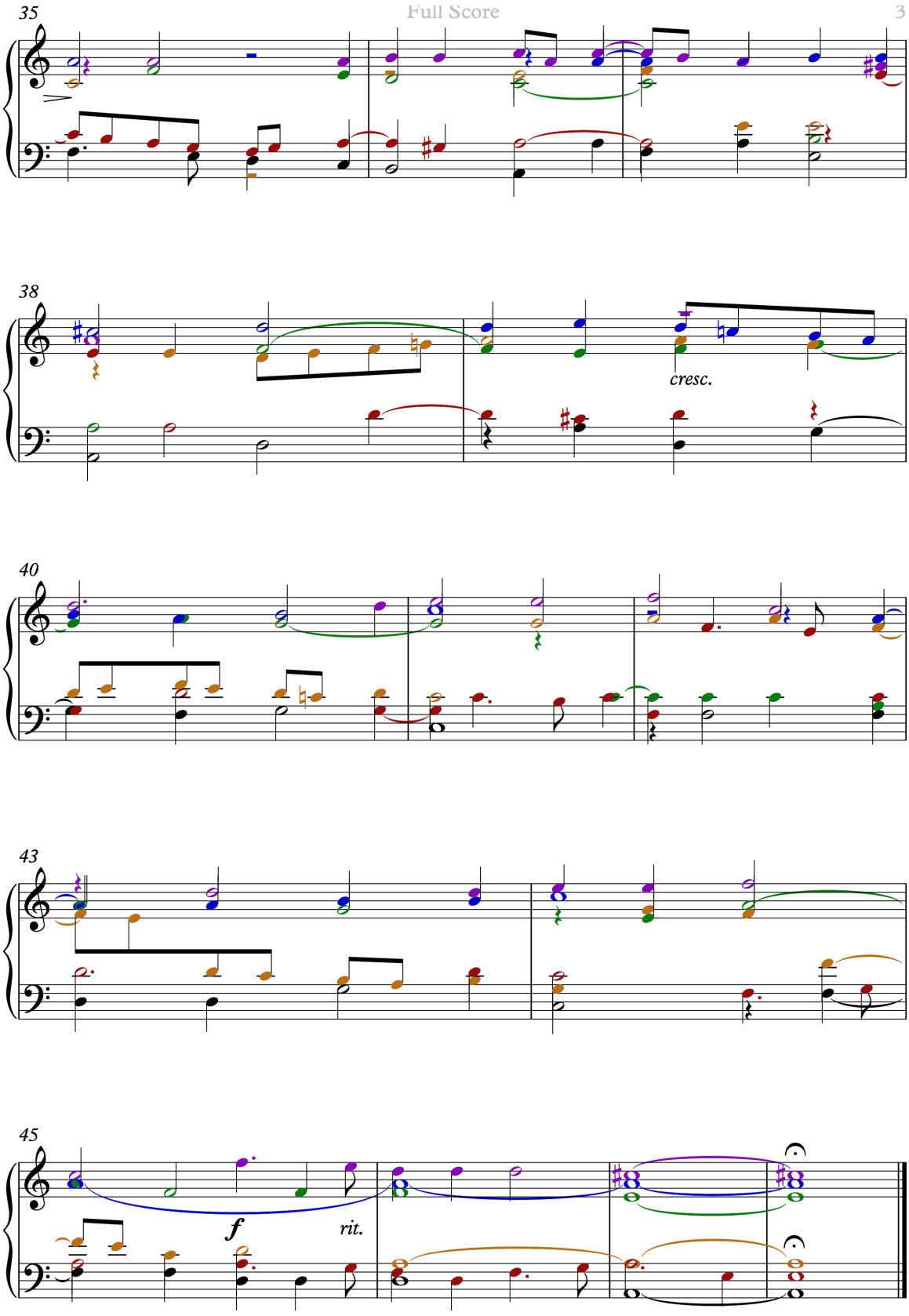

78
82
86
subito p
90
cresc.
94
97
rit.
p

Agnus Dei (missa Surge Propera)

Francisco Guerrero




17
20
mf
23
26
p
29
cresc.
32

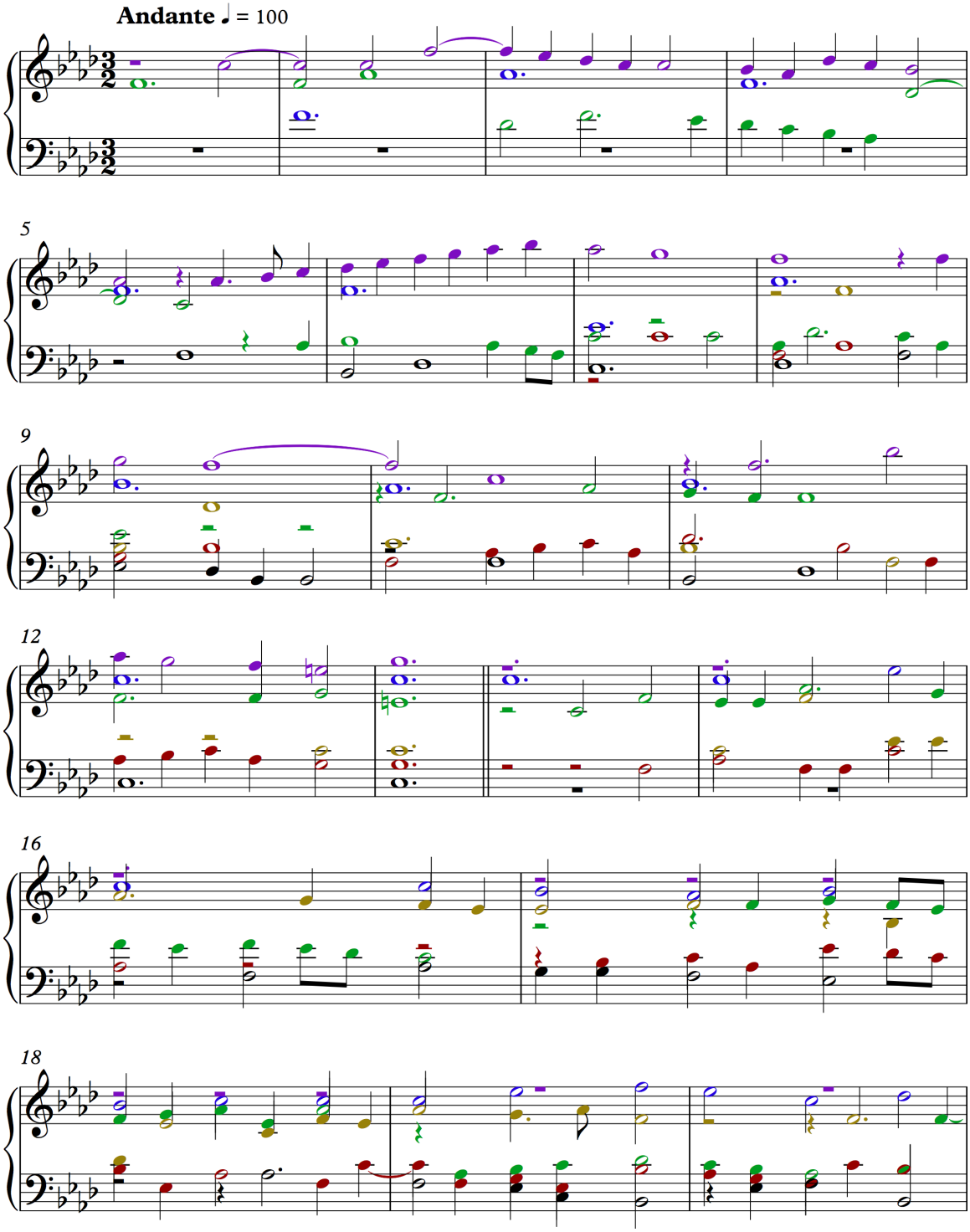

35
Full Score
3
38
cresc.
40
43
45
f
rit.

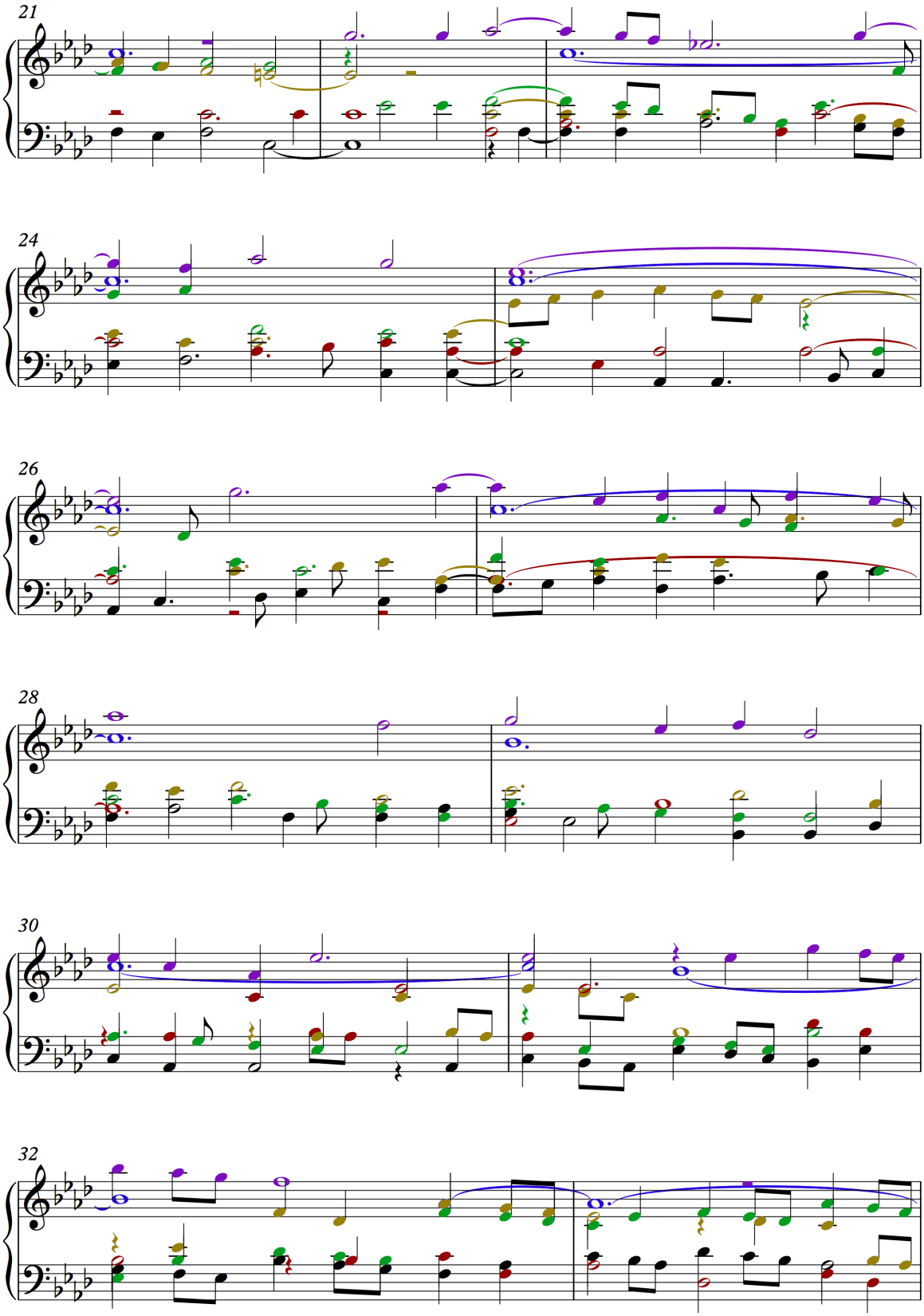
John Taverner (c. 1490 – 18 October 1545) was one of the most prominent composers of the English Renaissance. The exact date of his birth is unknown, but most probably he was born around 1490. It is proposed that he was born in Lincolnshire, but his genealogy is unknown. The first known record of Taverner 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.

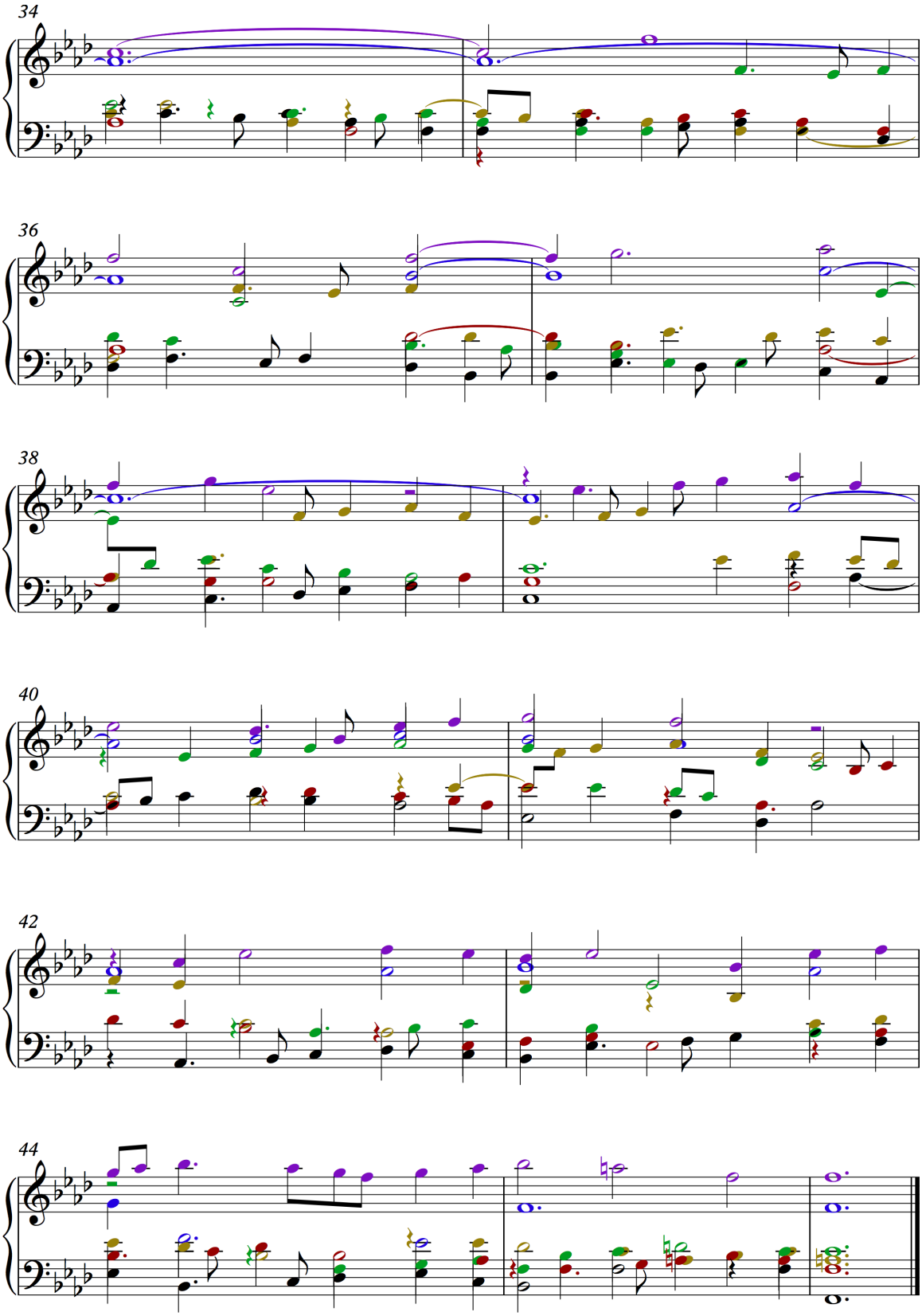
The Mass "Gloria Tibi Trinitas" is famous for its "In Nomine" section at the words "In Nomine…" in Benedictus. This section had become very popular amongst other composers, who wrote varieties of instrumental and vocal compositions based on the music for that section. As an example the English composer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

Agnus Dei 1
(missa Gloria Tibi Trinitas)

John Taverner




21
24
26
28
30
32


34
36
38
40
42
44

Bibliography:

1. Atlas, Allan. *Renaissance Music,* 1998. [ML172 A84 1998]
2. Atlas, Allan. "Early Tudor England." Pp. 528–35 of *Renaissance Music.* New York: Norton, 1998. [ML172 A84 1998]
3. Atlas, Allan. "The Growth of Music Printing." Ch. 29 (pp. 457–72) of *Renaissance Music.* New York, 1998. [ML172 A84 1998]
4. Brown, Howard M. and Louise K. Stein. *Music in the Renaissance*, 2nd ed., 1999. [ML172 B86 1999]
5. Bukofzer, Manfred. *Studies in Medieval and Renaissance Music*. 1950. [ML172 B9]
6. Carter, Tim. *Music in Late Renaissance and Early Baroque Italy*, 1992. [ML290.2 C22 1992]
7. Carter, Tim. "The Early Madrigal." Ch. 6 (pp. 86–100) of *Music in Late Renaissance and Early Baroque Italy.* London, 1992. [ML290.2 C22 1992]
8. Christophers, Harry, et al. *Philip & Mary: Music From the Anglo-spanish Court.* [Great Britain]: Collins Classics, CD, 1998.
9. Dowland, John. *First Book of Airs.* London: Peter Short, 1597, 5.
10. Dowland, John. Can She Exuse my Wrongs, Unknown Perormers. http://www.youtube.com/watch?v=TK6EWr4O9A8 (accessed 5/3/2014)
11. Dowland, John. Can She Exuse my Wrongs, Valeria Mignaco & Alfonso Marin. http://www.youtube.com/watch?v=_fMk6YW6Xhk (accessed 5/3/2014)
12. Dowland, John. Can She Exuse my Wrongs, Gérard Lesne. http://www.youtube.com/watch?v=k3bhqQsd4Do (accessed 5/3/2014)
13. Dowland, John. Can She Exuse my Wrongs, Julian Bream. www.youtube.com/watch?v=k3bhqQsd4Do (accessed 5/3/2014)
14. Earp, Lawrence. "Texting in 15th-Century French Chansons: A Look Ahead From the 14th Century." *Early Music* 19 (May 1991): 195–210. [ML5 E18]
15. Earp, Lawrence. "Music under the late Capetian and Valois Kings in France, to Louis XI" (excerpt). Forthcoming in *The Cambridge Companion to French Music*, ed. Simon Trezise.
16. Fallows, David. "Contenance Angloise: English Influence on Continental Composers of the Fifteenth Century." *Renaissance Studies* 1 (1987): 189–208. [AP R3934 S934]
17. Fenlon, Ian, ed. *The Renaissance*, 1989. [ML172 R44 1989]
18. "Humanism." Pp. 1–16 of *The Renaissance,* ed. Iain Fenlon. Englewood Cliffs, NJ, 1989. [ML172 R44 1989]
19. "Courtly Society." Pp. 16–35 of *The Renaissance,* ed. Iain Fenlon. Englewood Cliffs, NJ, 1989. [ML172 R44 1989]
20. "The Growth of Music Printing." Pp. 47–51 of *The Renaissance,* ed. Iain Fenlon. Englewood Cliffs, NJ, 1989. [ML172 R44 1989]
21. "Religious Change." Pp. 51–60 of *The Renaissance,* ed. Iain Fenlon. Englewood Cliffs, NJ, 1989. [ML172 R44 1989]

22. Finscher, Ludwig. *Die Musik des 15. und 16. Jahrhunderts*, Neues Handbuch der Musikwissenschaft 3, 1989–90. [Music Ref. ML160 N42/3/1–2]
23. Garside, Charles, Jr. "Some Attitudes of the Major Reformers Toward the Role of Music in the Liturgy." *McCormick Quarterly* 21/1 (Nov. 1967):1–18.
24. Guerrero, Francisco. Surge Propera, Agnus Dei, mass, Capella Nicolai. http://www.youtube.com/watch?v=qe2lB-qCZZk (Acessed 3/5/2014)
25. Guerrero, Francisco, and Peter Phillips. *Missa Surge Propera.* England: Gimell, CD, 2006.
26. Guerrero, Francisco. Surge Propera, Kyrie, mass, Capella Nicolai. http://www.youtube.com/watch?v=kdyb01quq9U (Acessed 3/5/2014)
27. Guerrero, Francisco, José M Llorens, and Karl H Müller-Lancé. *Missarum Liber Primus.* Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1982.
28. Guerrero, Francisco, José M Llorens, and Karl H Müller-Lancé. *Motetes I-xxii.* Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1978.
29. Guerrero, Francisco. Ave Virago Sanctissima, motet, The Rose ensemble. http://www.youtube.com/watch?v=2tu2nbTk9m4 (Acessed 3/5/2014)
30. Guerrero, Francisco. Ave Virago Sanctissima, motet, The Cambridge Singers. http://www.youtube.com/watch?v=7qG_yjbv9sI (Acessed 3/5/2014)
31. Guerrero, Francisco. Ave Virago Sanctissima, motet, Southwark Cathedral Merbecke Choir. http://www.youtube.com/watch?v=ogDiCqZctSY (Acessed 3/5/2014)
32. Guerrero, Francisco. Ave Virago Sanctissima, motet, Grupo Vocal de la Universidad de Málaga. http://www.youtube.com/watch?v=OI0-fqV1MTw (Acessed 3/5/2014)
33. Guerrero, Francisco. Ave Virago Sanctissima, motet, Dom Bruno Lutz. http://www.youtube.com/watch?v=rG9mc985VU8 (Acessed 3/5/2014)
34. Guerrero, Francisco. Ave Virago Sanctissima, motet, Capella Sancta Maria. http://www.youtube.com/watch?v=w-lgrkLPE0k (Acessed 3/5/2014)
35. Hill, David, et al. *Treasures of the Spanish Renaissance.* London: Hyperion, CD, 1986.
36. Hoyoul, Balduin, et al. *Musik Aus Wurttemberg: Die Stuttgarter Hofkapelle : Magnificat-zyklus Und Messen.* Munchen: Strube Verlag, 2001.
37. Knighton, Tess and David Fallows, eds. *Companion to Medieval and Renaissance Music*, 1992. [ML172 C65 1992]
38. Lassus, Orlande di. "Susanne un jour", chanson, Vox Luminis. http://www.youtube.com/watch?v=hEGbIUg9n_E (Accessed 3/5/2014).
39. 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).
40. Lassus, Orlande di. "Susanne un jour", chanson, Arianna Saval. http://www.youtube.com/watch?v=_KO6Ga_JuPM (Accessed 3/5/2014).
41. Lassus, Orlande di. "Susanne un jour", Kyrie, mass, Tallis Scholars.

http://www.youtube.com/watch?v=z_Mqy22bu48 (Acessed 3/5/2014)
42. Lassus, Orlande di. "Susanne un jour", Kyrie, mass, Ludy Vrijdag,Ildikó Hajnal,Joep van Buchem and István Kónya. http://www.youtube.com/watch?v=mj7xszSURpk (Acessed 3/5/2014)
43. Lasso, Orlando di, and Siegfried Hermelink. *Missa Ad Imitationem Moduli Susanne Un Iour : Für Fünfstimmigen Gemischten Chor = for Five-part Mixed Chorus.* Kassel: Bärenreiter, 1965.
44. Lasso, Orlando di. *Susanne Ung Jour.* [London]: London Pro Musica, 1983.
45. Lasso, Orlando di, and Adolf Sandberger. *Kompositionen Mit Französischem Text: I, No. 57-93.* New York: Broude Brothers, 1973.
46. Leaver, Robin A. "The Lutheran Reformation." Ch. 10 (pp. 263–85) of *The Renaissance,* ed. Iain Fenlon. Englewood Cliffs, NJ, 1989. [ML172 R44 1989]
47. Lhéritier, Jean, and Leeman L Perkins. *Opera Omnia.* [S.l.]: American Institute of Musicology, 1969.
48. Lhéritier, Jean. Nigra Sum, Peter Phillips. http://www.youtube.com/watch?v=4X8Dneq_5So (Acessed 3/5/2014)
49. Lhéritier, Jean. Nigra Sum, Gabriel Fanelli. http://www.youtube.com/watch?v=KH2ImqCiRnM (Acessed 3/5/2014)
50. Lhéritier, Jean. Nigra Sum, Fairy Consort. http://www.youtube.com/watch?v=N0JDg5LjQdc (Acessed 3/5/2014)
51. Lupi, Didier. *Susanne un Jour*, chanson , manuscript. http://www.cs.dartmouth.edu/~lsa/associated/Susanne/LupiFacsP1.gif (Acessed 3/5/2014)
52. O'Regan, Noel. "Histories of Renaissance Music for a New Century." *Music and Letters* 82 (2001): 268–81. [ML5 M639]
53. 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 Scalera, 1941.
54. Palestrina, Giovanni Pierluigi da, and Fr. X Haberl. *Fünftes Buch Der Messen.* Leipzig: Breitkopf & Härtel, 1882.
55. Palestrina, Giovanni Peirluigi da. Nigra Sum, Kyrie, mass, Tallis Scholars. http://www.youtube.com/watch?v=GEMmX8Nucfk (Acessed 3/5/2014)
56. Perkins, Leeman. *Music in the Age of the Renaissance*, 1999. [ML172 P47 1999]
57. Perkins, Leeman. *Music in the Age of the Renaissance*, 1999. [ML172 P47 1999]
58. 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 (accessed 5/3/2014)
59. Reese, Gustave. *Music in the Renaissance*, 1959. [ML172 R42 1959]
60. Strohm, Reinhard. *The Rise of European Music*, *1380–1500,* 1993. [ML240.2 S87 1993]
61. Strohm, Reinhard. "Introduction [pp.1–10]." *The Rise of European Music, 1380–1500.* Cambridge, 1993. [ML240.2 S87 1993]

62. Strohm, Reinhard. “Music in the Life of the Institutions.” Pp. 269–319 of *The Rise of European Music, 1380–1500.* Cambridge, 1993. [ML240.2 S87 1993]
63. Strohm, Reinhard. “Instrumental Ensemble Music” and “Keyboard Music.” Pp. 357–74 of *The Rise of European Music, 1380–1500.* Cambridge, 1993. [ML240.2 S87 1993]
64. Strunk, Oliver. *Source Readings in Music History*, 1950. [ML160 S89] 2nd ed., 1997. [ML160 S89 1997]
65. Taruskin, Richard. *The Oxford History of Western Music*. Vol. 1, *The Earliest Notations to the Sixteenth Century*, 2005. [Music Ref. ML160 T18 2005]
66. Taverner, John, and Hugh Benham. *John Taverner.* London: Published for the British Academy by Stainer and Bell, 1978.
67. Tinctoris, Johannes. *Proportionale musices*, Dedication. Oliver Strunk, ed., *Source Readings in Music History*, rev. ed. Leo Treitler (New York 1998), pp. 291–93. [ML160 S89 1998]
68. Urquhart, Peter. “Cross-Relations by Franco-Flemish Composers after Josquin.” *Tijdschrift van de Vereniging voor Nederlandse Muziek Geschiedenis* 43 (1993): 3–39. [ML27 N4 V44; JSTOR]
69. Weiss, Piero and Richard Taruskin. *Music in the Western World: A History in Documents*, 1984. [ML160 M865 1984]