

MISSA PAPAE MARCELLI: A COMPARATIVE ANALYSIS OF THE *KYRIE* AND
GLORIA MOVEMENTS OF GIOVANNI PIERLUIGI DA PALESTRINA AND AN
ADAPTATION BY GIOVANNI FRANCESCO ANERIO

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My comparative analysis of *Missa Papae Marcelli* includes discussion about the historical significance of Palestrina's contribution to church music reform with regard to Marcello Cervini's reforms in church doctrine. The compositional techniques and adherence to clarity of text are important aspects of Palestrina's music that have earned him the title "savior" of polyphonic music. The comparative analysis will begin with a detailed study of Palestrina's compositional method including an examination of voice leading, text setting, and cadence types. These compositional techniques will be compared to Anerio's 1619 adaptation of the Palestrina model.

An examination of Anerio's adaptation illustrates how changes in composition shift from a contrapuntal design with elided phrases to a harmonic design with regular phrase structures. Adaptive techniques include both borrowed and newly composed material. Borrowed material includes introductory statements and closing gestures; however, much of the body of each movement is altered and shortened. Conclusions drawn about the differences between the two works will provide insight into the compositional techniques that are codified in the late-Renaissance and early-Baroque periods.

Discussion will include insights about Anerio's re-composition of Palestrina's Late-Renaissance style six-voice *a cappella* setting into an early Baroque-style four-voice setting with *basso continuo*. Two aspects of this re-composition process are: 1) the assignment of voice-groupings to accommodate four voices and 2) the re-design of phrase structures that result in a shortening of entire work. In addition, my discussion will include a study of conservative and progressive elements that define the compositional styles of these two composers.

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CHAPTER 1

INTRODUCTION

Giovanni Pierluigi da Palestrina is revered by generations of composers, theorists, and musicologists as the ideal composer whose style represents perfection, especially in sacred works.¹ Drawing from the opinion found in scholarly writings on sixteenth century music, Palestrina's highly refined craft as a composer and dedication to the principles of church government and doctrine set him apart from other composers of the time. His awareness of church doctrine and ideology earned him legendary status as the "savior" of polyphonic sacred music.² This idea, initiated as early as 1607 by Agostino Agazzari, was perpetuated by writers throughout the eighteenth and nineteenth centuries – and continues to circulate as popular history today.³ Palestrina's style influenced musical composition in the late-sixteenth century and gained recognition as a pedagogical tool from the early seventeenth century when it was labeled – *stile antico* – for its strict adherence to principles of diatonic counterpoint. Some of the earliest admirers of this style were Pietro Cerone, who models Palestrina in his *El melopeo y maestro* (1613), and Angelo Berardi, who in 1689 spoke of Palestrina as "the prince and father of music."⁴ Johannes Joseph Fux, in his *Gradus ad parnassum* (1725)⁵, portrays Palestrina as the

¹ In addition to being hailed as a prolific composer of mass settings, Palestrina is also well known for his writings of motets and madrigals. "Palestrina" *Grove Music Online*, ed. Lewis Lockwood, Noel O'Regan, and Jessie Ann Owens (accessed May 23, 2005) www.grovemusic.com

² "One of these factors was the legend of Palestrina as the 'saviour of church music' because of the alleged effects of the *Missa Papae Marcelli*." "Palestrina" *Grove Music Online*, ed. Lewis Lockwood, Noel O'Regan, and Jessie Ann Owens (accessed June 23, 2005) www.grovemusic.com

³ Notes, here and following, on posthumous reputation gleaned from "Palestrina" *Grove Music Online*, ed. Lewis Lockwood, Noel O'Regan, and Jessie Ann Owens (accessed May 23, 2005) www.grovemusic.com

⁴ Helmut Hucke. "Palestrina als Autorität und Vorbild im 17. Jahrhundert", *Claudio Monteverdi e il suo tempo: Venice, Mantua and Cremona 1968*, 253–61.

master teacher of composition whose work is the model of perfection with regard to its musical function and aesthetic sense of balance within the parameters of reformed church ideology as developed by church leaders during the Council of Trent (1545-1563). Fux champions the style of Palestrina to describe and justify composition of his own time rather than reflecting on techniques of the sixteenth century.⁶ In contrast to Fux's description, Palestrina's contrapuntal style is more accurately represented as a sixteenth-century art in an 1862 treatise by Heinrich Bellermann.⁷ Similarly, twentieth-century writers Knud Jeppesen and Herbert K. Andrews have produced studies of contrapuntal technique through extensive analysis of Palestrina's music. Knud Jeppesen (1892-1974), a Danish musicologist, was recognized as the leading authority of his time on the life and music of Palestrina. His renewed understanding of Palestrina's style culminates in a textbook on sixteenth century vocal music, which greatly influenced later appreciation of Italian Renaissance music.⁸ H. K. Andrews (1904-1965), a Northern Irish composer and writer is recognized for his contribution to sixteenth-century scholarly works that include a study of Palestrina.⁹

A certain amount of mystery and conjecture surrounds the name Palestrina and its connection with the composer. While he was known throughout his life as Palestrina, or Praenestini(o) – derived from the Latin name of the ancient town of Praeneste in the Sabine Hills

⁵ In his forward to the reader, Fux illustrates his reverence for Palestrina as he describes the characters in his dialogue. "By *Aloysius*, the master, I refer to Palestrina, the celebrated light of music...to whom I owe everything that I know of this art..." Johannes Joseph Fux. *Gradus ad parnassum*. New York: W.W. Norton, ed., 1965, 18.

⁶ In his introduction to *The Study of Counterpoint*, Alfred Mann states: "The complete text of the *Gradus* begins with an explanation of the nature of intervals and scales and ends with comments on various stylistic trends of Fux's time."

⁷ Heinrich Bellermann (1832-1903). Music scholar and composer, son of Johann Friedrich Bellermann. A lifelong student of Renaissance music, he is known chiefly as the author of the first modern treatise explaining the mensural system (1858) and for his counterpoint treatise *Der Kontrapunkt* (1862), which he based on Fux's *Gradus ad Parnassum* (1725). *Grove Music Online*, ed. William Drabkin (accessed May 25, 2005) www.grovemusic.com

⁸ Knud Jeppesen, *Kontrapunkt*, Copenhagen, 1930.

near Rome – there is no evidence that this is the town of his birth. The earliest documentation of his name is found in a will and testament by his grandmother Jacobella in October 1527, which originated in Rome.¹⁰ Another insightful documentation of Palestrina's birthplace is the 1525 census that listed Santo de Palestrino as the father of twelve living in a Roman neighborhood near San Giovanni Laterano. Palestrina was also known by his nickname *Giannetto* and signed his personal letters as *Giovanni Petraloyisio* (only once as *il Palestrina*).¹¹ It is from Palestrina's signature name that Fux draws the name of the master teacher *Aloysius* in his stylized dialogue with the student *Josephus*.

The young composer began his musical training as a choirboy in 1537 at the Cappella Santa Maria Maggiore in Rome. In 1544 he was then taken by Bishop Julius to his first post as an organist at San Agapito in Palestrina. From 1551 he served as *magister cantorum* of the Cappella Giulia at San Pietro. In 1554 Palestrina's first book of Masses was dedicated by the Bishop of Palestrina (Bishop Julius, who later became Pope Julius III). Although Palestrina was married and had not been voted upon by the papal singers, Pope Julius III admitted him to the Cappella Sistina in 1555. In the same year, following the Pope Julius' death and Pope Marcellus' short reign, Palestrina was removed from his appointment at the Sistine Chapel and became the *maestro di cappella* at San Giovanni Laterano where he remained until 1560. In 1561 he returned to his home chapel as *maestro* of the Cappella Liberiana at Santa Maria Maggiore, which was the post he held when he composed *Missa Papae Marcelli*. In 1566, following this appointment, Palestrina became the first master of music at the Roman Seminary,

⁹ H. K. Andrews, *An Introduction to the Style of Palestrina*, London: Novello and Company Ltd, 1958.

¹⁰ Alberto Cametti, 1903. Other writings about Palestrina include: *Cenni biografici di Giovanni Pierluigi da Palestrina* (Milan, 1894) and *Palestrina* (Milan, 1925).

which was founded as a result of the provisions made by the Council of Trent (1563). Students of this school were trained in the literary arts, ecclesiastical subjects, and music – Gregorian chant. In 1571 Palestrina was re-appointed as director of the Cappella Giulia at San Pietro where he remained until his death in 1594.

Palestrina’s “perfect” style of writing is characterized by imitation, contrapuntal polyphony, and *a cappella* scoring and is the foundation of reformed church composition. During a time when church leaders were pressing to remove objectionable music from church liturgy, Palestrina provided an ideal model for sacred compositions in his setting of *Missa Papae Marcelli* (1562). Palestrina’s impetus for this Mass setting is rooted in the multifaceted counter-reforms in church doctrine, which secondarily included music, as a response to the protestant reform ideology advanced by Martin Luther between 1517 and 1530.¹² The primary counter-reform issues that the Council resolved included the use of Latin, Gregorian chant and polyphonic settings of music.¹³ Church reform investigations involving music were but a minor issue compared to the doctrinal revisions that were being considered; however, some of the objectionable practices in church music that were being reviewed included clarity and holiness of the text.¹⁴ Objectionable compositional practices from the previous half-century became an issue with the inclusion of secular and vernacular elements, especially the view that certain settings of the Mass were inappropriate. An example of such vernacular elements is found in the early-

¹¹ “Palestrina” *Grove Music Online*, ed. Lewis Lockwood, Noel O’Regan, and Jessie Ann Owens (accessed May 23, 2005) www.grovemusic.com

¹² Gustav Reese. *Music in the Renaissance*. New York: W. W. Norton & Co., Inc., 1959, 673.

¹³ “The Reformation and the Council of Trent” *Grove Music Online*, ed. Joseph Dyer (accessed May 8, 2004) www.grovemusic.com

¹⁴ Craig A. Monson. “The Council of Trent Revisited”. *Journal of the American Musicological Society*, vol. 55, no. 1, 2002, 3-4.

Renaissance composer Josquin des Préz' use of *soggetto cavato*¹⁵ in his *Missa Hercules Dux Ferrarie*, which, in the minds of church fathers at the council, placed the honor of the Duke above the message of the Gospel.¹⁶ The Council of Trent considered techniques such as this to be unacceptable forms of glorification in the Mass.

As successor to Pope Julius III, Cardinal Marcello Cervini served an important role in music reforms. Marcello Cervini degli Spannochi¹⁷ was born at Montepulciano in Tuscany, Italy on May 6, 1501. While studying in Rome in 1538, he was appointed as an adviser and personal secretary to Cardinal Alessandro Farnese – nephew of Pope Paul III.¹⁸ Through his influence as advisor to Cardinal Farnese, Cervini gained great respect among the papal authority and in 1545 was elected as one of three presidents at the Council of Trent. Cervini continued to serve the church and later became the librarian at the Vatican where he further gained influence as a church leader. After the death of Pope Julius III in 1555, Cardinal Marcello Cervini was elected as his successor and was named Pope Marcellus II. As Pope he continued to develop church reform as an important issue by announcing plans for reform in church discipline and worship. He declared that “the Passion and Death of the Savior [shall] be sung in a suitable manner, with properly modulated voices...so that everything could be both heard and understood properly.”¹⁹ Pope Marcellus died after a short reign of only three weeks from “a sickness resulting from

¹⁵ The term *soggetto cavato* comes from Zarlino: ‘il Tenore...della Messa Hercules Dux Ferrarie, cavato dale vocali di queste parole’ (*Ist. Harm.*, III.66).

¹⁶ Lewis Lockwood. *Palestrina: Pope Marcellus Mass, an Authoritative Score*. New York W.W. Horton, 1975, 12.

¹⁷ “Marcello Cervini degli Spannochi” *The Catholic Encyclopedia*, ed. Michael Ott, trans. Douglas J. Potter (accessed March 14, 2005) www.newadvent.org

¹⁸ “When, in 1538, Paul III entrusted his youthful nephew, Cardinal Alessandro Farnese, with practically the complete management of the temporal affairs of the Church, the prudent and virtuous Cervini was appointed the adviser and private secretary of the young and inexperienced cardinal as such had a great influence in the papal curia.” *The Catholic Encyclopedia*, ed. Michael Ott, trans. Douglas J. Potter (accessed June 23, 2005) www.newadvent.org

¹⁹ Gustav Reese. *Music in the Renaissance*. New York: W. W. Norton & Co., Inc., 1959, 456.

overexertion during the pontifical functions of Holy Week and Easter.”²⁰ Palestrina’s *Missa Papae Marcelli*, which was named on behalf of Marcello Cervini and, presumably, with his ideas for reform in mind, was written during the same period as the final sessions of the Council of Trent between 1562 and 1563.²¹

In his study of Palestrina’s writing style, H. K. Andrews provides a general description of sixteenth-century polyphonic music with a reference to Palestrina and his compositional technique. “Palestrina’s medium is *linear counterpoint*, based on a modified version of the Ecclesiastical Modal System; the music is composed of rhythmic-melodic strands woven together in accordance with an interval technique which is refined to a point where the synthesis of the strands makes a logical, disciplined, and euphonious texture in its vertical as well as its horizontal aspect.”²² This point is an important feature of late-Renaissance polyphony with regard to the individuality of the voice line. With regard to text and rhythm, Andrews discusses rules that stem from Zarlino’s 1558 treatise *Le Istitutioni Harmoniche*, which provides guidance with regard to syllables and their placement with rhythms. The guiding force that stimulates rhythmic placement is drawn from basic speech patterns and sensible placement upon a given meter of pulse.

The importance of Palestrina’s *Missa Papae Marcelli* was not only significant as a model for church reform standards, but it also served as a model composition for the next generation of composers. Composers who were active in Rome prior to 1600 include Ruggiero Giovanelli, Asprilio Pacelli, Luca Marenzio, Jean Matelart, G. B. Nanino, Paolo Quagliati and Prospero

²⁰ “Marcello Cervini degli Spannochi” *The Catholic Encyclopedia*, ed. Michael Ott, trans. Douglas J. Potter (accessed March 14, 2005) www.newadvent.org

²¹ Lockwood notes different sources indicate that manuscripts may date as early as 1555. Other dates include 1562, 1565, and publication date of 1567.

Santini. While there is no direct evidence that these composers studied with Palestrina, they belong to the “Roman School” of composers who embraced – and presumably were influenced by the Palestrina style.²³ Early Baroque composers Francesco Soriano, Felice Anerio, and Giovanni Francesco Anerio were directly influenced as choirboys under Palestrina’s tutelage. Born ca. 1567, Giovanni Francesco Anerio began his musical training as a choirboy in Rome, Italy at Cappella Giulia under the direction of Palestrina between 1575 and 1579. Palestrina’s guidance provided Anerio with a longstanding familiarity with the polyphonic style of writing liturgical music.²⁴ In 1595 Anerio became the organist at San Marcello and ca. 1600 became *maestro di cappella* of Santa Giovanni Laterano. In 1608 he moved to Verona, his first post outside of Rome. From 1610 to 1624 he returned to Rome, during which time he was ordained as priest in 1616. While serving as *maestro* of the Santa Maria dei Monti in Rome between 1613 and 1620, he published a setting of *Missa Papae Marcelli* (1619) as a tribute to Palestrina. From 1624 until his death he served as choirmaster for King Sigismund III in Warsaw, Poland. While traveling to Rome, Anerio died in Graz, Austria and was buried there on June 12, 1630.²⁵

Herman J. Busch describes Anerio’s setting of *Missa Papae Marcelli* noting some of its characteristically baroque qualities that include: reduced setting in four voices with continuo; a regularization of rhythmic pulse that avoids shifts of duple and triple meter; and a modernization toward “tonal” harmonies.²⁶ While the majority of Anerio’s compositions were focused on

²² H. K. Andrews. *Palestrina*, 11.

²³ Only Annibale Stabile (b. 1535) and G. A. Dragoni (b. 1545) have a relationship documented as students of Palestrina. “Palestrina” *Grove Music Online*, ed. Lewis Lockwood, Noel O’Regan, and Jessie Ann Owens (accessed July 1, 2005) www.grovemusic.com

²⁴ Graham Dixon. “G.F. Anerio (1567-1630) and the Roman School”. *The Musical Times*, vol. 121, no. 1648, June 1980, 366.

²⁵ “Giovanni Francesco Anerio” *Grove Music Online*, ed. Klaus Fischer (accessed March 14, 2005) www.grovemusic.com

²⁶ Hermann J. Busch. *Two Settings of Palestrina’s Pope Marcellus Mass*. Madison: A-R Editions, Inc., 1973, 6.

secular writings in the form of madrigals, monodies, and instrumental solo works,²⁷ his setting of *Missa Papae Marcelli* is a reflection of his reverence toward Palestrina. Busch maintains that Anerio's setting "circulated in manuscript form during the seventeenth and eighteenth centuries, and may have been the best known version of the work."²⁸ In contrast to the original six-voice setting by Palestrina, Anerio's setting is for four voices and *organum*,²⁹ which provided for a more practical setting for small church choirs of that time. According to Graham Dixon, the purpose of this setting was "to bring it into line with the preferred scoring of the day."³⁰ The addition of instrumental accompaniment characterizes the progressive nature of sacred vocal music of the seventeenth century in contrast to the more pure *a cappella* style of the late sixteenth century. This practice of writing for voices with the addition of *bassus ad organum*³¹ is a forward-looking aspect of sacred music; whereas older practices maintained the practice of *voci a cappella*.³² The addition of instruments in sacred music likely stems from Anerio's earlier publication of secular music (1611) that included works characterized by *stile concertato*³³ format, short imitative themes, and clear musical phrases. These progressive elements contrast with the earlier conservative style of unaccompanied vocal polyphony, contrapuntal themes, and

²⁷ Busch. *Two Settings*. 1973, 6.

²⁸ Busch. *Two Settings*. 1973, 6.

²⁹ Busch. *Two Settings*. 1973. In this edition Busch illustrates the figured bass with realized harmony, which does not entirely double the voices throughout. One can imagine that *organum* could be any improvisatory instrument(s) available, not necessarily limited to a keyboard instrument.

³⁰ Dixon. "G.F. Anerio" 1980, 366.

³¹ Referring to the practice of figured bass notation for improvisatory instruments.

³² The designation for unaccompanied vocal music as developed through the tradition of sacred music. The term *a cappella* (literally, in the manner of a chapel) often has (in current usage) the connotation of the Palestrina-style of writing. *New Harvard Dictionary of Music*, ed. Michael Randel, 1986, 138.

³³ A style, as in *stile concertato*, implying the interaction of diverse musical forces. The concertato style is most characteristic of Italian and German church music in the first half of the 17th century. The forces used need not be lavish, ranging from a handful of solo voices with organ to soloists, multiple choirs and instruments. Successive portions of the text are set in sharply contrasting textures and styles: solo, tutti, antiphony, imitative polyphony, homophony, passages for instruments alone. *Grove Music Online*, ed. Anthony F. Carver (accessed November 29, 2004) www.grovemusic.com

elided phrasing. Dixon illustrates, “despite the progressive tendencies in motet writing...the mass in Rome remained stylistically conservative and was largely uninfluenced by the small-scale and concertato manners of composition until the 1630s.”³⁴ While Anerio is recognized as one of the most progressive composers of his time, his settings of the Mass continued to reflect the conservative idioms of Palestrina’s independent voices and imitative writing. Anerio’s 1619 figured bass setting of the *Missa Papae Marcelli* is one of several works that he scored for polyphonic voices and continuo. Earlier examples are *Dialogo pastorale* of 1600 for three voices, lute, and cembalo; *Missa Della Battaglia* of 1605 for four voices and organ *ad libitum*; and *Missa Motecta* of 1607 for eight voices and organ *ad libitum*. One of Anerio’s final works *Missa Constantia* of 1630 was written for 12 voices and organ *ad libitum*.

Throughout much of his setting of *Missa Papae Marcelli*, Anerio uses Palestrina’s Bassus as a thread that is taken directly from the model. At the outset of each movement all four voices follow the model, with subsequent alterations in voice leading, text repetitions, and cadence procedures. As a result, the model is truncated. By using the original bass lines as a foundation, a vertical harmonization could be realized. Changes found in the melody and its relationship to the bass voice suggests that Anerio’s compositional style was not derived from linear procedures, but spun out from harmonies implicit in the bass voice. As shown in the edited and realized score published by Busch, this “thorough bass” technique is consistent with the technique that is attributed to Lodovico Grossi da Viadana (1564-1645), who is recognized for formalizing the practice of improvised accompaniment in his 1602 publication of *Cento Concerti Ecclesiastici*. Although Viadana gives instructions about how continuo players should

³⁴ Graham Dixon. “Progressive Tendencies in the Roman Motet during the Early Seventeenth Century”. *Acta Musicologica*, vol. 53, fasc. 1, January-June, 1981, 119.

perform the improvised accompaniment, works in this publication are unfigured. According to F. T. Arnold, "...Viadana's Basses do not exhibit a single figure, the nearest approach thereto being an occasional # or [flat sign] above the Bass note."³⁵ Arnold further explains, "Viadana used no figures except, perhaps, an occasional 6, which, being of such rare occurrence, was mistaken by the printers for a [flat sign]."³⁶ Published works of monodists from mid-1590 include the use figures written above the Bass. "It used to be commonly stated that the method of notation known as 'figured Bass' was the invention of [Viadana]..." however, Arnold continues, "there are figured Basses of Peri, Caccini, and Cavalieri..."³⁷ In addition to the probable influence of Viadana on these monodists, Arnold cites a 1553 publication of Diego Ortiz in which the practice of improvised accompaniment above a given Bass is discussed.³⁸ During the mid-1590's, when monodists such as Jacopo Peri, Giulio Caccini, and Emilio de' Cavalieri were performing works in Rome for solo voice and continuo, Anerio was a church organist and composer also in Rome.³⁹ Influences from the monodists provide an impetus to the changes that evolved between the late-Renaissance style as characterized by layers of polyphonic melody in contrast to the harmonically driven and vertically realized structures of music scored for *basso continuo*. Gregory S. Johnston points out that during this time of transition, there were two types of accompaniment. In his remarks about Adriano Banchieri's *Conclusioni del suono del Organo* (Bologna, 1609), Johnston describes the two methods: "Generally speaking, basso

³⁵ Franck T. Arnold. *The Art of Accompaniment from a Thorough-Bass*. London: Oxford University Press, 1931, 2.

³⁶ *Ibid.*, 237. Also noteworthy is Arnold's discussion about the practice of figures above the bass, rather than below as shown in modern editions.

³⁷ *Ibid.*, 236. Arnold suggests that even though Viadana's rules were published in 1602, his compositions were publicly performed ca. 1594-96 and likely influenced the works of Caccini, Cavalieri, and Peri whose published works prior to 1600 include figures above the Bass.

³⁸ *Ibid.*, 2. Arnold's citation from Diego Ortiz's publication *Treatise on the Ornamentation of Cadences and Other Kinds of Notes in the Music for Bass-Viol*.

³⁹ Synthesized from biographical notes about Anerio and commentary from Arnold about the monodists.

continuo was vertically conceived and used to supply a full harmonic framework for monodies and concerted works. The other type of accompaniment was linearly conceived and comprised what was essentially a literal transcription ... of a polyphonic composition.”⁴⁰ These two forms of accompaniment suggest two contradicting possibilities: Anerio’s *basso continuo* may have been freely improvised, or it may have been simply a doubling to support the independent voice lines.

As an ideal model of late-Renaissance sacred music, Palestrina’s *Missa Papae Marcelli* will be the analytical model for my discussion as compared to a later setting of the same by an early-Baroque composer Giovanni Francesco Anerio. Comparisons between Anerio’s setting and the Palestrina model will include discussion regarding both similarities and differences found in the compositional techniques of these two composers. Viewing Anerio’s work as a re-composition of Palestrina’s model, comparisons can be drawn regarding the tradition of parody and paraphrase techniques⁴¹ that were popular since the mid-fifteenth century. Anerio’s adaptation includes some elements of parody and paraphrase techniques; however, my analysis supports Anerio’s technique a re-composition of the model. The main sources for analytical score comparisons are based on two modern editions by Hermann J. Busch and Lewis Lockwood.⁴² My analysis differs from the Lockwood and Busch editions by viewing the compositional aspects of the original model and making comparisons to Anerio’s adaptation. By

⁴⁰ Gregory S. Johnston. *Polyphonic Keyboard Accompaniment in the Early Baroque: an Alternative to Basso Continuo*, *Early Music*, February 1998, 51-52.

⁴¹ “Before 1600 and occasionally in the 17th century, parody means a serious reworking of a composition, involving additions to or essential modifications of the original.” Similarly, paraphrase technique “is a free elaboration of a plainsong melody, which has been applied to 15th-century Masses having a paraphrased plainsong in one voice-part, as well as to 16th-century Masses in which a paraphrased plainsong or portions thereof are used in all the voices, producing points of imitation.” Willi Apel, *Harvard Dictionary of Music*, 1979, 642, 643

⁴²Hermann J. Busch. *Two Settings of Palestrina’s Pope Marcellus Mass*. Madison: A-R Editions, Inc., 1973 and Lewis Lockwood. *Palestrina: Pope Marcellus Mass, an Authoritative Score*. New York W.W. Horton, 1975.

first understanding the compositional techniques used by Palestrina, a clear comparison of the similarities and differences can be made. My study is based on an analysis of the compositional process in order to view how Anerio re-composed this work. Aside from the obvious orchestration change from a six-voice *a cappella* setting to a four-voice setting with *basso continuo* accompaniment, my discussion will include a study of conservative and progressive elements⁴³ that define the compositional styles of these two composers. These conservative and progressive elements can be traced by each composer's treatment of cadences, use of melodic contour, and text-rhythm relationships, which will provide a foundation for discussion and comparative analysis of Palestrina's *Missa Papae Marcelli* (1562) and Anerio's arrangement (1619) for four voices and continuo.

⁴³ In order to distinguish between conservative and progressive elements I will define conservative elements as found in the late sixteenth century Palestrina style that is characterized by *a cappella* scoring, contrapuntal voicing, and imitative structures. In contrast, progressive elements of the early seventeenth century include solo voice and choral works with instrumental accompaniment, reduced text repetition, and tendencies toward tonal harmony. The source for these progressive characteristics comes from northern composers whose style included more expressive textual settings and florid ornamental solo vocal writing. Graham Dixon. "Progressive Tendencies in the Roman Motet during the Early Seventeenth Century". *Acta Musicologica*, vol. 53, fasc. 1, January-June, 1981, 111.

CHAPTER 2

PALESTRINA, KYRIE ELEISON

In Part Three of *Le Istitutioni Harmoniche, 1558*, Gioseffo Zarlino explains that initial construction points in a composition should begin with perfect intervals sounding between two voices. “Musicians of the past, as well as the best of the moderns, believed that a counterpoint or other musical composition should begin on a perfect consonance...But they did not believe the rule to be inviolable, that no composition could ever begin with an imperfect consonance. Perfection is characteristic of the end and not the beginning of a thing.”⁴⁴ Palestrina’s opening *Kyrie* employs the use of perfect intervals and directly follows this method of composition; between the first two voices he constructs a perfect octave and, further, employs a rising perfect fourth in the first melodic motion. While this work is written for six *a cappella* voices, the initial announcement of the text and motivic ideas are presented in only four voices.⁴⁵ Example 1 illustrates the first setting of the text *Kyrie eleison* with a subject set in imitative four-voice contrapuntal texture with entrances that are set as two duets – the *dux* in Tenor I followed by the *comes* in the Cantus. These statements are complimented by another pair beginning a fifth below the initial voice, with the *dux* in Bassus II and the *comes* in the Altus.⁴⁶

⁴⁴ Gioseffo Zarlino, *Le Istitutioni Harmoniche, 1558*. trans. by Guy A. Marco and Claude V. Palisca, Yale University, 1968, 55.

⁴⁵ A significant comparison to Giovanni Anerio’s four-voice setting (1619).

⁴⁶ These terms, *dux* (from Latin – to lead, or to guide) and *comes* (from Latin – companion, or to follow) were introduced by Sethus Calvisius (*Melopoeia*, 1592) as direct translations of Zarlino’s *Guida* and *Consequente*. For Calvisius and Zarlino, *dux*, or *guida* referred to the first voice to enter in a canonic or fugal passage, and *comes* or *consequente* referred to each of the remaining voices that enter subsequently and follow after the first. The first writer known to use *dux* and *comes* with their modern meanings was Andreas Werckmeister in the chapter on fugue in *Musicae mathematicae hodegus curiosus* (1686). While Zarlino’s words have long since disappeared from fugal terminology, *dux* and *comes* remain in use today. *Grove Music Online* (accessed October 30, 2004) www.grovemusic.com

Palestrina-Kyrie 1, mm. 1-5

The image shows a musical score for Palestrina's Kyrie 1, measures 1-5. It features four vocal parts: Cantus, Altus, Tenor I, and Bassus II. The lyrics are "Kyrie eleison". The Cantus part is marked "(comes 1)", Altus "(comes 2)", Tenor I "(dux 1)", and Bassus II "(dux 2)". The score includes a "5" above the final measure of the Cantus part.

Example 1, Palestrina, *Kyrie eleison*

The first duet, *dux 1*, between Tenor I and Cantus begins on {D}⁴⁷ and encompasses a rising fourth to {G} that falls to a resting point on {C} in a descending fifth motion. The descending fifth motion in Tenor I provides an outline for suggesting that the mode of the work is [C] with its uppermost tone as {G} and a resting point on {C}. The text phrase of Tenor I does not align with the other three cadence voices, thus providing for an elision to the new phrase. The *comes* voice displayed in Cantus, enters on the second strong beat beginning with an imitation at the octave followed by a rising fourth and concluding with an octave descent to a

⁴⁷ The use of brackets { } will denote pitch as in melody and brackets [] will denote vertical sonority. The use of upper case letters will indicate triads with a Major third [A], and lower case letters will indicate triads with a minor third [a].

cadence pattern {G-F#-G}. This leading tone gesture is indicative of the *cantizans*⁴⁸ pattern.

Just as Tenor I presented the first phrase of text, the first phrase of text in the Cantus is delayed by one-half measure and comes to rest in m. 5a.

The second duet, *dux 2*, between Bassus II and Altus in m. 2 begins on {G} and moves to a perfect [G] cadence with the *cantizans* pattern in the Cantus voice and the *tenorizans*⁴⁹ pattern in the Bassus II voice. In light of the final [C] cadence at the end of the *Kyrie*, the initial text phrase motion to [G] serves as a cadence on the co-final. The *dux 2* voice enters in Bassus II in imitation and includes the rising fourth motion, but uses elongated rhythms toward a descent to arrive together on [G] in m. 5a with the Cantus. Bassus II and Cantus combine text and melody to create a typical 6-8 cadence pattern, which is an illustration of the *tenorizans* and the *cantizans* arriving together to form a perfect cadence at the octave.⁵⁰ The *comes 2* voice in the Altus imitates Bassus II at the octave including the rising fourth and elongated rhythms that allow for an immediate cadence in m. 5a. This imitative statement is incomplete and supplies the third chord tone at the cadence. Inclusion of the third is, perhaps, a forward-looking aspect differing from previous practice, in which cadences occurred without the third.

⁴⁸ The term *cantizans* refers to the contrapuntal approach to the cadence originating in earlier practice in the cantus voice – usually scale degrees 1-7-1. Most often, the initial first scale degree of this pattern is set as a suspension.

⁴⁹ The term *tenorizans* refers to the contrapuntal approach to the cadence originating in earlier practice in the tenor voice – usually scales degrees 3-2-1. The second scale degree in this pattern is typically a long note against which the suspended figure resolves stepwise to the cadence point.

⁵⁰ Graham Phipps, 2004. In the practice of mid-sixteenth century, cadences are formed by the combination of two linear patterns. A cadence is said to be *perfect* when both lines are intact and resolve in contrary motion to a unison or octave with textual agreement; an *imperfect* cadence occurs when the ending of one line is changed such that the final resolution is to an interval other than an octave; an *evaded* cadence occurs when on or both voices leads either to a rest or to a pitch that is not related to the expected octave that would occur in a perfect cadence.

The musical score shows five staves. The Cantus staff begins in measure 5 with a half note 'son,' followed by a quarter note 'e', and then a series of eighth notes 'le' leading to a half note 'i' in measure 9, ending with a quarter note 'son.'. The Altus staff begins in measure 5 with a quarter rest, then a half note 'Ky' (labeled '(comes 2)'), followed by quarter notes 'rie' and 'e', and eighth notes 'lei' leading to a half note 'son.' in measure 9. The Tenor I staff begins in measure 5 with a half note 'Ky' (labeled '(dux 1)'), followed by quarter notes 'rie' and 'e', and eighth notes 'lei' leading to a half note 'son.' in measure 9. The Tenor II staff begins in measure 5 with a half note 'Ky' (labeled '(comes 1)'), followed by quarter notes 'rie' and 'e', and eighth notes 'lei' leading to a half note 'i' in measure 9, ending with a quarter note 'son.'. The Bassus I staff begins in measure 5 with a half note 'Ky' (labeled '(dux 2)'), followed by quarter notes 'rie' and 'e', and eighth notes 'lei' leading to a half note 'son.' in measure 9. Various musical markings like slurs, ties, and dynamic markings are present throughout the score.

Example 2, Palestrina, *Kyrie eleison*

The second setting of text, shown in example 2, begins with Tenor II in m. 5 displaying the same material as the head of Tenor I from m. 1, but continues similarly as the tail from Cantus in m. 3. Both Tenor voices initiate this phrase in unison, whereas the Cantus in m. 1 started on the second strong beat, Tenor II begins directly on the first strong beat in m. 5. In order to maintain the same proportional entrance in the answering voice, Bassus I enters on the second strong beat of m. 5, rather than the first strong beat of measure 6.

We can consider the compressed entrances of the Tenor voices with Tenor I as *dux 1* (with some alteration to the melody), and Tenor II as *comes 1*. In this phrase Tenor II is the first voice to state the complete text, which allows this voice to prepare an elision to the next phrase. Tenor I maintains the same melodic shape as presented in mm. 1-5 concluding in m. 9 with a *tenorizans* arrival on C, a rhythmic adjustment.

The second duet also pairs two voices with the first entrance, *dux 1*, on {D} and the second entrance, *dux 2*, on {G}. Bassus I maintains the same melodic shape presented by the Bassus II in mm. 2-5, but, because of its displaced position in measure 5, its phrase ends in measure 8b forming a *tenorizans* pattern with the Altus. The *comes 2* is presented in the Altus utilizes only the text rhythm setting of *Kyrie* in its imitation; however, it maintains the *cantizans* pattern on {G} in m. 8 and continues with a motion to the third chord tone in m. 9. In addition to these four structural voices, Cantus displays an extended line of new material that also comes to rest with a *cantizans* pattern on {C} in m. 9. The arrival of the perfect [C] cadence serves as a tonal correction from the previous cadence on the co-final in m. 5.

The third statement of the text, shown in example 3, is presented in two duets again, but *dux 1* begins with {G} and is answered by {C}, a fifth below, rather than at the unison like the initial statement. The first duet starts on {G} in Tenor II, *dux 1*, and includes a melodic alteration that outlines a descending triadic outline. Bassus I, *comes 1*, imitates this line a fifth below on {C}. Bassus II, *dux 2*, is the first voice that carries the initial subject transposed down a fifth to {C} from its original beginning pitch {G}; all other voices employ new material, except the rising fourth motion in Cantus that echoes the motive.

9 (comes 2) (incomplete statement) 13

Cantus Ky rie e lei son.

Altus (false entry) Ky ri e e le i son.

Tenor I Ky ri e e le i son.

Tenor II (dux 1) Ky ri e e le i son.

Bassus I (dux 2) Ky rie e le i son.

Bassus II (dux 2) Ky rie e lei son.

Example 3, Palestrina, *Kyrie eleison*

This Bassus II entrance in m. 9 is significant because of the cyclic relationship of perfect fifths that begins in Tenor I on {D} in m. 1 and moves to Bassus II on G in m. 2, is repeated again – in Tenor II on {D} at m. 5 and moves to Bassus I on {G} in m. 6. This cycle of fifths motion [D-G-C] is completed in m. 8 beginning in Tenor II on {G} and moves to Bassus II in m. 9 on {C}. Following the notion that perfection is found in the end rather than the beginning, this arrival of the perfect [C] cadence is maintained from m. 9 to the arrival on the final cadence in m. 21. While there is a *cantizans* pattern in Tenor II and a *tenorizans* pattern Bassus II in mm. 11-12, this point of rest is elided by Tenor I with an extension of the text and its motion to [A], avoiding a sense of cadence. Between Cantus and Altus in m. 12, the third is doubled; however, each voice approaches the octave from opposite directions to avoid parallel motion.

The fourth statement of the text, shown in example 4, displays the subject from the previous phrase echoed in Bassus I in m. 12 and is followed by the rising fourth motive repeated in the Cantus, mm. 13-14. Both Bassus I and II share an exchange of imitative material in mm. 15-19, while another pair of imitation occurs between Tenor I and Cantus in mm. 15-17. The remaining voices – Altus and Tenor II – display free material having no imitative character. The exchange of imitative voices provides an extended 10-measure phrase with each of the voices completing text statements one after another, with the exception of Tenor II and Cantus, which arrive together in m. 21a with the *cantizans* pattern in the Cantus and the *tenorizans* pattern in Tenor II. The fourth statement is significantly different from the opening statement in mm. 1-5 because of the change in how the contrapuntal imitative material is presented. There are six occurrences of the *cantizans* and *tenorizans* cadence patterns, only two of which include textual agreement with the cadence. This segment of the work, mm. 12-21, employs multiple layers of contrapuntal ideas, whereas in the initial presentation all the voices shared the same motivic idea.

Palestrina-Kyrie, mm. 13-21

13 (no cadence, text alignment) (cadence) 21

(parallel octaves with Tenor II)

[final comes] [no C] (6)

Cantus Ky rie e le i son, e le i son, e le i son.

Altus Ky ri e e lei son. Ky rie e le i son.

Tenor I Ky ri e e lei son, e lei son, e le i son. (1)

Tenor II Ky ri e e lei son. Ky ri e e lei son.

Bassus I [final dux] (2) (4) [bassizans] Ky rie e lei son, e le i son, e le i son.

Bassus II (3) [bassizans] Ky rie e le i son, e le i son, e le i son. Ky-rie-e - lei - son,

Example 4, Palestrina, *Kyrie eleison*

The final *cantizans* and *tenorizans* patterns between the Cantus and Tenor II in mm. 20-21 with an arrival [C] establishes the final cadence of the *Kyrie*, example 5. The remaining measures provide a coda-like after thought, or *supplementum*⁵¹, that is upheld with a final announcement of the rising fourth motive in Bassus II. Within the *supplementum* passage, there is an imperfect motion to [F], which precedes the final plagal motion to the final in the last two

⁵¹ In his *Musical Poetics*, Joachim Burmeister explains the properties for musical analysis. In addition to a listing of five areas of analysis, he explains that a musical composition, like an oration, has three parts: the exordium, the body, and the conclusion. “The ending is the principal cadence [or clause] where either all the musical movement ceases or where one or two voices stop while the others continue with a brief passage called *supplementum*. By means of this, the forthcoming close in the music is more clearly impressed on the listeners’ awareness.” Joachim Burmeister. *Musical Poetics* 1606, trans. by Benito V. Rivera and Claude V. Palisca, Yale University, 1993, 201-205.

measures. The Altus and Bassus II are paired together, while Tenor I and II answer subsequently two counts apart. In m. 23 both Cantus and Bassus II have arrived on their final syllables as the remaining inner voices arrive together, and are made complete by the plagal descending fourth motion in Bassus II in mm. 23-24.

Palestrina-Kyrie, mm. 21-24

The musical score consists of six staves, each representing a different voice part. The lyrics are written below the notes. Measure 21 is marked with a '21' and a bracketed annotation '[supplementum]'. The lyrics for each voice are: Cantus (son.), Altus (Ky ri e e lei son.), Tenor I (Ky rie e lei son.), Tenor II (Ky ri e e lei son.), Bassus I (Ky rie e lei son, e lei son.), and Bassus II (e le i son.). A bracketed annotation '[Plagal motion to the final]' is placed below the Bassus II staff at the end of the passage.

Example 5, Palestrina, *Kyrie eleison*

Anerio, Kyrie eleison

Written in 1619, Anerio's arrangement is a reduction from the original six-voice setting to a four-voice setting of the Palestrina model. An overall comparison shows that Anerio uses only the opening announcements from each section; furthermore, he greatly reduces the length of the work by shortening the sections with his newly composed material.

The first phrase, shown in example 6, illustrates how Anerio borrows the initial material from Palestrina in mm. 1-5. Alterations in the Altus include a displaced entry to beat 4 and a melodic extension of the line. Additionally, the text in the Tenor voice is extended to coincide with the [G] sonority in m. 5. Shifts in text alignment create a new phrase on beat 2 of measure 5, rather than a smoothly elided phrase on beat 1 of measure 5 as in the Palestrina. Anerio uses a [D] harmonization in the continuo in m. 1, which is contrary to the falling fifth motion between the *dux* and *comes*, which outlines [G] in the vocal lines over the duration of initial entrances, mm. 1-5 found in the Palestrina.

Anerio-Kyrie, mm. 1-6

The musical score consists of five staves. The top four staves are vocal parts: Cantus (soprano), Altus (alto), Tenor, and Bassus (bass). The bottom staff is for the Organum (continuo). The lyrics are 'Kyrie eleison'. The Cantus line has a '3' above it in measure 3 and a '6' above it in measure 6. The Altus line has a '[text extension]' annotation above it in measure 5. The Tenor line has a '[phrase aligned with G sonority]' annotation above it in measure 5. The Bassus line has a '[combined Bassus lines]' annotation above it in measure 5. The Organum staff shows a D major chord in the first measure.

Example 6, Anerio, *Kyrie eleison*

Elements of the second phrase are taken from the third segment of the Palestrina model, example 7. Although Anerio's Bassus entrance on beat 4 of m. 5 uses the same pitches from Bassus II, mm. 9-12, the text-rhythm relationship is altered and extended to beat 3 of m. 9.

Anerio's Tenor, also with rhythmic displacement, is very similar to Palestrina's Tenor II.

Anerio's Altus line includes material from Palestrina's Altus and Tenor I from mm. 9-12. There are two points of entry where anticipation figures coincide homophonically, a feature not found in Palestrina. One is displayed between Cantus and Bassus on beat 4, m. 5 and another between Cantus, Altus, and Bassus on beat 4, m. 6. The new material in the Cantus includes a 4-3 suspension above the perfect [C] cadence between Bassus and Tenor, m. 8. Missing from this segment is the descending triad figure that is prominently imitated in the Palestrina. There is musical cadence on [C] between Tenor and Bassus in m. 8, but disagreement in the text. The *cantizans* on {C} in the Cantus in m. 9 that is paired with a fifth motion in the Bassus and includes text agreement between Cantus, Altus and Bassus, but the *tenorizans* pattern is absent. A *cantizans*-like motive is found in Palestrina's Bassus I on beat 2 of m. 15 and is used by Anerio in parallel tenths occurring between Cantus and Tenor on beat 4 of m. 8 and between Cantus and Bassus on beat 4 of m. 9, as well as a single entry in the Tenor on beat 4 of m. 10. Anerio's Bassus entry on beat 4 of m. 9 uses the same pitches from Palestrina's Bassus I on beat 2 of m. 15.

Anerio-Kyrie, mm. 5-10

5 [new material] 7 [motion to C, but no *tenorizans*] 10

Cantus
ky ri e e lei son, ky ri e e lei son,

Altus
[Altus and Tenor I combined]
ky ri e e lei son,

Tenor
[from Tenor II]
8 ky ri e e lei son, Ky ri e e lei son,

Bassus
[from m. 9 of Palestrina]
ky ri e e lei son,

Organum

Example 7, Anerio, *Kyrie eleison*

Material in the third phrase, shown in example 8, mm. 9-15, comes from a combination of Palestrina's fourth and fifth segments. Anerio begins with a homophonic entry in parallel tenths between Cantus and Bassus that is followed by a false entry in the Altus, m. 10a, and a single entry in the Tenor, m. 10b. The Cantus voice at m. 11 avoids a suspension against the Tenor voice *cantizans*, instead leaps by fourth. Also at this same point, beat 3 of 11, the outer voices move in contrary fifths – a practice that inhibits the basic principle of counter-point. The *cantizans* pattern is utilized as an imitative figure on [C] between Bassus and Tenor, m. 10-11, and echoed on [F] also in the Tenor, mm. 12-13. This pattern is similar to the imitative figures found in Palestrina's Bassus I and II, mm. 15-19. Both of the cadence figures in the Tenor voice in m.11 on [C] and m. 13 on [F] are missing the *tenorizans* pattern. This segment illustrates the absence of the *tenorizans* as a forward-looking feature of cadence pattern treatment. The

descending triad idea that is prevalent in Palestrina is finally displayed in Anerio's closing bars in the Bassus, mm. 11-12. The *Kyrie* concludes with a motion by anticipation in the Cantus voice – a feature not found in Palestrina – and a Plagal motion in the Bassus voice that is extended by one measure with a decorative suspension figure in the Tenor. Palestrina concluded with a perfect cadence between Cantus and Tenor II in m. 21 followed by a four-measure *supplementum*. In contrast, Anerio's *supplementum* is reduced from four measures to two. Prior to the plagal motion to the final [C], there is an absence of a perfect cadence in Anerio's version. The overall length of Anerio's *Kyrie* is shortened by 9 measures.

Anerio, *Kyrie*, mm9- 15

The musical score for Anerio's *Kyrie*, measures 9-15, is presented in five staves. The top staff is the Cantus voice, with lyrics 'kyrie eleison, kyrie eleison'. Annotations include '[contrary fifths]' above measures 10-11 and '[anticipation]' above measure 14. The second staff is the Altus voice, with lyrics 'kyrie eleison'. The third staff is the Tenor voice, with lyrics 'kyrie eleison, kyrie eleison'. The fourth staff is the Bassus voice, with lyrics 'kyrie eleison, kyrie eleison'. The fifth staff is the Organum, which provides harmonic support. Measure numbers 9, 12, and 15 are marked at the top of the Cantus staff. A note '[no tenorizations]' is placed above measure 11 in the Tenor staff.

Example 8, Anerio, *Kyrie eleison*

Palestrina, *Christe eleison*

The setting of *Christe eleison* is characterized by its presentation of two motivic ideas. One presents the material in a series of duets and the other as imitative gestures. The first segment includes four duet entrances in either tenths or thirds each two measures apart, example

9. The initial statement presented in a duet between the Cantus and Bassus I issues from an octave [C] into a series of parallel tenths. Additionally, the Altus in mm. 25-26 serves as an accompanying voice that creates a perfect fifth between the initial entrances of these voices. Duet 2, issuing from [F] and its third [A], is between Altus and Tenor I. Both duets 3 and 4 are between Tenor II and Bassus II, issuing from a unison [G] and an octave [C], respectively, into parallel thirds.

Palestrina-*Christe eleison*, mm. 25-32

25 29 32

(duet 1)

Cantus
Chri - ste ele i son. Chri ste ele i

Altus
Chri ste ele i son. Chri ste ele i son.

(duet 2) [F]

Tenor I
Chri ste elei son.

(duet 3) (duet 4)

Tenor II
Chri ste ele i

(duet 1) [C]

Bassus I
Chri ste ele i son, e lei son.

(duet 3) [G] (duet 4)

Bassus II
Chr ste ele i son. Chri ste elei

Example 9, Palestrina, *Christe eleison*

The Cantus completes the first statement of text in m. 27; meanwhile, Bassus I continues its melodic line to m. 29. There is a melodic motion to the octave between Bassus II and Altus in m. 29 with an arrival on [G], but not a true cadence. The pair of whole notes initially presented in the Altus as accompanying material in mm. 25-26 become an extension of the melody, first, in the Cantus mm. 27-28, then in Tenor I mm. 29-30, and returns in the Altus mm. 31-32. The significance of this sustained tone is that it provides the fifth chord tone for the vertical sonority

as an accompaniment to the thematic material. Furthermore, the sequence of the duet entries can be grouped into two four-measure cycles each with a fifth motion [C]-[F], mm. 25-28 and [G]-[C], mm. 29-32. There is an imperfect cadence in mm. 30-31 between Tenor I and Tenor II that is not so obvious because the *tenorizans* pattern is a motion to the third of the chord, instead of unison with the *cantizans* pattern. The entrance of the fourth duet between Tenor II and Bassus II in m. 31 is an important point of departure as a comparison to Anerio's setting. Rather than keeping the fourth duet, Anerio breaks the series and moves on with the next musical idea.

Beginning in m. 32, a second segment of *Christe eleison* shown in example 10, is in contrast to the opening motive in that there are no longer pairs of voices; rather, an imitative chain of suspensions beginning either on the second or fourth beat – weak beats of the measure. The leading voice begins with a syncopated rhythm on [G] in Tenor I and is followed in imitation at the fifth on [C] in Bassus I. This sequence of alternating entrances on [G] and [C] continues between Tenor II and Cantus, Altus and Bassus II, and finally, Tenor I and Altus through m 37. The ninth imitative entrance in m. 38 breaks the chain with an entry on [F] followed by [C].

[F] [C] [G] [F] [C] [G]
 [**]Plagal motion evades Phrygian cadence on medial {E}]

Example 10, Palestrina, *Christe eleison*

An evaded Phrygian cadence is coupled with a Plagal motion in mm. 35-36 with the Bassus I motion from [F] to [C] rather than the expected [F] to [E]. Both the evaded cadence and the elided text phrase perpetuate the musical phrase with a continuation of the cascading lines of imitative entries. A Renaissance interpretation of this would likely be an evaded Phrygian cadence on the medial pitch E.⁵² A motion to co-final [G] in m. 36 between Bassus I and Cantus marks a point of repose, but not a true cadence because of the overlapping entrances that are characteristic of this section. This same motion to the co-final [G] is used four times throughout

⁵² Zarlino's discussion about cadences includes examples of perfect and evaded cadences. Zarlino, *Le Istitutioni*, 1558. trans. by Guy A. Marco and Claude V. Palisca, 1968, 147-151.

this segment – Bassus I, mm. 33-36, Bassus II, mm. 36-39, Bassus I 43-46, and Bassus II, mm. 46-51.

The third segment begins with a return to the initial line from [G] returns on beat 4 of m. 39, which initiates a similar imitative sequence but with alterations in voice entries, example 11. A momentary return to the accompaniment idea in parallel thirds between Tenor I and Bassus II interrupts in mm. 42-43, but continues with the imitative entrances from beat 2 of m. 43 onward. As with the first segment, there are independent textual closures, but none form textual and melodic cadences. Another evaded Phrygian cadence coupled with a plagal motion occurs in mm. 45-46.

Palestrina-Christe eleison, mm.39-46

The score is written for six voices: Cantus, Altus, Tenor I, Tenor II, Bassus I, and Bassus II. The time signature is 4/4. The key signature has one flat (B-flat). The score includes the following musical annotations and lyrics:

- Cantus:** (4-3) ste ele _____ i son, e le i son. Chri ste elei _____ son. [motion to [G] co-final]
- Altus:** II (4-3) son. Chri ste elei _____ son. Chri ste ele _____ i son, _____ VI (7-6)
- Tenor I:** III i - son, e le i son, e le _____ i son.
- Tenor II:** I (7-6) Chri ste elei _____ son. Chri ste e lei son. Chri ste ele _____ i VIII
- Bassus I:** X (4-3) Chri ste elei _____ son. Chri ste ele _____ i son. [Plagal motion-evades Phrygian]
- Bassus II:** IV i son. Chris ste ele _____ i son.

Example 11, Anerio, *Christe eleison*

The fourth segment, shown in example 12, illustrates Bassus II, Tenor I, and Cantus as a trio displaying the final statements of the imitative motive with a plagal motion resting on the co-final in mm. 50-51. A retrospective view of the imitative entrances illustrates that the [C] line in Bassus II, as beginning m. 46, is the leading voice with the [G] line as its answer – considering the initial [G] line entry on beat 4 of m. 48 (example 12) as a false entry and the Bassus I entry on [C] as the true leading line. In contrast to other closing segments there is no *supplementum*.

Palestrina-*Christe eleison*, mm. 46-51

Plagal motion: [F] [C] [G]

Example 12, Palestrina, *Christe eleison*

A summary of the entry and cadence tones reveals insight about the cohesive nature of Palestrina's writing style. The initial entry tones of the duets included [C], [F], and [G], mm. 25-29. Likewise, beginning in m. 32 the single imitative entries also begin on [G], [C], and [F]. An

additional tone [E] plays an important role in avoided cadences in m. 35 and 45. Evaded Phrygian cadences combine with plagal motions to the co-final [G] in mm. 35-36 (Bs I), 38-39 (Bs II), 45-46 (Bs I) and at the close of the movement mm. 49-51 (BsII). Each of these points includes the motion [F]-[C]-[G] in the bass voice and a step-wise motion from [A] to the co-final [G] in an upper voice. Throughout the *Christe* special attention appears to have been given to avoiding the use of [B] as a leading tone. There are no instances of bass movement from [G] to [C]. In fact, [B] is found used mostly as a passing tone and usually on a weak beat.

Anerio, Christe eleison

The first phrase shown in example 13, mm. 16-22, very nearly duplicates the Palestrina model with changes in the Cantus text-melody resolution extended to the [G] sonority in m. 20 rather than a new statement of *Christe* on the second whole note like the model. In the remaining voices, there are changes in the text underlay with regard to rhythmic placement. While the placement of the text *eleison* is changed, the final syllable arrives in the same position as the model in the Altus (m. 20) and Tenor (m. 22). The Bassus includes a repetition of *eleison* as added by the editor. The same duet material is present with the exception of duet 4, which should appear in m. 22, as presented in the Palestrina beginning in m. 31 (ex. 9, p. 27). Also the

third duet is between the Cantus and Bassus rather than Palestrina's Bassus II and Tenor II.

Anerio-*Christe*, mm.16-22

16 20

Cantus
Chri ste e lei son, Chri ste e lei

Altus
Chri ste e lei son, e lei son,

Tenor
Chri ste e lei son,

Bassus
Chri ste e lei son, e lei son, Chris ste e lei son,

Organum

Example 13, Anerio, *Christe eleison*

The new material that follows in the second phrase, shown in example 14, mm. 22-31, is comparatively shorter than the model. The recurring imitative material is not present, but only represented in a single repetition between Tenor and Bassus in mm. 22-23 and between Cantus and Bassus in mm. 26-27. Also missing is the curious double cadence material as discussed in

Palestrina's plagal motion to the co-final and evaded Phrygian cadence.

Anerio-*Christe*, mm. 22-26

Example 14, Anerio, *Christe eleison*

Example 14, Anerio, *Christe eleison*

Another point of successive imitative material, shown in example 15, is between Bassus and Tenor in m. 27. Although the phrase ending in mm. 29-30 is similar to the model, there is an absence of *cantizans* and *tenorizans* motion to the cadence. The number of text repetitions has been severely reduced and the overall length of the *Christe* as been shortened by nine measures. The imitative entries, which began on [G] beat 4 of m. 32 in Palestrina, begin on [C] beat 2 of m. 22 in Anerio. Entries 1, 3, 6, and 7 are composed in a descending melodic motive, but entries 2, 4, and 5 are altered to *cantizans*-like motive. The length of this imitative segment is reduced from Palestrina's twenty-one entrances to Anerio's seven entrances. The [F]-[C]-[G]

relationships found both in the imitative entry points and ending structures in the model are not present in Anerio. Anerio uses only [C] and [G] as points of entry and does not use the extended plagal relationships [F]-[C]-[G] as ending structure. While the approach to the closing measure includes a Plagal motion to the co-final like the model, Anerio selects only a few measures from the Bassus II, Tenor I, and Cantus to provide a similar shape to the ending. Anerio's final two imitative entries come from the first four notes of Palestrina's Bassus II mm. 46-47 and Tenor I mm. 46-47 (Anerio mm. 27-28). Then Anerio cuts to the Plagal motion [C]-[G] in the Bassus and includes the {C-D-E-D} melodic shape in the Cantus in rhythmic diminution. The final arrival of the suspended Tenor voice extends the final syllable *-son* by one measure.

Anerio-*Christe*, mm. 26-31

26 28 [no perfect cadence] 31

Cantus
son, Chri ste e lei son

Altus
Chri ste e lei son

Tenor
son, Chri ste e lei son

Bassus
son, Chri ste e lei son

Organum

Example 15, Anerio, *Christe eleison*

Palestrina, *Kyrie eleison II*

The *Kyrie eleison II* is characterized by two melodic ideas. The first melodic idea employs a changing-note figure, a rising second and a descending leap of a third, which is

presented imitatively in mm. 52-61. The second melodic idea is preceded by a transitional phrase in mm. 61-64. The second melodic idea employs an inversion of the changing-note figure, a leap of a third followed by a step, begins in the Cantus voice in m. 65 and continues to the end. A final display of the second melodic idea occurs in two groups with a final arrival in m. 75.

Palestrina, *Kyrie II*, mm. 52-61

The musical score consists of six staves, each representing a different voice part. The lyrics are written below the notes. The score is annotated with Roman numerals (I, II, III, IV) and brackets to indicate imitative groups. Group 1 starts at measure 52 in the Cantus voice and is imitated by the Altus voice in measure 54, Tenor I in measure 56, and Bassus II in measure 58. Group 2 starts at measure 57 in the Cantus voice and is imitated by the Tenor II voice in measure 59, Bassus I in measure 61, and Altus in measure 63. The lyrics for each voice are: Cantus: "Ky rie e le i son. Ky rie e le i son."; Altus: "Ky rie e lei son. Ky rie e le i son."; Tenor I: "Ky rie e le i son, e le i son."; Tenor II: "Ky rie e le i son."; Bassus I: "Ky rie e le i son."; Bassus II: "Ky rie e le i son, e lei son." There are two cadence brackets labeled [C] at the end of the score, one under the Altus and Tenor I parts in measure 57, and another under the Bassus I and Bassus II parts in measure 61.

Example 16, Palestrina, *Kyrie II*

The first segment can be divided into two groups of imitative voices, mm. 52-61, example 16. Group 1 is displayed in mm. 52-54 with imitative structures beginning in the Cantus voice on {D}, Altus on {G}, Tenor I on {D}, and Bassus II on {G} leading to a perfect cadence on [C] between Altus and Tenor I in m. 57. A second group responds in mm. 56-58 beginning with Cantus on {D}, Tenor II on {G}, Bassus I on {C}, and Altus on {G}. There is a false sense of cadence in mm. 58-59 with a *cantizans* pattern in Bassus I; however, there is

neither a *tenorizans* pattern nor a textual agreement. Like m. 57 there is a strong sense of cadence in mm. 60-61 containing both *cantizans* in the Cantus voice and *tenorizans* in Tenor I. While this is a strong musical cadence ambiguity in the text punctuation coupled with the elided phrase distorts the point of resolution. The only true cadence in this segment arrives in m. 75 with text agreement and cadence patterns in the Cantus voice and Tenor I.

Palestrina, *Kyrie II*, mm. 59-66

59 62 *False entry [evaded] 66

Cantus Kyrie eleison. Kyrie eleison.

Altus Kyrie eleison.

Tenor I Kyrie eleison, eleison.

Tenor II [text repetition] eleison.

Bassus I Kyrie eleison.

Bassus II Kyrie eleison.

[d] [G] [C]

Example 17, Palestrina, *Kyrie II*

The second segment from mm. 60-64 initiates a repeat of the first melodic idea including entrances in Tenor I on {G}, Bassus II on {C}, and a false entrance in the Cantus on {D}, which gives way to an entrance of the second melodic idea in Tenor II on {G} in m. 64 beat 4, as shown in example 18.

63 70

Cantus Kyrie eleison.

Altus Kyrie eleison.

Tenor I [text repetition] eleison. Kyrie eleison.

Tenor II Kyrie eleison. Kyrie eleison.

Bassus I Kyrie eleison. Kyrie eleison.

Bassus II Kyrie eleison.

[G] [C] [G] [C]

Example 18, Palestrina, *Kyrie II*

A third segment then changes to a series of imitative lines with a descending third followed by a rising second lead by group 1 in Tenor II on {G} Cantus on {C}, Altus on {G}, and Bassus II on {C}, mm. 64-66, example 18. A second group in Tenor I on {G}, Tenor II on {C}, a false entry in Altus on {G}, and Bassus II on {C} follows group 1, mm. 67-71. There are two interesting cadence points in this segment: one on the co-final in m. 69 and the other on the final in m. 70. There is a strong sense of cadence in m. 69 with the *cantizans* and *tenorizans* motion to [G], but a true cadence is elided because of the text disagreement. As an alternative text-rhythm alignment in m. 69, Bassus II could be an entrance of *Kyrie* on beat 1 of m. 69. This would provide for a cadence elision as well as highlight the melodic idea. The false sense of cadence on both the co-final in m. 69 and on the final in m. 70 reinforces the true and complete cadence between the Cantus voice and Tenor I in m. 75.

69 [final perfect cadence] 77

Cantus
Kyrie eleison. Kyrie eleison.

Altus
*False entry
Kyrie eleison, eleison. Kyrie eleison, eleison.

Tenor I
Kyrie eleison. Kyrie eleison.

Tenor II
Kyrie eleison. Kyrie eleison.

Bassus I
(group 1)
Kyrie eleison. Kyrie eleison.

Bassus II
(group 2)
Kyrie eleison.

[G] [C] [Plagal motion to the final]

Example 19, Palestrina, *Kyrie II*

The fourth segment continues, example 19, with an entrance of group 1 on beat 4 m. 69 in Tenor I on {G}, Cantus on {C}, and Tenor II on {G}. Also in m. 69 the line in Bassus I aligns with Tenor II to provide a musical cadence on [C] in m. 70, but the text is in disagreement. The second group follows on beat four m. 71 in Bassus II on {C}, Bassus I on {C}, and Altus on {G} before the final cadence in m. 75 when both the Cantus voice and Tenor I arrive in cadence while the remaining voices conclude in a *supplementum*.

Anerio, *Kyrie II*

The first phrase of Anerio's second *Kyrie*, like the other segments, begins as a duplication of the model, mm. 32-36, shown in example 20. Initially, it is organized like the model with

groups of entries stemming from the changing-tone idea. Where group 2 in the model continued after the first four statements of the text, Anerio does not adhere to the text-melody relationship shown beginning in m. 36 – having only three entries instead of four. The second statement stemming from {D} is shifted to beat 4 and contains only the first three notes of the changing-tone motive. The Altus line rests on the [G] sonority in m. 36 instead of continuing to the [C] sonority on the next measure. The Tenor line has been altered at m. 37 to conform to an accompanying line in parallel thirds to the Bassus changing-tone motive. Anerio's Bassus is a combination of both Bassus I and Bassus II with alterations in the text-rhythm alignment. The text of the bass voice in m. 37 on beat 3 does not announce a statement of *Kyrie*; rather, it continues the previous line of text while maintaining melodic material from the model for the first four notes. There is perfect cadence on [G], but with disagreement in the text in m. 41. Anerio includes a motion to [G], rather than a complete perfect cadence on [C] in m. 61 of Palestrina. A secondary cadence figure occurs on beat 3 of m. 41 of Anerio. There is a *cantizans* motion to [C] in the Tenor with text agreement in the Bassus, but no *tenorizans* pattern.

Anerio, *Kyrie II*, mm.32-41

The musical score consists of five staves. The top staff is for the Cantus voice, starting at measure 32 with the lyrics 'Ky ri e e lei son, ky ri e e lei son, ky'. It features two groups of phrases, with the second group starting at measure 37 and being incomplete. The second staff is for the Altus voice, starting at measure 32 with the lyrics 'Ky ri e e lei son, e lei son, e lei son, ky ri'. The third staff is for the Tenor voice, starting at measure 32 with the lyrics 'Ky ri e e lei son, ky ri e e lei son, ky'. The fourth staff is for the Bassus voice, starting at measure 32 with the lyrics 'Ky ri e e lei son, ky ri e e lei son'. The fifth staff is for the Organum, which includes figured bass notation: [D], [C], [G], [C].

Example 20, Anerio, *Kyrie II*

While the second phrase continues with new material based on the changing-tone motive found in the Cantus, mm. 41-42 and Bassus, mm. 42-43, the second melodic idea is not present. The overall length is shortened by 10 measures. Anerio's final phrase is void of either *cantizans* or *tenorizans* cadence figures and concludes with an anticipation figure in the Cantus voice against a plagal motion in the Bassus voice, mm. 45-46. The *supplementum* has been reduced to a single motion in the Tenor voice with its 4-3 motion above the Bassus, example 21.

Anerio, *Kyrie II*, mm. 41-47

41 [changing-tone motive] 46 [anticipation]

Cantus
ky ri e e lei son.

Altus
ky ri e e lei son e lei son.

Tenor
ky ri e e lei son.

Bassus
[changing-tone motive]
ky ri e e lei son, e lei son.

Organum
[Plagal motion to the final]

Detailed description: This musical score shows five parts: Cantus, Altus, Tenor, Bassus, and Organum. The Cantus part begins at measure 41 with a 'changing-tone motive' and ends at measure 46 with an 'anticipation'. The lyrics are 'ky ri e e lei son.'. The Altus part has lyrics 'ky ri e e lei son e lei son.'. The Tenor part has lyrics 'ky ri e e lei son.'. The Bassus part also has a 'changing-tone motive' and lyrics 'ky ri e e lei son, e lei son.'. The Organum part features a '[Plagal motion to the final]'.

Example 21, Anerio, *Kyrie II*

CHAPTER 3

PALESTRINA: *GLORIA*

Gloria, mvt. I

In contrast to the use of contrapuntal lines in the *Kyrie*, Palestrina's *Gloria* employs a homophonic setting with six voices divided into various combinations that allows for groups of three- and four-voice choirs. This division of the voices is evidence of an influence from a polychoral technique known as *cori spezzati*.⁵³ From the late fifteenth to the early seventeenth centuries church music composers used this technique by physically separating choir members into small groups and placing the groups in various positions throughout the worship space. In his *Istitutioni armoniche* Zarlino devotes an entire chapter discussing Adrian Willaert's methods and use of *cori spezzati*.⁵⁴ Clearly, Palestrina's mass would not require that the choir be divided into *divisi* parts, but his use of three- and four-voice structures provides a likeness to the *cori spezzati* style, which creates a polychoral effect.

The *Gloria* is divided into two movements, rather than three as in the *Kyrie*. Both movements begin homophonically in [G] and the text is set syllabically. The *Kyrie's* final harmonic motion to [C] is answered in the *Gloria* by a homophonic entrance of four voices on a perfect fifth [G]. The overall harmonic plan of the *Gloria* is similar to the *Kyrie* in that it begins in [G] and concludes with a motion to [C]. The opening chord is similar to the *Kyrie* in that both contain only perfect intervals without the third.

⁵³ The practice of polychoral performance where the choir is divided spatially into small groups as discussed in Zarlino's *Le institutioni armoniche* part III, chapter 66. Denis Arnold. "The Significance of 'Cori Spezzati'", *Music and Letters*, vol. 40, no. 1 (January 1959), 4, 6.

⁵⁴ Antony F. Carver. *Cori Spezzati*. New York: Cambridge University Press, 1988, 6.

Palestrina-Gloria, mm. 1-8

5 8

Cantus
Et in - ter - ra pax ho - mi - ni - bus bon - nae vo - lun - ta - tis.

Altus
Et in - ter - ra pax ho - mi - ni bus bo - nae vo - lun - ta - tis.

Tenor I
bo - nae vo - lun - ta - tis.

Tenor II
Et in - ter - ra pax ho - mi - ni - bus

Bassus I
bo - nae vo - lun - ta - tis.

Bassus II
Et in - ter - ra pax ho - mi - ni - bus

[G] [G] [C]

Example 22, Palestrina, *Et in terra*

The first text phrase mm. 1-8 *Et in terra pax hominibus bonae voluntatis* begins in [G] homophonically with a four-voice texture that is divided into two four-measure musical phrases. Palestrina employs a double choir effect, or *cori spezzati*, by alternating voice groupings, example 22. Cantus and Altus serve as common voices to both phrases whereas Tenor II and Bassus II exchange voices with Tenor I and Bassus I in the second half of the phrase. The first motion away from [G] occurs with a clear text punctuation and perfect cadence between the Altus and Bassus I ending on [C] in m. 8.

Palestrina-Gloria, mm. 8-16

8 12 16

Cantus
Lau - da - mus te. Be - ne - di - ci - mus te. Glo - ri - fi - ca - mus te.

Altus
Lau - da - mus te. Be - ne - di - ci - mus te. Glo - ri - fi - ca - mus te.

Tenor I
Be - ne - di - ci - mus te. Ad - o - ra - mus te.

Tenor II
Lau - da - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

Bassus I
Be - ne - di - ci - mus te. Glo - ri - fi - ca - mus te.

Bassus II
Lau - da - mus te. Ad o - ra - mus te. Phrygian [A]

[G] [G] [Plagal C]

Example 23, Palestrina, *Laudamus te*

The next text phrase grouping, *Laudamus te. Benedicimus te. Adoramus te. Glorificamus te*, shown in example 23, encompasses four three-measure phrases, again, characterized by the alternation of voice groupings. Within this grouping an introduction of syncopated rhythms occurs independently as a cadence device in mm. 9 and 11, as well as homophonically displayed in m. 10 and m. 12 as homophonic entrances on the text *Benedicimus*. This phrase group maintains [G] in mm. 8-12 with a Plagal motion to [C] combined with an evaded [E] Phrygian in mm. 13-14.⁵⁵ The final motion to a Phrygian [A] in m. 16 sets up a motion to [d] in the next

⁵⁵ The *tenorizans* motion in Tenor II combines with the Bassus [F] to prepare a Phrygian cadence; however the Plagal motion in Bassus II evades the cadence.

phrase.

Palestrina-Gloria, mm. 16-24

16 10ths 24

Cantus
Gra - ti - as a - gi - mus ti - - bi pro - pter ma - gnam glo - ri - am tu - - - - am.

Altus
Gra - ti - as a - gi - mus ti - - bi tu - - - - am.

Tenor I
Gra - ti - as a - gi - mus ti - bi _____

Tenor II
Gra - ti as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am _____ tu - am.

Bassus I
10ths
pro - pter ma - gnam glo - ri - am _____ tu - am.

Bassus II
Gra - ti - as a - gi - mus ti - - bi

Plagal [C] [C]

Example 24, Palestrina, *Gratias agimus*

As in the opening phrase, mm. 16-24 *Gratias agimus tibi propter magnam gloriam tuam* is divided into two four-measure phrases connected by elision and alternating voice groupings, example 24. The second half of m. 16 begins with five voices on [d] and moves to a plagal [C] in m. 21. The appearance of [F] in m. 20 is reflective of the same fifth related counter-balance in the *Kyrie* – both share a motion to [C] first from [G] and then from [F]. The phrase continues on beat four of m. 21 in three voices moving to a Perfect [C] cadence between Tenor II and Cantus, m. 24. Also between Tenor II and Cantus is a duet in parallel tenths.

Palestrina-Gloria, mm. 24-33

The image shows a musical score for Palestrina's Gloria, measures 24-33. It features six vocal parts: Cantus, Altus, Tenor I, Tenor II, Bassus I, and Bassus II. The lyrics are: "De-us Pa-ter o - mnipo - tens. Do-mi - ne Fi - li, Do - mi - ne De - us, Rex cae - le - stis, Do - mi - ne Fi - - li, Do - mi - ni De - us, Rex cae - le - stis, Do - mi - ne Fi - - li, De - us Pa - ter o - mnipo - tens. Do - mi - ne De - us, Rex De - us Pa - ter o - mnipo - tens. Do - mi - ne Fi - li,". The score includes rhythmic markings such as "10ths" and "10ths" above various notes. Below the Bassus II part, chordal structures are indicated: [C], [G], [C], [F], and [C].

Example 25, Palestrina, *Domine Deus*

Domine Deus, Rex caelestis, Deus Pater omnipotens is divided musically by exchange of voice groupings each characterized by an outline of parallel tenths, example 25. The first begins on [C] with four voices on beat four of m. 24 and ending with three voices with a perfect cadence on [G] in m. 28. The next phrase continues in three voices ending with a Perfect [C] cadence between Tenor II and Cantus, m. 31. Within this phrase Bassus I and Cantus again share the same rhythmic duet pattern as m. 22 on the text *omnipotens* in mm. 29-30. In Lockwood's

edition the first [F#] in m. 28 is characteristic of a *subsemitonium*⁵⁶ that is often notated – especially in Plagal endings⁵⁷; however, the second editorial [F#] in m. 30 seems unnecessary in an ascending bass line preparing a [C] cadence. The ascending lines in the Cantus and Bassus I in m. 33 provide a connection to the text repetition at the outset of *Domine Fili*, which begins with an introductory statement with four voices that concludes with a Plagal [F] to [C], m. 33. Example 26 illustrates a *subsemitonium* with a Plagal ending from Palestrina’s motet setting *Beatus Laurentius*.

Palestrina: *Beatus Laurentius*, mm. 85-89

Subsemitonium with a Plagal ending [d] [A]

Example 26, Palestrina, *Beatus Laurentius*

⁵⁶ *Subsemitonium*, *Grove Music Online*, ed. Frans Wiering (accessed September 19, 2005) www.grovemusic.com. In an approach to the cadence figure the *subsemitonium* is a chromatic alteration that lies a semitone below the cadence tone, shown in example 25 m. 27b-28a as a cadence figure on the co-final, but as a lower neighbor in m. 28b.

⁵⁷ An example of *subsemitonium* with a plagal ending as found in Palestrina’s *Beatus Laurentius*. Palestrina, *Motecta Festorum Totius*, critical edition by Daniele V. Filippi, Editizioni ETS, 2003, 157.

Palestrina-Gloria, mm. 33-39

33 36 39

Cantus
Do - mi-ne Fi - li u - ni - ge - ni-te, u - ni - ge - ni - te,

Altus
Do - mi-ne Fi - li u-ni-ge - ni-te, u - ni - ge - ni - te,

Tenor I
Do - mi-ne Fi - li u - ni - ge - - - ni - te,

Tenor II
Do - mi-ne Fi - li u - ni - ge - ni-te

Bassus I
Do - mi-ne Fi-li _____ u - ni - ge - ni - te,

Bassus II
Do - mi-ne Fi - li u - ni - ge - ni-te,

[C] Plagal [C] [G] [d]

Example 27, Palestrina, *Domine Fili*

Beat four of m. 33, example 27, is the first homophonic entrance of all six voices setting the text *Domine fili* beginning on [C] with a motion to a plagal [C] in m. 36. This phrase continues with an exchange from five voices to four voices, which completes a pair of fifth motions from [C] to [F] to a perfect cadence on [G], m. 37, to a perfect cadence on [d], m. 39. The text phrase continues, example 28, on [d] with a reference back to the Phrygian [A] cadence in m. 16 shown here in two statements of *Christe* both having a plagal motion to [A], the first in five voices, m. 42 and the second in six voices, m. 45. In this segment the prominent motion to [d] has extended the fifth relatedness to a secondary level.

Palestrina-Gloria, mm. 39-45

Cantus
 Je - su Chri - ste, Je - - - su Chri - ste.

Altus
 Je - su Chri - ste Je - - - su Chri - ste.

Tenor I
 Je - su Chri - ste, Je - - - su Chri - ste.

Tenor II
 Je - - - su Chri - ste, Je - - - su Chri - ste.

Bassus I
 Je - - - su Chri - ste.

Bassus II
 Je - su Chri - ste, Je - - - su Chri - ste.
 [d] [A] [d] [A]

Example 28, Palestrina, *Jesu Christe*

The final text grouping of Part I *Domine Deus, Agnus Dei, Filius Patris*, continues on [a] with a repetition of text and, as before, an evaded [E] Phrygian motion to a plagal [C] in m. 51. Three statements of the final text phrase are displayed homophonically in two voice groupings beginning with three voices and adding a fourth, example 29. The cadence on [a] in m. 48 completes an expansion of the tonal degrees moving initially from [G]-[C]-[F] in the beginning and here to include [G]-[d]-[a]. Together the extended tonal areas include [F]-[C]-[G]-[d]-[a] with [G] serving both as a beginning point and axis for a range of fifth-relatedness. Only *mi* and *ti* are missing from the range of a full scale.

Palestrina-Gloria, mm. 45-51

45 51

Cantus Do - mi-ne De - us, A - gnus De - i

Altus Do-mi-ne De-us, A - gnus De - - - i,

Tenor I Do-mi-ne De-us, A - gnus De - i, A - gnus De - i

Tenor II A - gnus De - i, Do - mi-ne De - us, A-gnus De - i,

Bassus I Do-mi-ne De-us, A - gnus De - i,

Bassus II Do - mi-ne De - us, A - gnus De - i, Plagal [C]

[a] [a]

Example 29, Palestrina, *Domine Deus*

Following the cycle of fifth motion to [a] in m. 48, a plagal [C] motion interrupts the next fifth motion with an evaded [E] Phrygian, in m. 51 (*Dei*). In the next phrase there is an arrival on a perfect pattern (lacking textual agreement) on the co-final [G] in m. 54, which moves to an imperfect [C] cadence at the completion of text in m. 55. In the repetition of the final half line of text, this imperfection is corrected with a perfect [G] cadence in m. 57 and a prolongation of [G] as a *supplementum*, example 30.

51 55 Supplementum 60

Cantus
Fi - li-us Pa - - - tris, Fi-li - us Pa - - - tris.

Altus
Fi - li-us Pa - tris, Fi - li - us Pa - tris, Fi - lius Pa - tris.

Tenor I
Fi - li-us Pa - tris, Fi - li-us Pa - tris, Pa - - tris.

Tenor II
Fi - li - us Pa - tris, Fi-li - us Pa - tris.

Bassus I
Fi - li-us Pa - - - tris, Fi-li - us Pa - - - tris. plagal

Bassus II
Fi - li - us Pa - tris, Fi - li - us Pa - tris.

[C] [G] [C] [G]

Example 30, Palestrina, *Filius Patris*

Gloria, mvt. II

A compositional element that is prevalent throughout this segment is a text phrase construction using an ABB pattern: the first line of text is stated once and is paired with a double statement of the second line of text. Musically, the formula includes an imitative echo where the text repetition occurs. The text repetition is also characterized by an alternation of the voice groupings, which provides the effect of a double choir – *cori spezzati*. Also in this phrase is an overlay of text in the Altus, mm. 66-68, that is contrary to the other three voices.

The first text phrase *Qui tollis peccata mundi, miserere nobis* begins with four voices on [G] and moves by fifth through [d] to a Plagal [a] in m. 64, example 31. This same harmonic motion in reverse continues from m. 65 on [a] with a motion to [d] in m. 66 and final return to [G] in m. 68. The second phrase employs a text repetition of *miserere nobis* including an exchange of vocal textures with a pair of duets, first between Bassus II and Tenor II, then between Bassus I and Tenor I. The Altus, Tenor II and Bassus II, mm. 64-66, are answered by Cantus, Tenor I, and Bassus I, mm. 66-68. The Bassus II line in mm. 65-66 is repeated in Bassus I transposed up a perfect fourth. Likewise, Tenor II is repeated in Tenor I and Altus is repeated by the Cantus voice. Additionally, the Altus voice connects the two repetitions as an overlapping voice, mm. 66-67.

Palestrina-*Gloria*, mm. 61-68

[G] Plagal [a] [d] [G]

[*]No musica fiata indicated in Lockwood edition. Subsemitonium should occur on both tones, or not at all.

Example 31, Palestrina, *Qui tollis*

The next phrase, example 32, *Qui tollis peccata mundi, suscipe deprecationem nostram* begins on [G] in five voices with a plagal [C] motion on the text *mundi* in m. 72. The following phrase continues on [C] in six voices and like the previous phrase there is a text repetition on *suscipe* including a Plagal motion from [C] to [G], m. 76. The Cantus voice in these two phrases employs a changing tone motive as a decorative gesture surrounding the melody tone {D}, mm. 70-71, 77, and 80.

Palestrina-Gloria, mm. 69-76

The musical score consists of six staves, each representing a different voice part. The lyrics are written below the notes. Above the Cantus staff, there are annotations for intervals: '10ths' above measures 69-71 and '6ths' above measures 72-74. Below the score, there are further annotations: '[G]' under the first measure, 'Plagal [C]' under measures 72-74, and 'Plagal [G]' under measures 76-78.

10ths 69 6ths 76

Cantus
Qui tol - lis pec - ca - ta mun - di, su - sci - pe, su - - - - sci - pe

Altus
Qui tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci - pe

Tenor I
Qui tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci - pe

Tenor II
10ths 6ths
Qui tol - lis pec - ca - ta - mun - di, su - sci - pe, su - - - - sci - pe

Bassus I
su - sci - pe, su - sci - pe

Bassus II
Qui tol - lis pec - ca - ta mun - di, su - sci - pe, su - - - - sci - pe

[G] Plagal [C] Plagal [G]

Example 32, Palestrina, *Qui tollis*

The second half of the text phrase, mm. 76-82, is reduced to two groups of four-voices that employ a text repetition of *deprecationem nostram*. Both groups include a perfect cadence on [G] that is marked by a rhythmic syncopation that was introduced earlier, example 33

Included in this phrase are two groups of voice pairings. A repeated pairing of Cantus and Altus that is coupled with alternating *dux* and *comes* entries in the Tenor and Bassus voices.

Palestrina-Gloria, mm. 76-82

The musical score consists of six staves. The top two staves are Cantus and Altus, both in treble clef. The bottom four staves are Tenor I, Tenor II, Bassus I, and Bassus II, all in bass clef. The lyrics are: "de - pre - ca - ti - o - nem no - - - - stam, de - pre - ca - ti - o - nem no - - - - stam." The score includes performance markings: [dux 1] above Tenor I, [comes 1] above Tenor II, [dux 2] above Bassus I, and [comes 2] above Bassus II. Measure numbers 76 and 82 are indicated at the top. Chord symbols [G] are placed below the staves at measures 76, 80, and 82.

Example 33, Palestrina, *deprecationem nostram*

The next line of text, *Qui sedes ad dexteram Patris, miserere nobis* is divided by three elided four-measure groups, each set in a three-voice texture, example 34. *Qui sedes* begins on [G] in m. 82 and Plagal [C] motion in m. 86, which is followed by an imperfect [C] in mm. 89 and perfect [C] m. 92. The thematic material reappears in each of the three repetitions. In the first phrase the leading voice is the Cantus and the accompanying voice is Bassus I in parallel twelfths. Likewise, in the second group the leading voice is Tenor II and the accompanying voice is Bassus II. The third phrase group returns to the initial three voice setting with Cantus as the leading line and Bassus I as the accompanying voice.

Palestrina-Gloria, mm. 82-92

82 86 89 92

Cantus [duet 1] Qui se-des ad dexte-ram Pa-tris. [duet 2 - echo] mi-se-re - re no-bis.

Altus mi-se-re - re no-bis. no-bis.

Tenor I Qui se-des ad dexte-ram Pa-tris. mi-se-re - re no-bis.

Tenor II [duet 2] mi-se-re - re no-bis.

Bassus I [duet 1] Qui se-des ad dexte-ram Pa-tris. [duet 2 - echo] mi-se-re - re no-bis.

Bassus II [duet 2] mi-se-re - re no-bis.

[G] Plagal [C] Imperfect [C] Perfect [C]

Example 34, Palestrina, *Qui sedes*

Reduced to a four-voice setting, example 35, *Quoniam tu solus sanctus* is connected by overlapping voices Tenor I and Bassus I, m. 92, then continues in [C] with a motion to a Phrygian cadence on [E] in m. 95.

Palestrina-Gloria, mm. 92-95

[C] Phrygian [E]

Example 35, Palestrina, *Quoniam tu solus*

The following phrase group *Tu solus Dominus. To solus Altissimus, Jesu Christe* continues with cycle of fifth motion [a]-[d]-[G] in mm. 95-101, example 36. There is a melodic exchange between Bassus I and Bassus II, first announced in [e], mm. 95-97, then answered by transposition in [a], mm. 98-101. Tenor II serves as an accompanying voice to these two statements. This exchange of melodic ideas differs those found in the *Kyrie* in that the *comes* voice answers at a transposed level from the initial *dux* entrance.

Palestrina-Gloria, mm. 95-101

95 101

Cantus
Tu so-lus Do - - - mi - nus.

Altus
Tu so - lus Al - tis - si - mus.

Tenor I
Tu so - lus Do - - - mi - nus. Al - tis - si mus.

Tenor II
Tu so - lus Do - - - mi - nus. Tu so - lus Al - tis - si - mus.

Bassus I
(dux) Tu so - lus Do - - - mi - nus.

Bassus II
(comes) Tu so - lus Al - - - tis - si mus.

[c] Phrygian [c] evaded [a] [G]

Example 36, Palestrina, *Tul solus*

The final text segment *Jesu Christe*, example 37, is presented in a full six-voice texture with a harmonic prolongation of [G] where both statements of text conclude with a plagal [G] motion. There is a voice exchange between Bassus I and Bassus I with the Cantus serving as an accompanying voice.

Palestrina-Gloria, mm. 101-107

101 104 107

Cantus
Je - - su Chri - ste, Je - - su Chri - - - ste.

Altus
Je - - su Chri - ste, Je - su Chri - - - ste.

Tenor I
Je - - su Chri - ste, Je - - su Chri - - - - ste.

Tenor II
Je - - - - su Chri - ste, Je - - - - su Chri - - - - ste.

Bassus I
Je - - - - su Chri - ste, Je - - - - su Chri - - - - ste.

Bassus II
Je - - - - su Chri - ste, Je - - - - su Chri - - - - ste.

[G] Plagal [G] Plagal [G]

Example 37, Palestrina, *Jesu Christe*

The final phrase of mvt. II, *Cum Sancto Spiritu in Gloria Dei Patris, Amen* is characterized by a series of short homophonic imitative phrases with alternating groups of three- and four-voice textures. The first text segment is an elided pairing of text repetition – *Cum Sancto Spiritu*, example 38.

Palestrina-Gloria, mm. 107-110

Cum San - cto Spi - ri - tu

Cum San - cto Spi - ri - tu

Cum San - cto Spi - ri - tu

Cum San - cto Spi - ri - tu Cum San - cto Spi - ri - tu

Cum San - cto Spi - ri - tu

Cum San - cto Spi - ri - tu

[G] [C] [G]

Example 38, Palestrina, *Cum Sancto Spiritu*

The second text segment, example 39, *in gloria Dei Patris* is composed in three repetitions, presumably in reference to the Trinity, with a motion from [G] in m. 110 to [e] in 114, [G] in m. 114 to [e] in m. 118, and ending with a motion from [G] to [d] to [G] in m. 123. In these final measures, Palestrina maximizes the *cori spezzati* effect with short hocket-like entries coupled with complete statements of the text. A three-voice texture begins with an entry of Cantus, Tenor I, and Bassus I, but is completed with the entrance of the Altus, mm. 110-112. Another example of hocket-like exchange is between Bassus I and II *in gloria*, mm. 118-120.

Palestrina-Gloria, mm. 110-122

110 115 119

Cantus
in glori-a, in glori-a De - i Pa - tris. A - men, in glori-a, in glori-a De - i Pa - tris.

Altus
De - i Pa - tris. A - men, De - i Pa - tris. A - men, in glori-a De - i Pa - tris.

Tenor I
in glori-a De - i Pa - tris. A - men, in glori-a De - i Pa - tris.

Tenor II
in glori-a De-i Pa-tris. A - men. in glori-a De - i Pa - tris.

Bassus I
in glori-a De - i Pa - tris. A - men, in glori-a, in glori-a De - i Pa - tris.

Bassus II
in glori-a De - i Pa - tris. A - men, in glori-a

Phrygian [E] [G] Phrygian [E] Plagal [a]

[*] Lockwood edition includes musica ficta F#

Example 39, Palestrina, *in gloria Dei Patris*

Palestrina-Gloria, mm. 122-128

122 124 *supplementum*

Cantus
A - - - - - men.

Altus
A - - - - - men, a - - - - - men.

Tenor I
A - men, a - - - - - men.

Tenor II
A - - - - - - - - - - - men.

Bassus I
A - - - - - men, a - - - - - - - - - - - men.

Bassus II
A - - - - - - - - - - - men.

[d] [G]---Cadence--- [C] [F]---Plagal----- [C]

* could be an [F] or and [F#]

Example 40, Palestrina, *Amen*

An arrival of the final *Amen* occurs in mm. 122-124, example 40, with a perfect cadence between Cantus and Tenor II. The remaining mm. 125-128 is an extension, or *supplementum*, after the arrival to the cadence, m. 124, which is an excellent example of Pietro Aaron’s description of a cadence motion to the final. “‘Final’ I define in this way: a final is simply a magisterial ending in music, introduced in order that the tone may be recognized.”⁵⁸ The last cadence pattern occurs between the Cantus and Tenor I, while the remaining five measures is an embellishment of the plagal motion [F] – [C].

⁵⁸ *Trattato della natura e cognizione di tutti gli toni di canto figurato* (1525) Pietro Aaron, trans. Oliver Strunk, *Source Readings in Music History*, New York: Norton, 1998, 207.

Anerio: *Gloria*, mvt. I

Anerio's *Gloria*, like Palestrina, is divided into two movements: *Et in terra pax* and *Qui tollis*. Anerio's reduction from six to four voices reduces the double choir effect that Palestrina achieves by shifting between vocal textures. The two bass voices from Palestrina are combined into one voice, and is used as a guiding thread for the other voices. Whereas Palestrina begins the *Gloria* with an open fifth on [G], Anerio harmonizes a single voice on {D} with a [D] Major triad, which is a feature that is evident in each of Anerio's movements. The overall "harmonic" motion from beginning to end in the Palestrina is from [G] to [G] in the first half and [G] to [C] in the second, yet in the Anerio is it from [D] to [G] in the first half and [G] to [C] in the second.

Anerio - *Gloria*, mm. 1-7

5

Cantus
Et in terra pax hominibus bonae voluntatis.

Altus
Et in terra pax hominibus bonae voluntatis.

Tenor
Et in terra pax hominibus bonae voluntatis.

Bassus
Et in terra pax hominibus bonae voluntatis.

Organum

[D] [G] [C]

Example 41, Anerio, *Et in terra*

An analysis of melodic elements in the initial phrase highlights some differences between the two compositional styles with regard to contour of the voice lines. In mm. 1-8a Palestrina's melody begins on {D} and decorates this initial pitch with a third motion below followed by a rising return to {D}, then after a sustained agogic accent on *pax* the melody rises a step to {E}, then falls first by leap then by step to its cadence point on {B} in m. 5, refer back to example 22. This first half-phrase provides shape to the text and is followed by the remaining text in a second musical phrase, which has yet an expansion of the upper most tone to {F}. In m. 5b the melodic phrase begins on {D} with a step-wise rising motion to {F} as the peak of the melodic line and then temporarily resting on {E} in m. 8a at the point of textual closure – *voluntatis*. This half-step motion {F} – {E} in the melody coincides strategically with the end of the text phrase providing an aural relationship between melody and text. Comparatively, in this same phrase of Anerio mm. 1-7a, as shown in example 41, the melodic shape lacks decoration of the initial tone, does not share the same melodic boundaries, and is missing the peaking resolution at the textual phrase and musical cadence. An initial difference is the voice texture itself – Anerio uses a single voice part (and continuo), rather than a four-voice texture like the model. Additionally, the initiating voice is in the Altus rather than the Cantus. Anerio's choice of pitches for the Cantus resembles Palestrina's rising line and does ultimately pause on {B} at the cadence point in m. 5b, but does not share the same peak to {E} on "hominibus".

Other differences include added material and alterations in text-rhythm relationships. There are two points of repose, mm. 5 and 7, where Anerio prepares the cadence with a Renaissance-style decorative gesture, which is not found in the Palestrina model. An examination Anerio's of text-rhythm relationships illustrates an adherence to speech pattern accents. Note the differences between Palestrina's and Anerio's setting of *Et in terra* – text that

is naturally spoken with an accent is placed on the strong beat in Anerio's setting.



In contrast, Palestrina treats the text without regard to speech



stresses. Refer to Palestrina example 22 and compare to Anerio

example 41 and note the different treatment of the initial text syllable. Palestrina uses a long

rhythm that places the first to text syllables on the strong beat, while Anerio uses a dotted rhythm

to place the second text syllable on a weak beat.

The second grouping of text *Laudamus te Benedicimus te Adoramus te Glorificamus te* is a series of intermediate cadences that begin on [G], m. 7, and moves to a Phrygian half-cadence on [A], m. 15, example 42. Beginning in m. 15 Anerio deviates from the model and continues in [A], rather than moving to [d] as found in Palestrina. At this point (m. 15) a new bass line replaces the original until m. 19 – *gloriam tuam* where the original returns. The presence of the original Bassus voice illustrates that Anerio's approach is built from the bottom, perhaps with an emphasis on verticality rather than linear shape. The Cantus voice rarely serves as a leading line or functions in tandem with the other voices to create shape and direction to the phrase. There does not appear to be the same relationship or consideration given to the text with regard to the melodic shape – in other words, the alternative melodic choices made by Anerio do not share the same rise and fall in relation to text phrases.

Anerio - Gloria, mm. 7-15

7 11 15

Cantus
Lau - damus te. Be - ne - di - ci - mus te. Glo - ri - fi - ca - mus te.

Altus
Lau - damus te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te.

Tenor
Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te.

Bassus
Lau - damus te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te.

Organum
[G] [G] Plagal [C] Phrygian [A]

Example 42, Anerio, *Laudamus te*

Paired phrasing that is idiomatic of the Renaissance style is not present in Anerio. An example of Palestrina's paired phrasing and melodic contour working in tandem with the bass is found in mm. 8b-12 where the same bass line and melodic line are presented in imitative pairs – *Laudamus te* and *Benedicimus te*. Palestrina maintains the same pitch content and melodic shape in both Bassus {G, C, D, G} and Cantus {D, E, D, B}. Likewise, he maintains the same intervallic relationships in the following pairs of text *Adoramus te* – Tenor II {G, F, E, D, C} and Bassus {G, A, F, C}. Transposed up a P4 *Glorificamus te* – Tenor II {C, Bb, A, G, (A)} and Bassus {C, D, Bb, (A)}. These same lines of text (mm. 7b-11) are treated differently in Anerio's setting; both the melody and bass lines are altered, thereby losing the connection of framework

between the outer voices. Anerio's choice of pitches does not decorate the melodic relationship between {D} and {B}, which causes a loss in the balance and contour of the melody. Likewise, Anerio simplifies the cadence gesture in the Tenor voice, m. 8

Another alteration occurs in m. 15 where Anerio's melody for the Cantus leads to an arrival on an imperfect cadence pattern, whereas Palestrina produces an arrival to the perfect octave – *tenorizans* in the Bassus and *cantizans* in the Cantus. Although the Bassus voices are used throughout, alterations of the Cantus voice and its relationship with the Bassus voice suggest that there is a different train of thought between the two composition styles.

Anerio - *Gloria*, mm. 15-21

15 21

Cantus
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.

Altus
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - - - ri - am tu - am.

Tenor
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.

Bassus
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - - - ri - am tu - am.

Organum
[A] Plagal [C] [C]

Example 43, Anerio, *Gratias agimus*

The third text phrase *Gratias agimus tibi propter magnam gloriam* is divided into two segments, example 43. In Palestrina's setting *Gratias agimus tibi* is approached with a Phrygian half-cadence, mm. 15-16, which prepares a motion to [d] however, Anerio continues from the Phrygian half-cadence and remains on [A], mm. 14-15. Where Palestrina moves from [d] to [C] by way of a plagal motion [F]-[C], m. 20, Anerio moves from [A] to [C] with the same plagal motion in m. 17, but without first moving to [d]. The second segment *propter magnam gloriam* continues on [C] and concludes with a perfect authentic cadence on [C], m. 21. Unlike Palestrina's *cori spezzati* effect that utilizes an exchange from five voices to three voices, Anerio maintains four voices throughout this phrase.

Anerio - Gloria, mm. 21-27

21 27

Cantus
Do - mi-ne De-us, Rex cae - le - stis, De - us Pa - ter o - mni-po-tens.

Altus
Do - mi-ne De-us, Rex cae - le - stis.

Tenor
Do - mi-ne De-us, Rex cae - le - stis, De - us Pa - ter o - mni-po-tens.

Bassus
Do - mi-ne De-us Rex cae - le - stis, De - us Pa - ter o - mni-po-tens.

Organum

[G] [C]

Example 44, Anerio, *Domine Deus*

The fourth text phrase *Domine Deus, Rex caelestis, Deus Pater omnipotens*, example 44, contains an intermediate cadence on [G] between the Altus and Bassus, m. 24, and a perfect authentic cadence on [C], m. 27. An outline of parallel tenths between the Tenor and Bassus in mm. 22-23 and Cantus and Bassus in m. 24-27 characterize this phrase. This same exchange of paired voices is found in Palestrina, but is more evident in the six-voice setting. The *cori spezzati* effect is not as clear in Anerio's four-voice setting. In order to include the parallel tenth duet, Anerio eliminates the lowest sounding voice in the Bassus, mm. 21-24 – where in the Palestrina model there is a fifth motion in the lowest voice that provides a foundation for the duet feature.

Anerio - *Gloria*, mm. 27-33

27 33

Cantus
Do - mi-ne Fi - - li u - ni-ge - ni - te Je - su Chri - ste.

Altus
Do - mi-ne Fi - - li u - ni-ge - ni - te Je - su Chri - ste.

Tenor
Do - mi-ne Fi - - li u - ni-ge - ni - te Je - su Chri - ste.

Bassus
Do - mi-ne Fi-li - - u - ni-ge - ni - te Je - su Chri - ste.

Organum

[G] Plagal [A]

Example 45, Anerio, *Domine Fili*

The fifth text phrase *Domine Fili unigente Jesu Christe* is divided into two parts, example 45. The first phrase continues on [C] and moves to an intermediate stepwise cadence on [G], mm. 30-31. The second phrase moves to an imperfect cadence on [d] and concludes with a plagal motion to [A], m. 33, where alterations in the voice parts place the third of the chord in the outer voice, rather than in an inner voice as found in the model. Palestrina's extended repetition of *Domini Fili* is missing from Anerio's setting; instead, there is only a single statement.

Anerio - *Gloria*, mm. 33-41

33 Supplementum ----- 41

Cantus
Do - mine De - us. A - gnus De - i, Fi - lius Pa - tris. Fi - lius Pa - tris. _____

Altus
Do - mi - ne De - us. Fi - lius Pa - tris. Fi - lius Pa - tris. _____

Tenor
Do - mine De - us. A - gnus De - i, Fi - lius Pa - tris. Fi - lius Pa - tris. _____

Bassus
Do - mine De - us. A - gnus De - i, Fi - lius Pa - tris. Fi - lius Pa - tris. _____

Organum

Plagal [C] [C]

Example 46, Anerio, *Domine Deus*

The sixth text phrase *Domine Deus Agnus Dei, Filius Patris* continues on [A] with a plagal motion to [C], m. 36, then to a perfect authentic cadence on [C], m. 38, example 46. This

single statement of text contrasts to Palestrina's *cori spezzati* effect with three text repetitions – first with a cadence on [a], then a Plagal motion to [C]. The Cantus voice maintains the {C#} as the highest tone rather than the root or fifth of the chord. An extension of this phrase is displayed in a short *supplementum* in mm. 38-41 with a cadence motion to the co-final on [G]. Movement I is clearly set apart from movement II with an arrival on [G] held with a *fermata*. This *fermata* ending is not found in the Palestrina.

Anerio: *Gloria*, mvt. II

Anerio's setting of *Qui tollis* is set homophonically continuing on [G] and concludes with a perfect authentic cadence [G]-[C], m. 77. This homophonic setting begins similarly to the model, but does not follow the same harmonic plan. While Palestrina concludes the *Gloria* with text repetitions and a *supplementum*, Anerio uses only a single statement of *Amen* at the conclusion of his setting.

Anerio - *Gloria*, mm. 42-47

42 47

Cantus
Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Altus
Qui to - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Tenor
8 Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Bassus
Qui tol - lis pec - ca - ta mun - di,

Organum

[G] Plagal [a] [D]

Example 47, Anerio, *Qui tollis peccata*

The first text phrase *Qui tollis peccata mundi, miserere nobis* begins on [G], like the model, but moves to a cadence on [D], mm. 46-47, instead of a motion to [G], example 47. Both

the Cantus and the Bassus follow the model in the first segment of the text phrase, mm. 42-45, but are altered in the second segment, initially, but return with a similar cadence motion on *nobis*, mm. 46-47. The rise to the peak on [F], m. 44, occurs in the middle of a word instead of at the beginning. The Altus voice does not serve as an overlapping voice between text phrases as found in Palestrina, mm. 65-67, because the need for a connecting voice line is eliminated since Anerio's setting does not include a text repetition.

The second text phrase *Qui tollis peccata mundi, suscipe deprecationem nostram* continues homophonically on [D], moves through a plagal motion to [C] and concludes with an imperfect cadence on [G], mm. 53-54, example 48. This contrasts with Palestrina's phrase setting beginning on [G]. As in the previous phrase, Anerio eliminates text repetitions and continues the next text phrase on [G]. The changing tone motive is missing from the Cantus melody as well as the duet pairs. Because of the change in voice leading structures, the melodic contour as lost its peak on {F} in m. 49 – the Cantus line of Palestrina is placed in the Tenor. While the melodic contours do not follow the model, cadence points do arrive on the same tonal structures, albeit with alterations in voicing and simplification of rhythms (Tenor, mm. 53-54). The interplay effect of *cori spezzati* is lost in Anerio's adaptation. Anerio does not display the double imitation idea found in Palestrina, mm. 76-82.

47 54

Cantus
Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram.

Altus
Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram.

Tenor
8
Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram.

Bassus
Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram.

Organum

[D] Plagal [C] [G]

Example 48, Anerio, *Qui tollis peccata*

The third text phrase *Qui sedes ad dexteram Patris, miserere nobis* continues on [G] in a three-voice homophonic setting with an intermediate plagal motion on *Patris* [F]-[C], m. 57, example 49. The second segment of this phrase continues with a change in three-voice texture and concludes with an imperfect cadence on [C], m. 60. While the voice lines are not the same as the model, this pair of three-voice textures is a likeness of the double choir texture found in the Palestrina; however, the repetition of the second duet is missing.

54 60

Cantus
Qui se - des ad - dex - te - ram Pa - tris,

Altus
mi - se - re - re no - bis.

Tenor
8 Qui se - des ad - dex - te - ram Pa - tris, mi - se - re - re no - bis.

Bassus
Qui se - des ad - dex - te - ram Pa - tris, mi - se - re - re no - bis.

Organum

[G] Plagal [C] [C]

Example 49, Anerio, *Qui sedes*

While there are some alterations in text-rhythm relations, the fourth text phrase *Quoniam tu solus sanctus* follows the model continuing on [C], m. 60 and moving to a Phrygian cadence [F]-[E], m. 62, example 50. This half cadence motion then moves to [a] in the next text phrase *Tu solus Dominus*, and then moves through [A] and ultimately to an imperfect cadence [D]-[G] in the following text phrase *Tu solus altissimus, Jesu Christe*, m. 70. The arrivals on [E] and [A], mm. 62 and 65, contrast to the minor sonorities of Palestrina. Throughout this segment fragments of original material are used as well as new – especially with regard to shifts in harmonic goals. Anerio’s final harmonic goal at the end of this phrase *Jesu Christe*, m. 70,

concludes with a motion [D] to [G] rather than [C] to [G] like the model. Anerio uses the material from the second repetition of Palestrina.

Anerio - *Gloria*, mm. 60-70

60 70

Cantus
Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus al-tis-si-mus, Je-su Chri-ste.

Altus
Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus al-tis-si-mus, Je-su Chri-ste.

Tenor
Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus al-tis-si-mus, Je-su Chri-ste.

Bassus
Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Je-su Chri-ste.

Organum
[C] Phrygian [E] evaded [A] [G]

Example 50, Anerio, *Quoniam tu solus*

The penultimate text phrase *Cum Sancto Spiritu, in gloria Dei Patris* continues on [G] in a three-voice texture with a text repetition on *in gloria* rather than *Cum Sancto Spiritu* as presented in the model, example 51. Anerio's setting eliminates the first statement of text and utilizes the second repetition of *Cum Sancto Spiritu* from the model. In making this alteration Anerio eliminates a harmonic motion from [G] to [C], but continues to *in gloria* with a motion from [G] to [C], mm. 72-73, and presents the complete text phrase *in gloria Dei Patris* with a motion from [C]-[F]-[d]-[a], mm. 73-75. While the entire final text phrase *in gloria Dei Patris. Amen* is repeated three times in the model, Anerio concludes his setting with a single *Amen*. Notable alterations in the final *Amen* include displacement of the Cantus melody by one beat, additional ornamentations in the Altus and Tenor voices, a new bass motion, and there is no

supplementum. The final harmonic gesture is changed from a Plagal motion to a cadence from the co-final to the final.

Anerio - *Gloria*, mm. 70-78

70 78

Cantus [open 5ths]

Altus

Tenor

Bassus

Organum

[G] Plagal [a] [G] [C]

Example 51, Anerio, *Cum Sanctus*

CHAPTER 4

CONCLUSIONS

General features of Anerio's 1619 setting of *Missa Papae Marcelli* reveal forward-looking aspects of his compositional style. With certain intentions to express reverence and honor to the original setting, Anerio includes portions of the setting that replicate the Palestrina model; however, much of the work has been altered including adjustments in harmony, text length, phrase structure, and voice leading. One clearly different aspect is the fact that it is set for four-voices with instrumental accompaniment. This in itself is a curiosity that raises the question whether the figured bass accompaniment is intended to be improvisational or simply a supportive doubling of the vocal lines. The Hermann Busch edition displays an *organum* accompaniment that is completely realized, which mainly doubles the vocal lines, but includes some independent accompaniment figures.

Anerio's setting of the *Kyrie* includes alterations in the cadence voices by changing the voicing leading with points of repose on the mediant tone in the uppermost voice, rather than the final. Also absent is the relationship between the *cantizans* and the *tenorizans*. Anerio's cadences no longer include a two-voice cadence motion. Palestrina cadences use the final or co-final in the Cantus while Anerio often uses the mediant, which results in imperfect instead of perfect cadences. Alterations in the melodic contour of each voice, while shifting between newly composed material and original material, is a disruption to the linear quality that is codified in Palestrina's compositional technique. Anerio's setting of the *Gloria* lacks the *cori spezzati* textures found in Palestrina. The reduction to four-voices limits the double-choir effects

that are a trademark of the model. The double-choir effect is further reduced by the elimination of text repetitions and exchanges in voice groupings.

Also clearly different is the treatment of phrasing and choice of harmonic direction. Because Anerio has eliminated text repetitions, there are fewer instances of elision between phrases; rather, the text phrases are often displayed within a homophonic treatment that is aligned with the cadence structures. Anerio regularizes and creates clearly marked phrases by eliminating elisions – no overlapping or connecting material. Even though the final cadence motion at the end of each movement is in agreement with the model, many of the inner text phrases follow a new harmonic pattern. This change in harmonic direction is often the result of a truncated text phrase that is facilitated by the elimination of text repetition. Eliminating paired phrases, imitative text repetitions, and the use of *supplementum* decreases the overall length of the Mass. Another aspect of harmonic alteration occurs at the beginning of each movement. The *continuo* accompanies the voices with a [D] Major harmonization and is initiated by a single tone in the voice, regardless of whether the model begins homophonically or contrapuntally. This change in harmonization doubles the harmonic rhythm from Palestrina's contrapuntal two-measure [G] motion to Anerio's motion from [D] to [G] within the same two measures. This aspect of change in the harmony suggests [D] as a secondary "tonal" level. Additionally, the familiar *cantizans* and *tenorizans* voice pairs found at cadences in Palestrina are replaced with fifth-related bass motions rather than the step-wise approach. A comparison of the Cantus lines illustrates that Anerio's focus may be vertically rather than melodically derived with regard to the shape of the melody and its relationship to points of repose, likewise, with its relationship to the contour of the other voice lines.

My analytical comparison of the *Kyrie* and *Gloria* movements of *Missa Papae Marcelli*, written by Giovanni Pierluigi da Palestrina and arranged by Giovanni Francesco Anerio, illustrates differences between the two works and can be summarized in an examination of melodic contour, cadence structures, harmonic gestures, and use of text-rhythm relationships. The musical textures of these two movements are representative of techniques use throughout the Mass setting. The *Kyrie* is set with polyphonic imitative structures while the *Gloria* is set with homophonic polychoral structures. My comparative analysis is a contribution to music scholarship that begins with an understanding Palestrina's compositional techniques in order to view how Anerio's re-composition both maintains a reverence to an old style as well as incorporates progressive techniques of his own time. It is important to examine compositional structures in the Palestrina first in order to identify elements that represent late-Renaissance techniques, then an analysis comparing the similarities and differences found in Anerio's adaptation can be assessed.

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