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entitled SWEELINCK'S 'SCHWANENGEANG': A STUDY OF STYLE AND TRANSITION IN THE CANTIONES SACRAE (1619) OF JAN PIETERSZON SWEELINCK.

be accepted as fulfilling this part of the requirements for the degree of Doctor of Musical Arts

Approved by:

Robert Cowden Samuel F. Payne
Glenn Thomas

SWEELINCK'S 'SCHWANENGEANG' :
A STUDY OF STYLE AND TRANSITION
IN THE CANTIONES SACRAE (1619)
OF JAN PIETERSZOOM SWEELINCK

By

John Dieter Bowman

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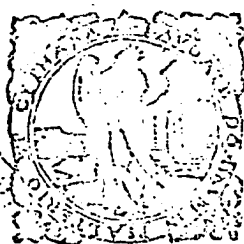
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M. IO.
PETRI SVVEELINGII
AMSTELEDAMENSIS
ET
ORGANISTÆ,
CANTIONES
SACRÆ
QUINQUE VOCVM.
BASSVS CONTINVS.



ANTVERPIÆ,
APVD PETRVM PHALESIVM
ad insigne Davidis Regis.

M. D. C. XIX.

PREFACE

Standard reference works afford Sweelinck high praise as a composer of instrumental works, as a teacher of the organ and composition, and as a composer of vocal music. Many studies have been made of his contributions in the first two categories; however, as a vocal composer he has been unduly neglected, even though his vocal compositions make up more than two-thirds of his extant output. Concerning his importance as a composer of vocal polyphony, Gustave Reese writes: "With Sweelinck the great production of the Netherlands in the field of vocal polyphony comes to an end. It does not wane ignominiously, however, but closes in a brilliant and noble sunset."¹

Truly representative of Sweelinck's consummate skill in vocal polyphony is his Cantiones sacrae a 5, comprising thirty-five Latin motets, one Te Deum and one Magnificat, all "cum basso continuo ad organum." This collection of motets, published two years before the composer's death, may properly be considered his Schwanengesang, the motets being his

¹Gustave Reese, Music in the Renaissance (New York: W.W. Norton & Co., Inc., 1959), p.518.

last composed works. To the knowledge of this writer, no formal study in the English language has been made of these mature Latin motets which include Calvinist and Catholic texts and early Baroque features as well as standard sixteenth-century polyphonic techniques. Thus, a study of the Cantiones sacrae provides an opportunity to consider Sweelinck not only as a master craftsman of sixteenth-century vocal polyphony in the Calvinist tradition, but also as a vocal composer representative of his time.

In this thesis, the writer summarizes available biographical information on Sweelinck; provides translations of the Latin texts; gives sources of texts and provides a stylistic analysis of the motets. The analysis is based on the sixth volume of the Jan Pieterszoon Sweelinck Opera Omnia edited by the late Mr. B. van den Sigtenhorst Meyer for the Vereniging voor Nederlandse Muziekgeschiedenis (Society for the History of Netherlands Music). Except where pertinent to the discussion, basso continuo realizations have been deleted in the interest of saving space.

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J.D.B.

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CHAPTER I
SWEELINCK AND HIS MILIEU

"Think of God's wrath and of the contempt of foreign peoples and princes. Think of the hateful yoke which you let rest upon you and your children." The appeal issued from William of Orange in 1572 during difficult days of struggle against Philip II of Spain.² It was into this growing climate of upheaval that Sweelinck was born only ten years earlier.

His world was one of constant and dramatic change, where the ideas which were evolving were to remodel the face of Europe and to create the basis of the modern world. It was a time which stumbled and fell, fought and died, progressed and regressed, all with such physical and mental violence that one stands in awe of the powerful forces that were compelling men toward a more or less stable new way of life.³

The Netherlands came under foreign domination through the marriage of Mary of Burgundy, the only child of Charles the Bold, to Maximilian of Austria, who later became the emperor of the Holy Roman Empire. Through its acquisition by the Holy Roman Empire, the Netherlands ultimately passed into the hands of Charles V, and upon his

²Hugh Trevor-Roper (ed.), The Age of Expansion: Europe and the World, 1559-1660 (New York: McGraw-Hill Book Co., 1968), p.76.

³Robert L. Tusler, The Organ Music of Jan Pieterszoon Sweelinck, 2 vols. (Bilthoven: A.B. Creyghton, 1958), p.11.

abdication at Brussels in 1555, came under the rule of his son, Philip II of Spain.

When Charles V abdicated, the Netherlands was experiencing relative quiet and prosperity. A general political and economic balance was maintained between the bourgeoisie and nobility. Charles V, a native of Ghent, had moved cautiously to effect changes, being sensitive to the temper of the people and reluctant to upset very delicate balances within the governmental processes of the seventeen provinces.⁴

The importance of the Netherlands to Spain lay in its thriving commerce and growing industries. Important cities such as Antwerp, Amsterdam and Ghent became the general market of Europe by virtue of their strategic location at the mouths of major rivers and situation between the northern and southern parts of Europe. For the Habsburgs, the hardworking and prosperous inhabitants of the Netherlands represented a rich source of income that could support Spain's colonial expansion elsewhere.⁵

However, when Philip II assumed the throne, he quick-

⁴S. Harrison Thomson, Europe in Renaissance and Reformation, (New York: Harcourt, Brace and World, Inc., 1963), p.716.

⁵Robert Ergang, Europe from the Renaissance to Waterloo, (Boston: D.C. Heath & Co., 1954), p.290.

ly precipitated a conflict with his subjects by introducing unpopular measures which infringed upon local liberties, and by waging a fanatical attempt to extirpate all heresy in the Netherlands. Although hundreds had already been executed for heresy, Philip introduced a more effective Inquisition. "He was no respecter of the constitutional rights of heretics. Spanish bureaucracy and bigoted religious persecution went hand in hand...even Catholics were roused to revolt."⁶

In 1559 Philip increased the bishoprics in the Netherlands from three to fifteen. This reform, though much needed, excited further opposition since the bishops were to be nominated by the crown; it was feared that the bishops would serve as agents to strengthen Spanish domination in the Netherlands. In spite of the probability that additional bishops would also help to eradicate heresy more effectively, the strong distrust of Philip II elicited loud protest from Protestants and Catholics alike.

Thus, important as the religious issues were, they were not the primary causes of the rebellion. Those opposing Philip II for purely religious reasons were a comparatively small number; for in both southern and northern provinces at this time Catholics were a strong majority. Many believed Philip's efforts to maintain the Catholic religion were simply a camouflage for his real objective, that of establish-

⁶Trevor-Roper, p.76.

ing absolute rule in the Netherlands and the consolidation of his empire.

The Netherlander's intense distrust of Philip's motives was nourished by his refusal to seek advice from the native nobility; by his increase in the number of bishoprics; and by the very fact that he was a foreigner who knew neither Flemish nor Dutch. Finally, in 1567 the discontent of the people vented itself in open revolt, especially in the southern provinces.⁷

As a reprisal, Philip II sent the Duke of Alva to be the Spanish Governor-General with the aim of quelling the rebellious spirit of the native Netherlanders. Alva's arrival at Brussels with 10,000 veteran troops in 1567 marked the beginning of a tragic period in the annals of modern nations. Mass confiscations of land and property and mass arrests and executions capriciously reached into all classes of society. In 1569 new taxes were levied totaling sixteen percent of assessed value. In order to escape this economic and social persecution, nearly 20,000 merchants and artisans fled Antwerp within a short period of time, settling in the north, mainly in Amsterdam.⁸

⁷Ergang, p.292.

⁸Thomson, p.725.

In spite of Philip's campaign, Protestantism increased in numbers and power throughout the Netherlands. By 1579 the remaining Protestants in the southern provinces were forced to flee to the north, thereby greatly strengthening the Calvinist element there. The religious differences between north and south were strongly played upon by the Spanish. The Prince of Parma encouraged three southern provinces to form the League of Arras for the defense of the Catholic religion. The northern provinces countered two weeks later by forming the Union of Utrecht, which united them in the defense of their rights against Philip. In May of the same year the southern provinces made their peace with Philip II. From this time on the northern and southern provinces went their separate ways.⁹

By the last decades of the sixteenth century, Calvinism had gained such power in the northern provinces that "the Calvinist system and plan of life...was an imperial structure of thought that could compete in dignity, in grandeur and in august authority with the Roman Catholic System itself"¹⁰ Within a short time, the pendulum had swung in the opposite direction: Catholic adherents in the northern provinces were excluded from office; Catholic cler-

⁹Thomson, p.728.

¹⁰Carl J. Friedrich, The Age of the Baroque, 1610-1660 ("Rise of Modern Europe" series; New York: Harper and Row, 1952), p.104.

gy were forced to renounce their faith or suffer persecution; iconoclastic mobs destroyed or confiscated much of the property of the Catholic church.¹¹

On the other hand, non-Catholic sects were welcomed in the northern provinces, especially in Amsterdam. Amsterdam, proclaiming religious toleration throughout the seventeenth century, became a haven for free spirits and a center for intellectual venture.

The Separatists from the Church of England, the Jews from Spain and Portugal, the German Protestants who found life unbearable under a Catholic prince, all flocked to the Dutch Republic, where they found freedom of conscience, employment, and economic security.¹²

It is possible, however, that Amsterdam's toleration of various peoples was due in part to the contribution they could make to the city's growing economy. By 1600 about a third of Amsterdam's population were refugees from the south. The former southerners included great capitalists and thousands of skilled industrialists and workmen. The Dutch by reason of their energy, drive, wisdom and financial acumen rapidly expanded their commerce with other nations.

¹¹Bernhard van den Sigtenhorst Meyer, Jan. P. Sweelinck en zijn Instrumentale Muziek (Den Haag: N.V. Service, 1946), p.89.

¹²Adriaan J. Barnouw, "The Seventeenth Century: The Golden Age," The Netherlands, ed. Bartholomew Landheer (Berkeley: University of California Press, 1946), p.42.

"Within a short period of time the Netherlands became one of Europe's greatest colonial powers."¹³

The rapid growth of financial stability and religious toleration in Amsterdam encouraged an equally remarkable intellectual and aesthetic development. The increasingly available leisure time prompted wealthy families to patronize poets, painters, and musicians. Sweelinck's Amsterdam, a city where humanistic interest in the arts was not prohibited by the Calvinist ministers, became a center in which the theater and literature flourished as well as the other fine arts. Furthermore, choice intellects, scientists, and artists of Europe migrated to Amsterdam, a city in which men of various backgrounds and occupations "could be inspired in an intellectual climate unmatched in the rest of the Netherlands."¹⁴

Cultural organizations in the Netherlands included the "Rederijkers", or chambers of Rhetoric, a literary-dramatic society organized as early as 1493, which was the forerunner of the academy tradition in the Netherlands. This society probably also fostered musical activities as a secondary function. Musical guilds were prevalent also from the

¹³T.A. Anderson, "The Metrical Psalmody of Jan Pieter Sweelinck, With a Practical Performing Edition of the Livre Quatrieme et Conclusional Des Pseaumes De David (1621)" (unpublished Ph.D. dissertation, University of Iowa, 1968), p.6.

¹⁴Ibid., p.9.

fifteenth through the early seventeenth centuries. Musicians belonging to these guilds were expected to play a variety of instruments for functions ranging from municipal events to rather intimate gatherings in private homes.¹⁵

In contrast to the music of learned societies, there developed a tradition of group singing of less pretentious music in the home. Such chamber music in the home (Huismuziek), was engaged in by the Dutch Protestants who sang versifications of the psalms set to music. The first publication of these psalm versifications, Souterliedekens ("Little Psalter Songs") appeared in a monophonic version as early as 1540.¹⁶

In the city of Amsterdam, the apparent influence of the above societies resulted in a coming together of "an honorable society of artists and art disciples, patrons and lovers of entertaining and edifying music."¹⁷ The fact that Sweelinck's setting of Psalms 3 and 10 were published in 1597 by Mongart in a collection of works dedicated to this society, known only as Amsterdam's musical society, has caused some to believe that Sweelinck was possibly a member. A further argument in support of this assumption is the society's strong encouragement of the printing of Sweelinck's 1604 psalm collection.¹⁸

¹⁵Ibid., p.10.

¹⁶Ibid., p.11.

¹⁷Ibid., p.12.

¹⁸Ibid., p.13.

In summary, we have seen that the period during which Sweelinck lived was one of dramatic and constant change, a period in which religion was made the basis of political campaigns. The splitting of the Netherlands, engendered by the interference of a foreign power, created a violent disruption of the natural whole which resulted in the forming of a Protestant North and a Catholic South. While this divergence in religion was the result and not the cause of the split, within each of the severed halves religion greatly influenced future political and cultural trends.

After a half-century of brutal conflict, the northern provinces seem to have come to the realization that to try to suppress opinions which one does not share is considerably less profitable than to tolerate them. This significant change in attitude, already implicit in the writings of the Dutch Erasmus during the Reformation, came into clear focus in Amsterdam. Although Amsterdam was not completely cleansed of persecution, its spirit was remarkably tolerant for the early seventeenth century.

With the decline of Antwerp, Amsterdam became the first center of bourgeois capitalism. Its expanding trade and developing industries resulted in a rapid increase of wealth. This increased wealth and the accompanying increase in leisure time coupled with Amsterdam's spirit of tolerance provided a climate which stimulated revolutionary thought,

fostered scientific attitudes, and encouraged cultural pursuits. Sweelinck was most fortunate to experience the excitement and changing life-style resulting from the evolving ideas and attitudes which were to influence much of Europe.

CHAPTER II

BIOGRAPHY

Early Life

Jan Pieterszoon Sweelinck was born in May, 1562 to Pieter Swybertszoon,¹⁹ an organist whose family came from Düsseldorf, and Elsken Sweling, daughter of the principal town surgeon of Deventer.²⁰ Pieter Swybertszoon had moved to Amsterdam in 1560 to accept the post of organist at the Oude Kerk, which was at that time Roman Catholic. Later two other children were born into the family: Maria, the youngest, and Gerritt, a painter and teacher of Rembrandt's teacher.

Sweelinck probably received an education strong in the humanistic studies, as the private schools in Amsterdam were similar to the German gymnasiums.²¹ It is possible,

¹⁹During the sixteenth century, last names were not always used. Men were known to have taken their surname by adding "szoon" to their father's first name--meaning, in the case of Pieter Swybertszoon, "Pieter, the son of Swybert." Last names must not have been important; spellings of the surname varied. Sigtenhorst Meyer in Instrumentale Muziek gives twenty-six spellings that appeared in sixteenth- and seventeenth-century documents. Sweelinck did not use his mother's surname until his first publication, a collection entitled Chansons à cinq parties de J. Jean Pierre Swelingh Organiste, et Cornille Verdonq, nouvellement composées.

²⁰About forty-five miles to the southeast of Amsterdam.

²¹Anderson, p.19.

however, that he did not receive a formal education, unless it was financed by a benefactor, as his father received very little for his services as organist at the Oude Kerk. While documentation concerning formal education in his early years is unavailable, it seems improbable that he did not later avail himself of the informal learning opportunities afforded by the growing intellectual climate in Amsterdam after the conclusion of the main hostilities against the Catholics. Sweelinck no doubt gained much knowledge of French, Italian and English literary-musical activities through his private students, personal friends and the growing intellectual and commercial intercourse which resulted from the increased tolerance and freedom fostered in Amsterdam.

In accordance with the tradition of the time, Jan Pieterszoon learned from his father the requisite musical skills to follow in his father's occupation. Upon his father's early death (1573), Sweelinck continued musical studies with Cornelius Boscoop, the succeeding organist at the Oude Kerk, and later with the Rector of the Oude Kerk, Jacob Van Buyck. Young Sweelinck, apparently quite gifted, was sent to Haarlem by an unknown benefactor at the age of eleven to continue his musical education. It is not known for what length of time Sweelinck studied in Haarlem; conjecture on this matter ranges from six months to four years. It is certain, however, that he studied with several teachers

during his stay in Haarlem, the first of whom was Jan Willem-zoon Lossy. Sigtenhorst Meyer believes that in addition to organ lessons and probable studies in the art of playing wind instruments, Lossy could have coached Sweelinck in musical composition.²²

Sweelinck's second teacher, Jacob van Noordt, held several posts in Haarlem: organist at St. Bavo Kerk, organist at the Grote Kerk, and a part-time civic position as a Schalmeispeler (a player of wind instruments).²³ If, as is believed by some scholars, Sweelinck remained in Haarlem for a period longer than six months, he would certainly have come under the influence of other excellent musicians:

One of these. . . (musicians) was Claas Albrechtszoon van Wieringen (1533-1575). He was followed in 1578 by the priest, Floris van Adrichem. . . . Both were excellent improvisors. It is certain that since 1539 Claas Albrechtszoon van Wieringen regularly presented organ recitals--later even daily--which consisted mainly of improvisations on Catholic hymns. Also, Floris van Adrichem received payments in addition to his regular salary paid to him by the city for his daily improvisations.²⁴

Organist at the Oude Kerk

The period of time between Sweelinck's apprentice-

²²Sigtenhorst Meyer, Jan P. Sweelinck en zijn Instrumentale Muziek, p.35.

²³Ibid., p.36.

²⁴Anderson, p.22, quoting Maarten Albert Vente, Christiaan Vlam and Alfons Annegarn, "Sweelinck," Die Musik in Geschichte und Gegenwart, ed. Friedrich Blume (Kassel: Barenreiter-Verlag, 1949-), XII, 1775.

ship in Haarlem and his acceptance of the organist position at the Oude Kerk in Amsterdam remains a mystery. It is not even certain when he assumed his responsibilities at the Oude Kerk; an extant 1580 document of the church indicates that "there was buried in the Oude Kerk Maria Pietersd., sister of the organist...a Pieterszoon."²⁵ While it is clear only that Sweelinck was organist in 1580, according to Dr. Cornelis Plomp, a long-time friend and student of Sweelinck, he probably assumed the position in 1577.²⁶ This possibility is impressive in view of the fact that in 1577 he was only fifteen years of age.

According to Curtis, Sweelinck's starting salary of 100 guilders was doubled in 1586.²⁷ This salary increase may have been precipitated by the appearance of Sweelinck's name on a list of those persons unable to pay property tax for 1585. Although he appeared to be in financial straits in 1585, his financial condition was soon to become brighter.²⁸

The high esteem in which the Amsterdam municipal and church officials held the Oude Kerk organist in 1590, after a decade of service, is clearly reflected in a comparison of

²⁵Sigtenhorst Meyer, p.39.

²⁶Anderson, p.24.

²⁷Alan S. Curtis, Sweelinck's Keyboard Music (London: Oxford University Press, 1969), p.6.

²⁸Anderson, p.25.

Sweelinck's duties to those of his contemporaries:

Unlike most other musicians employed by cities throughout the northern provinces of the Netherlands, Sweelinck had no other prescribed duties than to serve as organist of the Oude Kerk. In Amsterdam, the positions of church organist and city musician were separate. Optional duties were occasionally requested of Sweelinck, such as to provide entertainment at civic banquets and to travel to several cities to purchase harpsichords. In contrast, Cornelis Schuyt was employed in a similar capacity by the city of Leiden, where he was required to teach organ, harpsichord, and wind instruments; give a thorough training in composition to at least two boys chosen by him each year; ring the city bells on the hour; and serve as organist in the church. For these responsibilities, Schuyt was paid an annual salary of 450 guilders.²⁹

In addition to comparatively reasonable demands on his time, Sweelinck received a substantial increase in salary. Tiedeman cites the following passage from the church records:

On January 16, 1590, we church masters, upon the advice of the Burgomasters, agree, in the presence and with the accord of Jan Verhee and Jan Commelijn, that J.P. Sweelinck will receive 400 guilders annually,³⁰ it being understood that if he does get married, he will also receive an extra 100 guilders or free rent.³¹

Later that same year Sweelinck married Claesken

²⁹Ibid., pp.25-26.

³⁰Curtis, p.6. Curtis gives 300 guilders as his annual salary in 1590.

³¹Anderson, p.26, quoting F.H.L. Tiedeman, Acht Zes-Stemmige Psalmen van Jan Pieters Sweelinck met nieuwe levensschets van den componist (Amsterdam: Louis Roothaan, 1876), p.61.

Puyner from Medemblik.³² According to Curtis, he chose to accept the option of free rent and moved with his bride "into the spacious three-storey house in the Koestraat with which the city provided him until his death."³³

Students

Sweelinck's musical talents were not confined to performance; much of his time was spent in teaching organ and composition. Until the later years of his career at the Oude Kerk, his students came mostly from Amsterdam and neighboring cities. Sigtenhorst Meyer provides a list of twelve known Sweelinck students during the years 1590-1615, among whom were:

- (1) Dr. Cornelis Plemp, a good friend and dedicatee of Sweelinck's Cantiones sacrae;
- (2) Broer Janszoon, who was blind and became organist at Amsterdam's Nieuwe Kerk;
- (3) Pieter de Voys, who became organist in a church at The Hague in 1604;
- (4) Jan Pieterszoon van Rijnsburch, a city musician from Leiden, who later succeeded Cornelis Schuyt as the organist at St. Pieters Kerk in Leiden;
- (5) Claude Bernhardt, an organist from Deventer.³⁴

³²The Puyner family was wealthy. In 1612, when Claesken's parents suddenly died, Sweelinck was named as the trustee of the family estate. He inherited one-third of the estate's total assets; his share was approximately 7,200 guilders.

³³Curtis, p.6.

³⁴Sigtenhorst Meyer, p.69.

The authorization for Bernhardt to study with Sweelinck appeared in the "Resolution books" of the Deventer City Council, dated September 1615:

The City Council has favored Claude Bernhardt to go to Amsterdam at his expense to be with Jan Pieterszoon Sweelinck, and to learn the art of playing the organ for a period of six months. And this same City Council will pay the fee for the instruction. Also for three months, they will pay to Claude Bernhardt twenty-five guilders for his living expenses, for which he immediately will receive one fourth of the amount in advance. Thereafter, he will be obligated to the city once he has mastered the art of organ playing. This, he has confirmed by a handshake with Brother Hemert.³⁵

The arrival of Sweelinck's foreign organ students is documented as early as 1606: Jacob Praetorius (1585-1651) from Hamburg; Samuel Scheidt (1587-1654) from Halle and Paul Siefert (1586-1666) from Warsaw. Within a short time thereafter Heinrich Scheidemann (1596-1663), organist at St. Katharinen Kirche in Hamburg, came to study with Sweelinck.³⁶ A list of other foreign students of Sweelinck follows:

- (1) Gottfried Scheidt (1593-1661), who studied for three years, 1611-1614;
- (2) Johann Zornicht (1595-1629), from Königsberg;
- (3) Augustus Bruecken, an organist at the Brandenburg Court in Berlin;
- (4) Peter Hasse, from the Marienkirche at Lübeck;

³⁵Anderson, p.28, quoting M.E. Houck, "Jan Pietersz. Swelinck en Claude Bernhardt," Tijdschrift der Vereeniging voor Nederlandse Muziekgeschiedenis, VI (1899-1900), pp. 145-146.

³⁶Ibid., p.29.

- (5) David Aebel, from the Marienkirche at Weimar;
- (6) I. Habben, about whom nothing is known;
- (7) A. Hanssen, from Marienhof;
- (8) Andreas Ruben (1590-1662), from the St. Geertruida Kerk in Stockholm, who studied for six years, 1614-1620;
- (9) Melchior Schildt (1592-1667), from Hanover;
- (10) Mattheus Leder, from Danzig; and
- (11) Ulrich Cernitz (1598-1653), Sweelinck's last student (in 1621).³⁷

An indication of Sweelinck's improved financial status and popularity is revealed in the fact that in 1614 his teaching fees totaled 1,360 guilders.³⁸ However, while a teacher's worth may be determined to some extent on the basis of what fees he can command, a far greater proof is his ability to pass greatness on to future generations. The influence of the "maker of Hamburg organists" was to have far-reaching impact through the "North German Organ School". Some of Sweelinck's most famous students, Scheidt, Scheide-mann and Jacob Praetorius, in turn influenced gifted organ-ists of the next generation.

Sweelinck's heavy schedule and varied responsibilities as a performer, teacher and composer explain, in part, why there is no record of travel outside the Netherlands. Contrary to reports that he studied with Zarlino in Venice,

³⁷Sigtenhorst Meyer, p.274.

³⁸Ibid., p.68.

there is no evidence of travel further than Antwerp. His occasional visits to other cities within the Dutch Republic seem to have been in connection with professional business such as purchasing harpsichords, examining organs, or giving advice on organ construction.

In addition to the requirements of his position at the Oude Kerk, which certainly restrained Sweelinck from engaging in extensive travel, Sigtenhorst Meyer suggests that "it is possible that internal political conflict may have restricted any migration".³⁹ Though he was unable to journey to countries outside the Netherlands, his music was copied and disseminated throughout Europe, having been found in England, Germany, France, Switzerland, Italy, Austria, Denmark and Norway. In his own country, no autograph scores or copies of his music have been found.⁴⁰

English Influences

The influence of English music on the compositional style of Sweelinck has been claimed by many writers. While his music does reveal a thorough knowledge of English music, especially in his keyboard works, Sweelinck's personal con-

³⁹Ibid., p.71.

⁴⁰Tusler, p.15.

nections with English musicians are difficult to substantiate. Many writers have implied, if not actually stated, that Sweelinck had personal associations with the two foremost English composers on the continent at this time: Peter Philips (1560-1628) and John Bull (1562-1628).

Peter Philips probably visited the Netherlands shortly before his first book of madrigals were published at Antwerp in 1591. Though Philips' subsequent visits and later employment were in the Spanish Netherlands, there is evidence that he traveled to Amsterdam on one occasion to visit Sweelinck. Curtis gives the following:

It is now certain, however, that they met at least once: in 1593, when Philips went 'into Holland onely to sie and heare an excellant man of his faculties in Amsterdam'. There can be no question as to whom, in Amsterdam in 1593, Peter Philips would have so described.

Documentation concerning Philips' arrest on his returning from Amsterdam to Antwerp is also cited by Curtis.⁴¹

Curtis states the following concerning the relationship between Sweelinck and John Bull:

The possibility of personal contact between Sweelinck and Bull has been stressed by nearly every writer on the period. Their statements range from the modest assertions that Bull 'was associated with Sweelinck' to such a casual remark as that 'over in the Netherlands, Bull fell in with the great Sweelinck, Peter

⁴¹Curtis, p.28.

Philipps' colleague'. There is not the slightest documentary evidence that Sweelinck and Bull ever met...

Curtis goes on to suggest a few occasions when they could have met; he cites the time of Bull's first trip to the continent in 1601 as the occasion of highest probability of such a meeting.⁴²

With respect to choral music, a comparison of the music published by Sweelinck and Peter Philips reveals the use of similar types and techniques. The choral output of both composers includes sacred and secular polyphonic works which reflect the last phases of the Renaissance and the early traces of the Baroque. Both composers also use basso continuo for their Cantiones sacrae.

The Religious Question

One may only speculate as to whether Sweelinck was Catholic or Calvinist; no satisfactory conclusion can be reached because of insufficient documentation. Considerable confusion arises because of the unstable religious-political situation which existed in the Netherlands during Sweelinck's lifetime. Sweelinck's appointment to the Oude Kerk sometime between 1577 and 1580 was a civil rather than an ecclesiastical appointment. Although it is known that the Oude Kerk

⁴²Ibid., p.26.

came under the permanent control of the Reformed church on May 26, 1587, this fact reveals nothing of Sweelinck's personal conviction.⁴³

The facts are that he composed 153 polyphonic settings of the Genevan Psalter which were published by and for the Calvinists and that near the end of his life he published his Cantiones sacrae, 37 Latin motets, which were dedicated to a staunch Catholic, Dr. Cornelius Plemp. While these Latin motets, which included a setting of "Regina Coeli", were obviously not intended for Protestant gatherings, it is not possible to infer that Sweelinck had converted to Catholicism. It seems probable to the writer that Sweelinck was undecided as to whether the Catholic or the Reformed church were superior and that he, like other notable composers of the period, found satisfaction in expressing himself through music set to texts suitable for both churches.

Works

Sweelinck's extant output comprises 72 instrumental works, 254 vocal works and a revised theoretical treatise. The instrumental pieces, all for keyboard, can be grouped into three categories: (1) compositions for organ or harp-

⁴³Anderson, p.23, quoting F.H.L. Tiedeman, Acht Zes-Stemmige Psalmen van Jan Pieters Sweelinck met nieuwe levensschets van den componist (Amsterdam: Louis Roothaan, 1876), p.12.

sichord, which comprise thirteen fantasias, six echo fantasias, and thirteen toccatas; (2) compositions for organ, which comprise one prelude and twenty-four chorales based upon German Lutheran melodies; and (3) compositions specifically written for harpsichord, which comprise dances and variations.

Sweelinck's vocal compositions can be divided into two categories: (1) secular works, which comprise twenty-two chansons, twenty-seven rimes (French and Italian), and four madrigals; and (2) sacred works, which comprise seven canons, thirty-seven Cantiones sacrae, 153 psalms (three being set twice), three wedding songs (huweliksliedereren), and one Canticle of Simeon.

Sweelinck copied and revised Zarlino's Institutioni armoniche (1558) for teaching purposes, including in it some of his own musical examples. The manuscript has survived in two handwritten copies by J.A. Reincken and Matthias Weckman. In the copies the title appears as Compositions-Regeln. This treatise served as a basis of theoretical studies for Christoph Bernhardt, Johann Crüger and others of the North German School.⁴⁴

⁴⁴Ibid., p.35.

CHAPTER III
TEXTURE AND FORM

Sweelinck's treatment of the interconnected elements of texture and form will be considered separately under the following headings, although many of these overlap and occur in combination: (1) texture; (2) basso continuo; (3) influence of text on formal structure; (4) liturgical influences; and (5) opening and closing procedures.

Texture

A cursory glance at the Cantiones sacrae (see also the texture charts of Appendix A) will reveal an obvious structural feature of his Latin motet style, that of sectionalism. This feature, prominent in the majority of the motets, seems to result from the composer's striving for the perfect expression of contrasting emotions in the text as well as from a studied experimentation with traditional and innovative textures and techniques.

Sweelinck's use of contrasting figuration treatment in setting only two or three words of text in successive "points of imitation" is responsible for most of the sectionalism encountered in the motets. The composer's various techniques in these sections will be discussed in the chapter dealing with contrapuntal techniques.

Apart from his varied use of contrapuntal techniques in imitative textures, Sweelinck achieves considerable varie-

ty through an adroit use of homophony, antiphonal style, changing meter, and varied repetition. These means of achieving variety will be considered separately in the following discussion.

Homophony

Sweelinck's use of homophonic textures serves three purposes in the Cantiones sacrae: (1) to provide contrast between or within imitative sections of a composition; (2) to emphasize cadence areas; and (3) to underscore the meaning of the text.

The most extensive use of homophony occurs in those sections cast in triple meter. In these sections the homophony is usually homorhythmic. Homophonic passages in duple meter are normally only a few measures long and frequently contain one voice rhythmically at variance with the others; however, the off-set voice is still influenced by the structure of the text. Often a dramatic wrench in the melodic and rhythmic flow is created by the sudden shift to notes of shorter value as seen in the following example from Ô Domine Jesu Christe (No.10):

Example 1

20 25

- bus mi-se-re-re. mi-se-re-re. et pro-pi-ti-us

- bus mi-se-re-re. mi-se-re-re. mi-se-re-re. et pro-pi-ti-us

- bus mi-se-re-re. mi-se-re-re. mi-se-re-re. et pro-pi-ti-us

fi-de-li-bus mi-se-re-re. mi-se-re-re. mi-se-re-re. et pro-pi-ti-us

mi-se-re-re. mi-se-re-re. mi-se-re-re. et pro-pi-ti-us

In the above example one observes the influence of the madrigal. This influence is primarily the tendency toward declamatory passages in which all parts have the same or only slightly varied rhythms, a feature seen most clearly in the sections in triple meter.

Occasionally in the motets the composer uses a homorhythmic presentation of the text as the first statement of a subsequent non-systematic "point of imitation" in stretto. The beginning of a passage employing this treatment may be seen in the following excerpt from Hodie beata virgo Maria (No. 30):

Example 2

spi - ri - tu san - cto, ac - ce - pit e - um in ul - nas su -
 - cto, spi - ri - tu san - cto, ac - ce - pit e - um in ul - nas su -
 san - cto, spi - ri - tu san - cto, ac - ce - pit e - um in ul - nas su -
 - cto, spi - ri - tu san - cto, ac - ce - pit e - um in ul - nas su -
 - ri - tu san - cto, ac - ce - pit e - um in ul - nas su -

At other times, one voice of the homorhythmic statement will be imitated systematically by all voices as in Petite et accipietis (No.15); in this instance the bass is imitated.

Example 3

15
 - tis, ut gau - di - um ve - strum sit ple - num, ut gau - di - um ve - strum, ut
 - tis, ut gau - di - um ve - strum sit ple - num, ut gau - di - um ve - strum, ut
 - tis, ut gau - di - um ve - strum sit ple - num, ut gau - di - um ve - strum, ut gau - di - um
 - tis, ut gau - di - um ve - strum sit ple - num, sit ple - num,
 ut gau - di - um ve - strum sit ple - num, ut gau - di - um

In some motets a brief homorhythmic statement is revoiced and sequenced on different tonal levels. In Gaudete omnes (No.32), within a seventeen-measure section the same homorhythmic setting of the text "quoniam ipse est" is given four revoiced statements on three tonal levels.

Example 4

35

- ta - ti - o - ne, sci - to - te quo-ni-am i-pse est.

- o - - - - ne, sci-to - - - te quo-ni-am i-pse est.

- ta - ti - o - ne, sci - to - te quo-ni-am i-pse est, sci - to - -

ex - ul - ta - ti - o - ne, quo-ni-am i-pse est, sci - to -

- ta - ti - o - - ne, sci - to - -

36

quo-ni-am i-pse est

sci-to - te

- te quo-ni-am i-pse

- - te quo-ni-am i-pse est

to - - te quo-ni-am i-pse

- te quo-ni-am i-pse est

- te quo-ni-am i-pse est

- te quo-ni-am i-pse est

46

quo-ni-am i-pse est ex - pe - cta - -

est, quo-ni-am i-pse est ex - -

est, quo-ni-am i-pse est ex - pe - cta - -

est, quo-ni-am i-pse est ex - pe - cta

est, quo-ni-am i-pse est ex - pe - cta - -

A similar revoicing of the same text setting on five different levels is found in Tanto tempore (No.36).

Sweelinck's second and third purposes for using homophonic texture, those of emphasizing cadence areas and underscoring the meaning of the text, are clearly evident in the following excerpt from Cantate Domino (No.8). After the active lines converge in a homorhythmic statement of "Domino", the new text is stated in a parlando or declamatory setting

to underscore the text. Both treatments are used repeatedly throughout the motets.

Example 5

20

can - ta - - - - te Do - mi - no, et be - ne - di - ci - te no -
 - te Do - mi - no, can - ta - te Do - mi - no, et be - ne - di - ci - te
 - ta - te, can - ta - - - - te Do - mi - no, no -
 - te, can - ta - - - - te Do - mi - no, et be - ne - di - ci - te,
 - te Do - mi - no, et be - ne - di - ci - te

Sweelinck's homorhythmic and chordal writing in the Cantiones sacrae reveals a clear harmonic concept. Rhythmic animation within the same harmony is often achieved through revoicing of the same chord in values of short duration. A particularly effective use of this treatment is the declamatory setting of the text "accelera" in the following excerpt from In te Domine speravi (No.4):

Example 6

15

tu - am: ac - ce - le - ra, ac - ce - le - ra ut e - ru - as me, ut e - ru - as me,
 tu - am: ac - ce - le - ra, ac - ce - le - ra ut e - ru - as, ut e - ru - as me,
 rem tu - am: ac - ce - le - ra, ac - ce - le - ra ut e - ru - as me, e - ru - as me,
 rem tu - am: ac - ce - le - ra, ac - ce - le - ra ut e - ru - as me, ut e - ru - as me,
 tu - - - am: ac - ce - le - ra, ac - ce - le - ra ut e - ru - as me, ut e - ru - as me

In Beati omnes (No.28) the composer's concern for careful declamation is revealed in the completely static writing of the individual lines.

Example 7

20

- mo, qui ti - met Do - mi - num. Be - ne-di-cat ti - bi

- mo, qui ti - met Do - mi - num. Be - ne-di-cat ti - bi

- mo, qui ti - met Do - mi - num. Be - ne-di-cat ti - bi Do - mi - nus ex

- mo, qui ti - met Do - mi - num. Be - ne-di-cat ti - bi

- mo, qui ti - met Do - mi - num. Be - ne-di-cat ti - bi

In addition to the rhythmically animated chord repetition, employed to some extent in a majority of the motets, occasional passages are encountered in which chord changes occur with each syllable of syllabic statements set to notes of very short duration.

Another way in which Sweelinck uses a homophonic texture to underscore the text is to use sustained values to establish an appropriate mood. Examples of this treatment within the body of a motet are given in the discussion of expressive techniques.

Sweelinck's use of homophony in sustained values to set the mood at the opening of a motet is found in seven motets (Nos. 6, 10, 14, 20, 29, 31 and 37). Discussion of his techniques in opening motets is found later in this chapter.

Antiphonal style

Further contrast in the motets is provided by textures in antiphonal style. In these passages Sweelinck demonstrates a concern for rhythmic excitement as well as a keen sense of vocal sonority. This latter consideration is well served through great variety in vocal registration and variegated voice groupings. In general, the antiphonal passages reflect a preference for a juxtaposition of high and low voice textures with three or more voices in one or both of these textures. His normal procedure is to have one group repeat a phrase previously presented by the other; seldom are successive phrases of the text distributed alternately between two groups. In the former instance, the second group usually presents a varied repetition of the melodic material sung by the first group.

The composer's typical procedure involves one short phrase in rapid alternation between high and low voice textures presented in stretto, as in example 8a below from Ecce nunc benedicite (No.7); however, occasional disjunct answering in which the first statement of the text is completed before the second begins is encountered. This treatment is illustrated in example 8b below from the Secunda pars of the Magnificat (No.34).

Example 8a

ex - tol - li - te, ex - tol - li -
 ex - tol - li - te, ex - tol - li -
 ex - tol - li - te, ex - tol - li -
 ex - tol - li - te, ex - tol - li - te
 ex - tol - li - te, ex - tol - li - te

Example 8b

et di - vi - tes,
 et di - vi - tes,
 et di - vi - tes, di -
 et di - vi - tes, et di - vi -
 et di - vi - tes, et di - vi -

In Venite exsultemus Domino (No.9) the composer's typical overlapping of two groups in various degrees of stretto results in stimmtausch and double counterpoint. In this passage Sweelinck employs sequence treatment in measures 15 and 16 and a switching of upper and lower voices at measure 19 (compare measure 12 with measure 19).

Example 9

"Stimmtausch" 10

- no, tu - bi - le - mus De - o sa - lu - ta - ti no - atro, tu - bi - le - mus De - o
 - no, tu - bi - le - mus De - o sa - lu - ta - ti no - atro, tu - bi - le - mus De - o
 - no, tu - bi - le - mus De - o sa - lu - ta - ti no - atro, tu - bi - le - mus De - o
 - no, tu - bi - le - mus De - o sa - lu - ta - ti no - atro, tu - bi - le - mus De - o
 - no, tu - bi - le - mus De - o sa - lu - ta - ti no - atro, tu - bi - le - mus De - o

12

sa-lu-ta-ri no - stro, sa-lu - ta - ri no - stro: praec-oc-cu-pe -
 sa-lu-ta-ri no - stro, sa-lu - ta - ri no - stro: praec-oc-cu-pe -
 tu-bi-le-mus De-o sa-lu-ta-ri no - stro: praec-oc-cu-pe - mus, praec-
 tu-bi-le-mus De-o sa-lu-ta-ri no - stro: praec-oc-cu-pe - mus, praec-
 no - stro: praec-oc-cu-pe - mus, praec-

15 *Sequence*

- mus, praec-oc-cu-pe - mus fa - ci-em e - tus, fa - ci-em e - tus in con-fes -
 - mus, praec-oc-cu-pe - mus fa - ci-em e - tus, fa - ci-em e - tus
 - oc-cu-pe - mus, praec-oc-cu-pe - mus fa - ci-em e - tus, fa - ci-em e - tus in con-
 - oc-cu-pe - mus fa - ci-em e - tus, fa - ci-em e - tus in con-fes - si - o -
 - oc-cu-pe - mus fa - ci-em e - tus, fa - ci-em e - tus in con-fes - si -

19 20

- si - o - - ne, praec-oc-cu-pe - mus, praec-oc-cu-pe - mus fa - ci-em
 in con-fes-si - o - - ne, praec-oc-cu-pe - mus, praec-oc-cu-pe - mus fa - ci-em
 - fes-si - o - - ne, praec-oc-cu-pe - mus, praec-oc-cu-pe - mus, praec-oc-cu-pe -
 - - - - ne, praec-oc-cu-pe - mus, praec-oc-cu-pe - mus
 - o - - - - ne, praec-oc-cu-pe - mus, praec-oc-cu-pe - mus

In a number of motets Sweelinck provides interest by employing constantly changing pairs of voices cast in vigorous rhythmic patterns, as in the Secunda pars of In te Domine speravi (No.4). In such passages the interest in sonority and rhythmic vitality is enhanced by the gradual addition of voices which increases the excitement leading to a cadence in which the five voices converge in homorhythm. This treatment characterizes most of the syllabic alleluia sections.

Example 10

et re-fu-gi-um meum, et re - fu-gi-um meum es tu. es tu. es tu. es

et re - fu-gi-um meum, et re-fu-gi-um meum es tu. es tu. es

et re-fu-gi-um meum. et re - fu-gi-um meum es tu. es tu.

fu-gi-um meum, et re-fu-gi-um meum, et re-fu-gi-um meum es tu. es tu. es

- fu-gi-um meum, et re-fu-gi-um meum es tu. es tu. es

α e α e c G c G c es tu. es tu. E₄₋₃ es

In the majority of Sweelinck's antiphonal passages the use of imitation between one or more voices of answering groups stating vigorous short subjects makes it difficult to determine whether he was thinking in terms of antiphonal statements or was simply using stretto imitation in various registers to maintain interest in sonority and rhythm. It does seem clear to this writer, however, that con-

scious control of rhythm, color, vertical interest, and declamation are combined effectively to provide contrast with contrapuntal passages evidencing a traditional linear approach.

A rare but extremely effective use of antiphonal style is employed in setting more placid melodic and rhythmic phrases. In the passage from De profundis (no.20) given below, Sweelinck enhances an already effective text setting by the use of a contrasting vocal registration achieved by revoicing within an antiphonal statement sequenced a fifth below.

Example 11

20

in - i - qui - ta - tes ob - ser - va - ve - ris - Do - mi - ne.
 Si in - i - qui - ta - tes ob - ser - va - ve - ris Do - mi - ne, si in - i - qui -
 Si in - i - qui - ta - tes ob - ser - va - ve - ris Do - mi - ne.
 Si in - i - qui - ta - tes ob - ser - va - ve - ris Do - mi - ne.
 d - B^b A₆ — Si - E^b D₆

25

Do - mi - ne. Do - mi - ne, quis
 - ta - tes ob - ser - va - ve - ris - Do - mi - ne, Do - mi - ne quis sus - ti -
 Do - mi - ne, Do - mi -
 - i - qui - ta - tes ob - ser - va - ve - ris Do - mi - ne, Do - mi - ne quis sus - ti -
 - i - qui - ta - tes ob - ser - va - ve - ris Do - mi - ne, Do - mi - ne quis sus - ti -

Changing meter

Variety is also accomplished by metric changes. Sweelinck provides relief from the prevailing duple meter through a shift to triple meter in thirteen of the thirty-seven motets. In passages cast in triple meter the predominant texture is either homophonic, antiphonal or a flexible use of both.

Varied repetition

In his overall construction of the motet, Sweelinck's usual procedure follows a through-composed scheme. Although he makes extensive use of musical and textual repetition in the motets, such repetition occurs within the textual phrase and involves only a few musical segments set to one or more words of the phrase. When the composer moves to a new phrase he generally does not repeat material from a former one.

Exact repetition of entire passages immediately preceding is adroitly avoided throughout the Cantiones sacrae; however, varied repetition of such previous material is employed to some extent in all the motets. In some instances the reworking of rather long passages creates a new section. At other times, only one or more measures of a section may be "developed" for the purpose of extending the section to achieve a balanced structure or a tonal goal. The following discussion of Sweelinck's treatment of varied repetition

will trace its use in various textures and will consider techniques ranging from slight alteration to rather complex "developmental" procedures.

Slight variation of repeated passages is accomplished in several ways. In Beati omnes (No.28) the closing section, measures 50 through 54, repeats a previous passage (measures 35 through 37) with only slight alterations at the cadence. Sweelinck also demonstrates a penchant for extending sections by repeating previous material but within a revoiced texture. This procedure, often employed at the end of a motet, characteristically has the soprano I and soprano II exchanged in the manner employed in the English madrigal. In the Cantiones sacrae the seventeen motets scored for two tenors frequently employ the exchanging of these equal voices as well. Typical passages in which the pitches remain unchanged but in which the two equal voices are exchanged may be seen in Nos.9, 16, 17, 18, 31, 33 and 35. In Euge serve bone (No.16) the immediate repetition of a passage (measures 38 through 41) with the soprano I and soprano II exchanged results in stimmtausch, a technique which will be seen repeatedly throughout the Cantiones sacrae.

Often, repeated passages reveal another concern of the composer, that of sonority. Sweelinck's interest in sonority, possibly influenced by his "registration sense" as

an organist, is reflected in mutations in vocal registration ranging from only slight to rather dramatic changes. A subtle change in sonority is created in Laudate Dominum (No.11) by having the soprano II and alto repeat, at the same pitch level, the opening paired statement sung by soprano I and tenor. On other occasions entire passages have been revoiced, still retaining the same pitches. This treatment is found in Petite et accipietis (No.15): a four-voice texture for soprano I, soprano II, alto and tenor (measures 20 through 23) is stated later at the same pitches but is revoiced to be sung by soprano II, alto, tenor and bass (measures 26 through 29).

Sweelinck sometimes increases the number of voices when a passage is repeated. In the Magnificat (No.34) a passage in imitation for soprano I, soprano II and alto is repeated an octave lower (measures 19 through 22) by alto, tenor and bass with a new line added for soprano II. In Euge serve bone (No.16) the bass is added to a previous four-voice homorhythmic passage when it is sequenced a fifth lower and extended (measures 44 through 49). This means of achieving a richer sonority and increased excitement in returning musical material is employed periodically at the approach to the final cadence. Such repetitions involving only slight changes are in the minority and certainly not on

a par with the numerous passages in which previous material is "developed" or extended rather than simply repeated in different voices.

In the majority of Sweelinck's Latin motets which repeat previous material, the succeeding statement involves extensive revoicing and transposition whether the prevailing texture is homophonic or contrapuntal. This treatment is used in De profundis (No.20); an imitative passage for soprano, alto and tenor (measures 20 through 24) is transposed down a fifth and given to alto, tenor and bass (measures 25 through 29).

Example 12

20

in - i - qui - ta - tes ob - ser - va - ve - ris - Do - mi - ne,
 Si in - i - qui - ta - tes ob - ser - va - ve - ris Do - mi - ne, si in - i - qui -
 Si in - i - qui - ta - tes ob - ser - va - ve - ris Do - mi - ne,
 Si in -

seg. at 5th ↓

d - B^b A₆ - Si - E^b D₆

25

Do - mi - ne. Do - mi - ne, quis
 - ta - tes ob - ser - va - ve - ris - Do - mi - ne. Do - mi - ne quis sus - ti -
 Do - mi - ne. Do - mi -
 - i - qui - ta - tes ob - ser - va - ve - ris Do - mi - ne. Do - mi - ne quis sus - ti -
 - i - qui - ta - tes ob - ser - va - ve - ris Do - mi - ne. Do - mi - ne quis sus - ti -

In an excerpt from Venite exsultemus Domino (No.9) several techniques lending variety to an antiphonal passage may be observed. Stimmtausch occurs in both paired antiphonal groups when the voices are exchanged and the passage repeated. In measure 12 the three lower voices are answered antiphonally by the upper voices. In measure 19, "praeoccupemus" is repeated a sixth higher with the higher and lower groups exchanged. At "faciem" (measure 21), the passage begun in measure 15 is repeated at the octave with the upper and lower groups exchanged. Further, the exchanging of voices within the antiphonal groups results in invertible counterpoint. The use of sequence, seen in measures 22 and 23, is encountered frequently as a means of extending a passage and of achieving desired tonal goals.

Example 13

"Stimmtausch" 10

The musical score consists of five staves. The lyrics are: - no. tu-bi-le-mus De-o sa-lu-ta-ri no-stro. tu-bi-le-mus De-o. The score is divided into three measures. In the first measure, the top two staves have notes, while the bottom three are rests. In the second measure, the top two staves have rests, and the bottom three have notes. In the third measure, the top two staves have notes, and the bottom three have rests. Arrows indicate the exchange of voices between the two groups in each measure. A large double-headed arrow at the top indicates the overall exchange between the two groups. A smaller double-headed arrow at the bottom indicates the exchange between the two groups in the third measure.

- no. tu - bi - le - mus De - o sa - lu - ta - ri

12

sa-lu-ta-ri no - stro, sa-lu - ta - ri no - stro: praec-oc-cu-pe -
 sa-lu-ta-ri no - stro, sa-lu - ta - ri no - stro: praec-oc-cu-pe -
 lu-bi-le-mus De-o sa-lu-ta-ri no - stro: praec-oc-cu-pe - mus, praec-
 lu-bi-le-mus De-o sa-lu-ta-ri no - stro: praec-oc-cu-pe - mus, praec-
 no - stro: praec-oc-cu-pe - mus, praec-

15

Sequence

- mus, praec-oc-cu-pe - mus fa - ci-em e - ius, fa - ci-em e - ius in con-fes -
 - mus, praec-oc-cu-pe - mus fa - ci-em e - ius, fa - ci-em e - ius
 - oc-cu-pe - mus, praec-oc-cu-pe - mus fa - ci-em e - ius, fa - ci-em e - ius in con-
 - oc-cu-pe - mus fa - ci-em e - ius, fa - ci-em e - ius in con-fes - si - o -
 - oc-cu-pe - mus fa - ci-em e - ius, fa - ci-em e - ius in con-fes - si -

19

20

- si - o - ne, praec-oc-cu-pe - mus, praec-oc-cu-pe - mus fa - ci-em
 in con-fes-si - o - ne, praec-oc-cu-pe - mus, praec-oc-cu-pe - mus fa - ci-em
 - fes-si - o - ne, praec-oc-cu-pe - mus, praec-oc-cu-pe - mus, praec-oc-cu-pe -
 - o - ne, praec-oc-cu-pe - mus, praec-oc-cu-pe - mus

A prime example of the "developmental" procedure employed in many of the motets is seen in Domine Deus meus (No. 25). In this motet a ten-measure passage (32-41) setting a ten-word phrase is immediately "developed" into a thirty-three measure section by techniques involving variation in vocal registration, antiphonal writing and imitative procedures.

Basso Continuo

Sweelinck's Cantiones sacrae of 1619, although harmonically complete and effective without the support of an instrument, are supplied with a basso continuo. The basso continuo part book, now in the Bibliothèque Nationale at Paris, has rather incomplete figuring occurring above a bass line which utilizes changing clefs to accommodate the lowest sounding voice of the changing polyphonic texture. Concerning the use of chromatic signs and the flexible use of figures Alfons Annegarn, in his remarks in the collected edition, gives the following information:

A chromatic sign can be meant to indicate the third, but also the sixth of the note concerned; in that case the sixth need not be marked by a 6 above the staff. When a chromatic sign of the figuring stands on the same level as the note concerned, then confusion is nevertheless impossible, as a # before e or b cannot mean e# or b# in this style of music, but indicates respectively the chords e-g#-b or e-g-c# , and b-d# -f# or b-d-g#. In dubious cases the correct accompaniment can be deduced from the vocal parts. 6 stands for 6 or 6/4, while

6/4 and 4/6 have the same meaning, whereby the printer's use of one or the other is arbitrary.⁴⁵

In the writer's opinion, it is possible that Sweelinck, like Schütz in his Cantiones sacrae of 1625, may have added the basso continuo at the insistence of his publisher, Phalèse. Support for this view may be found in the fact that only two years before Sweelinck's Cantiones sacrae appeared in print, Phalèse had brought out a new edition of Peter Philips' Cantiones sacrae, first published in 1612. In Philips' subsequent edition, he has added a part for basso continuo. While there is no concrete evidence that Sweelinck was influenced by either Phalèse or Philips, the manner in which he writes for continuo is certainly in keeping with the early baroque trend of adding a basso seguente to polyphonic motets. Although the continuo is essentially a basso seguente reinforcing the lowest sounding voice of the choral texture, there are occasional instances where the continuo is altered slightly. These alterations are minor and consist of two types: (1) a slight simplification or animation of the rhythm and (2) a very brief independent line. The second type may be seen in measure 23 of Cantate Domino (No.8):

⁴⁵Alfons Annegarn (ed.), Jan Pieterszoon Sweelinck: Opera Omnia, Vol. VI: Cantiones sacrae, ed. B. Van Den Sigtenhorst Meyer (6 vols.; Amsterdam: G. Alsbach & Co., 1957), p.xii.

Example 14

23 25

- mi-ni e - ius, no - mi-ni e - ius, et be - ne - di - ci - te

no - mi-ni e - ius, et be - ne - di - ci - te no - mi-ni e -

- mi-ni e - ius, no - mi-ni e - ius, et be - ne - di - ci - te no - mi-ni e -

et be - ne - di - ci - te no - mi-ni e -

no - mi-ni e - ius, no - mi-ni e -

★

1 2 3 4 5 6

The realization of the continuo seen in the above example is the work of Mr. Bernhard van den Sigtenhorst Meyer. An explanation of his method is given in writings of his which were discovered after his death:

If I should have to explain, in what manner the bassus continuus has been worked out in four parts, I should first have to give an exposition of the harmony, as we find it in Sweelinck's works. Suffice it to say that it is often impossible to realize the succession of chords in any other manner without parallels of fifths and octaves.

In working out the bassus continuus I do not in the least have the intention to force an accompaniment on executants. I have only worked out the harmonic scheme after the indications of Sweelinck himself and after what can be read from the vocal score. For it is not possible to accompany the Cantiones Sacrae well with exclusively the bassus continuus before one's eyes. The figuring is sometimes so incomplete and obscure that the correct accompaniment has to be deduced from the vocal parts.⁴⁶

⁴⁶Ibid., xi.

Concerning the desirability or necessity of Sweelinck's basso continuo, Sigtenhorst Meyer writes:

....I offer no opinion whatever; this is a matter of good taste. If I might offer my opinion here, I would say: the soberer the organ accompaniment, the greater justice will be done to the work. The accompaniment should in my opinion play the same role in the work as shade of the paper does in the drawing made on it. It is a quiet organ tone, against which the liveliness of the contrapuntally interwoven parts will come out all the more beautifully.⁴⁷

In summarizing the importance of Sweelinck's basso continuo, it must be stated that while the Cantiones sacrae can be given a very satisfactory performance without the use of a continuo, a tasteful realization of the continuo can give needed support and enhance a number of passages in which individual voices are required to execute lines in the extremities of their ranges or within difficult tessituras.

Influence of the text on formal structure

In the Cantiones sacrae, Sweelinck breaks up eight of the motets into movements, varying from two to five partes:

# 2	Ecce prandium	two <u>partes</u>
# 3	Ab Oriente	two <u>partes</u>
# 4	In te Domine speravi	two <u>partes</u>
# 6	Beati pauperes	two <u>partes</u>
# 28	Beati omnes	two <u>partes</u>
# 33	Regina coeli	four <u>partes</u>
# 34	Magnificat	two <u>partes</u>
# 37	Te Deum	five <u>partes</u>

Sweelinck seems to have chosen the multipartite structure

⁴⁷Ibid.

to accommodate the following: (1) relatively greater length of text; (2) different portions of the Vulgate; (3) the need to deal separately with a particular aspect of the text; and (4) strong natural divisions in the text.

All partes are set for five voices except the tertia pars of Regina coeli (No.33) which reduces the number of voices to three (soprano, alto and tenor) and eliminates the basso continuo. Any other reduction in the number of voices in individual partes is only temporary.

Parallel construction between partes is skillfully achieved by the composer. In Beati pauperes (No.6), Sweelinck chose to omit the final two verses of the Beatitudes, thereby giving him eight verses which, divided in the middle, allow for a balanced structure of four verses in each pars. With this division, the end of verse one is the same text as that of the closing of verse eight. Sweelinck takes advantage of this intrinsic cyclic element by repeating a few measures of music from the prima pars before the coda. Both partes have an equal number of measures if the short coda of the secunda pars is discounted. In Ecce prandium (No.2) the text does not have the same inherent cohesive element as the motet previously discussed, since that of the prima pars is taken from Matthew 22:4 and that of the secunda pars from Proverbs 9:5; however, the collateral meaning expressed in

the text of both partes allows Sweelinck justification for using the "Venite ad nuptias" and "alleluia" of the prima pars as the closing of the secunda pars. In repeating this material in the secunda pars, the only changes made are the switching of soprano I and soprano II. The addition of a short coda allows the secunda pars to close with a plagal cadence, and provides a strong sense of conclusion to the entire motet.

In Regina coeli (No.33) the division into partes is based on the material and structural design of the chant antiphon; each pars ends with an "alleluia". Sweelinck contributes to the tight organization of the motet by using the same "alleluia" for prima pars and secunda pars. Both partes also have an identical number of measures. In the repetition of the "alleluia" of the prima pars as the close for the secunda pars, a subtle change in sonority is again achieved by the exchanging of equal voice lines, in this case two tenors.

In the remaining multipartite motets the division into partes is clearly determined more by the meaning of the text than by a desire to provide a balanced structure, even though this latter consideration is rather well served.

In In te Domine (No.4), Sweelinck follows a procedure similar to that employed in Beati pauperes: the last two verses of the psalm are not set; of the remaining six, three

are given to each pars. The three verses of the prima pars are in the nature of supplication; the three verses of the secunda pars switch to praise of God. Although the secunda pars is a third again as long as the prima pars, because of the longer text involved, both partes end with similar sequenced imitative sections.

In Ab Oriente (No.3), the text of the prima pars is essentially narrative; the secunda pars is basically descriptive. In the Magnificat (No.34) and the Te Deum (No.37) the divisions occur at strategic points dictated by a change of mood or the necessity of relieving a point of tension. In one of the most "madrigalesque" motets, Beati omnes (No.28), the division is again determined by a parallel construction in the text; the beginning text of both partes is concerned with man's fear of the Lord.

In all of the motets with two partes the final chord of the prima pars is in a "dominant" relationship to the final chord of the secunda pars. In Regina coeli all partes end with an F major triad, prima and secunda pars authentic, tertia and quarta plagal. In the Te Deum the final cadences of each pars are as follows: (D-G), (A-D), (c-G), (g-D) and (D-G).

Liturgical influences

The majority of Sweelinck's Cantiones sacrae texts have functional uses within the liturgy of the church. However, while the liturgical year is well represented, no logical sequence is maintained in the ordering of the motets within the collection. Furthermore, the composer's rather free treatment of the texts would seem to suggest their use apart from the strict liturgical service. Although this writer has found no documentation concerning the performances given these motets during the seventeenth century, it is reasonable to assume that they were performed extra-liturgically in connection with designated seasons or feast days.

One may also speculate that the Cantiones sacrae represents a compendium of Sweelinck's mature personal religious expression. Support for this view would be the inclusion of settings of texts of a diverse nature, i.e., gospel settings not sung as part of the Catholic liturgy, a Regina Coeli, typically Catholic, together with the very personal settings of O quam beata lancea (No.21) and the thirteenth century text of Vide homo (No.17).

If this latter hypothesis is accepted, it is possible that the composer prepared the motets for publication at the encouragement of his young Catholic pupil and personal friend, Dr. Cornelius Plemp, to whom the collection is dedi-

cated. Whatever view is adopted, it is clear that the Latin motets were not published for the singular purpose of liturgical use within a specific religious persuasion.

Subsequent to an analysis of both music and texts, an attempt has been made to discover the basis for the numbering of the motets in the Cantiones sacrae. The attempt met with little success; following is a list of negative conclusions to various considerations:

1. No consistent sequence within the liturgical year.
2. No consistent increase or decrease in tonal or modal emphasis.
3. No chronological development discernible from a grouping of techniques or devices.
4. No particular groupings of types of expression.
5. No concentration of chant influence.
6. No extensive grouping of cadence types (the opening six motets do close with two fifths in the final chord, a procedure which occurs later only in Nos. 26 and 29 of the collection).

We must conclude that variety, rather than clear principles of organization or progressive development, is the consistent element which obtains in the numbering of motets throughout the Cantiones sacrae.

The musical structure of the Cantiones sacrae reveals only minor influence of liturgical chant. Although from time to time one observes phrases in which the text setting or the shape of the melodic line seems to be influenced by chant, in only five motets can such influence be ascertained with any degree of certainty. In two of these, Hodie Christus natus

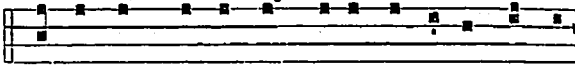
est (No.13) and Petite et accipietis (No.15), the appearance of the chant is ephemeral, being paraphrased freely in the opening "point of imitation" by all lines. In the latter motet, three of the voices state the paraphrased chant in melodic inversion.

In the closing measures of Hodie beata virgo Maria (No.30) cantus firmus style is used; the final statement of "nunc dimittis" appears in long notes of equal value in the bass voice only. The reverse procedure, discant cantus firmus, is employed in setting the text of the entire twenty-second verse of the Te Deum laudamus (No.37). It may be significant that this Dutch composer who had made 153 psalm settings using the Genevan melodies should choose to quote from the Catholic liturgy the portion of chant during which all worshipers kneel in obeisance. A comparison of the liturgical chant with that of Sweelinck's motet setting reveals only minor changes (see examples 15 and 16 below).

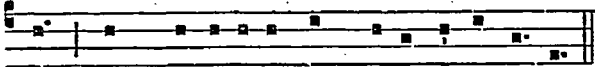
Example 15

LU 1832

Genuflectitur ad hoc Versum.



ésse ventú-rus. Te ergo quaésumus, tú-is fámu-lis súbve-



ni, quos pre-ti-óso sánguine redemí-sti.

Example 16

Quarta pars

Cantus
Te er - go quae - su - mus: tu - -

Quintus Cantus II
Te er - go quae - su - mus, te er - -

Altus
Te er - go quae - su - mus, te er - -

Tenor
Te er - go quae -

Bassus
Te er - -

5
- is fa - mu - lis sub - ve - - ni.
- go quae - su - mus: tu - is fa - mu - lis sub - - ve - ni, -
- go quae - su - mus: tu - is fa - mu - lis sub - - ve - ni.
- su - mus: tu - is fa - mu - lis sub - ve - ni.
- go quae - su - mus: tu - is fa - mu - lis sub - ve - ni.

Extensive use of a chant melody is found in only one motet, Regina coeli (No.33). In this motet the chant is allowed to permeate the entire fabric; cantus firmus, migrant cantus firmus, discant cantus firmus, "fugato" and paraphrase techniques are employed.

A comparison of the examples below will reveal Sweelinck's "fugato" technique in presenting the chant in the

opening of the motet; the text "Regina coeli", given a cantus firmus setting in long values, is the principal subject against which a paraphrased setting of the word "laetare" is presented. The "alleluia" shows no direct chant influence.

Example 17

LU 275

Ant.
6.

R Egína caéli * laetá- re, alle-lú-ia :

Qui-a quem me-ru- ísti por- tá- re,

alle- lú-ia : Resurré- xit, sic-ut díxit, alle- lú-ia

O- ra pro nó-bis Dé- um, alle- *

** lú- ia.

Example 18

244

33.

Regina coeli

Primo pars

Cantus
Re - gi - na coc - li lac - ta - re

Altus
Lac - ta - re

Tenor
Re - gi - na coc - li

Quintus Tenor II

Bassus

stated in a rather free migrant cantus firmus style with a scalar counter-subject in faster values. The chant is stated on the tonal levels of F, B, F, C and F respectively. The concluding "alleluia" is a very free chant paraphrase given a logical tonal organization within an F Dorian framework: I, IV, ii, V, I, with plagal extension.

Throughout this entire motet one observes figuration and pedal treatment reminiscent of Sweelinck's organ compositions. This is especially apparent in the figuration of the prima pars for the text "laetare" (see example 18 above); the pedal-like lowest voice of the tertia pars; and the wide-ranging scalar lines of the quarta pars (note particularly the octave and a fifth descent in the bass of measures 19 and 20).

Opening and closing procedures

Sweelinck's opening procedures in the motets may be divided into two basic types: (1) stretto imitation and (2) homorhythm. His use of stretto imitation found in the openings of twenty-six of the motets reflects the influence of the sixteenth-century ricercar. In these openings Sweelinck typically gives the opening subject to two voices, the second of which usually answers at the fifth above with an "adjusted" answer, after which the remaining voices may be treated in the same manner or treated with greater freedom. In nine of

the twenty-six the second voice begins after one to three quarter values. Another feature lending variety and flexibility to the imitative openings of the motets is the balanced use of melodic inversion; this technique is used in nine of the motets.

In only two motets (Nos. 18 and 30) are the opening statements by all voices begun at the same pitch level. Two other motets have rather unusual openings: in Cantate Domino (No.8) the alto voice sings a half-note statement which serves as a "pedal" for the stretto imitation in sixteenth notes by the two soprano voices; in Venite exsultemus Domine (No.9) the two soprano voices imitate a subject different from that in the three lower voices. In several of the motets the stretto treatment at greater distances and the answering of "tonic" with "dominant" comes very close to "fugato" technique.

Sweelinck's characteristic homorhythmic opening for the motets contains one voice rhythmically at variance with the others. The off-set voice is set in nearly identical rhythm at the distance of a half note in all but three of the ten homorhythmic openings. The exceptions are the Magnificat (No.34) in which the tenor voice enters after a quarter value, Ecce nunc benedicite (No.7) which opens with only four voices in strict homorhythm, and the well-known

Hodie Christus natus est (No.13) in which the entire opening measure is given to the tenor voice. The "Hodie" is also the only motet of the Cantiones sacrae which begins in triple meter.

Of the remaining seven motets, Nos. 6, 29, 31 and 37 begin with the off-set voice (soprano, alto, alto and tenor respectively). In these and in the remaining three (Nos. 10, 14 and 20) the off-set voice seems to assume the character of a solo in its environment of sustained values. In addition to the obvious setting of an appropriate mood in these sustained openings, the off-set voice seems to result from the influence of the madrigal. A representative opening is the following excerpt from *O Domine Jesu Christe* (No.10):

Example 19

O Domine Jesu Christe

5

The musical score is for the motet "O Domine Jesu Christe" (No. 10). It is written for five voices: Cantus, Altus, Tenor, Quintus Tenor II, and Bassus. The time signature is 3/8. The score shows the first five measures of the piece. The lyrics are: "O Domine Jesu Christe, Je su Chri ste, Je su Chri ste, pa - stor". The Cantus part begins with a whole note "O" in the first measure, followed by "Do - mi - ne" in the second, "Je - su Chri - ste," in the third, and "Je - su Chri - ste," in the fourth. The other voices enter in the second measure with "O" and continue with the rest of the phrase.

Sweelinck provides a strong feeling of conclusion at the end of each pars or motet by employing final sections involving four basic procedures (presented in order of frequency): (1) employing a textual coda such as "alleluia", "dicit Dominus", or "Nunc dimittis"; (2) systematic repetition of a substantial portion of the preceding material; (3) extended sequence of a short subject based on the last few words of text; (4) a cyclic-like return of material used earlier in the motet or in a previous pars. Each procedure will be considered separately.

Textual codas are used to close seventeen of the thirty-seven motets in the Cantiones sacrae. In fourteen motets the textual coda is an "alleluia" setting. Sweelinck's "alleluia" treatment reveals a penchant for imitative writing organized in strong tonal designs. These "alleluia" sections, averaging twelve measures in length, achieve growth and direction through melodic, harmonic and modulating sequence. His preference for eighth-note syllabic statements allows him to write extremely rhythmic sections in which stimmtausch, invertible counterpoint, and various imitative devices are used with apparent ease. An interest in sonority is also evident in his frequent organization of the above devices into homotextual, antiphonal passages. This treatment, plus a typical Sweelinck coda, can be seen in the second half of

rhythmic texture. As is frequent in Sweelinck's antiphonal passages, imitation between voices of both groups provides a consistent melodic element which serves to unify the entire section.

Example 22

50

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

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

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

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

[G] Al - le - lu - ia, [C] Al - le - lu - ia.

(↑2)

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

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

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

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

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

[a] Al - le - lu - ia, [d] Al - le - lu - ia.

55 Return coda

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

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

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

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

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

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

V - I IV - I

In only four motets (Nos.13, 14, 33 and 35) are the "alleluias" an intrinsic part of the liturgical chant. In addition, only Regina coeli (No.33) seems to derive musical material from the chant melody. In this motet the closing "alleluias" of both tertia and quarta pars are based on the chant. In the following "alleluia" paraphrase from the quarta pars, the flowing melismatic setting of the text in sharp contrast to Sweelinck's usual "alleluia" treatment reveals the influence of the original chant. This "alleluia" section, comprising paired imitative statements presented in a progressively active texture, is organized on the following tonal design in F Ionian: I, IV,ii, V,I with plagal extension. (See also the chart of "alleluia" treatment in the appendix).

Example 23

The musical score for Example 23 is a five-part setting of the text "alleluia". It is written in F Ionian mode. The score consists of five staves. The first four staves are vocal lines, and the fifth is a basso continuo line. The lyrics are: "- um. Al - le - lu - ta." on the first staff, "- um." on the second, "- um. Al - le - lu - ta. Al - le - lu - ta." on the third, "- um. Al - le - lu - ta." on the fourth, and "- um. I" on the fifth. The basso continuo line has "Al - le - lu - ta." and "IV" written below it.

30

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

35

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

40

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

V-I IV-I
4-3

The motets with a textual coda other than an "alleluia" are Qui vult venire (No.19) with an added "dicit Dominus"; Ubi duo vel tres (No.27) with a "dicit Dominus" (part of the chant, LU 1090); and Hodie beata virgo Maria (No.30) with an added "Nunc dimittis". These textual codas, unlike the majority of "alleluias", do not exhibit a musical character different from that of the texts to which they are attached. Both motets closing with "dicit Dominus" are somewhat unusual, however, in that they end in half cadences.

Sweelinck's second method of providing a strong close, that of repetition of a substantial portion of the preceding material, is employed in the closing sections of the following motets: Nos. 8, 10, 11, 17, 18, 20, 25, 28, 29, 34 and 37. Various techniques which lend variety to these repeated sections may readily be noted in the texture charts of the appendix. Sweelinck's treatment of repeated sections will be considered later.

The third type of closing procedure, that of extended sequence treatment of a short musical segment, is found in Nos.4, 5, 7, 9, 12, 16 and 21. In these sections, both modulating and non-modulating sequences are employed. The modulating sequence involves a melodic sequence in the bass voice which is stated on various pitch levels with the proper accidentals to effect tonicization of several scale de-

A cyclic-like return of previous material, Sweelinck's last type of closing section, is observed in Nos. 1, 2, 6 and 33. This cyclic element has already been considered in the latter three motets under the discussion of multipartite construction. In the remaining motet, Non omnis (No. 1), the cyclic element is again inherent in the text structure. At the return of the text "shall enter into the kingdom of heaven," the composer brings back the same basic musical setting given this text in the first half of the motet.

Within the four types of closing sections just discussed, the composer further achieves a strong sense of finality at the concluding cadence, or a few measures before, through the use of the following devices: (1) a pedal-point in one voice (Ex. 22 above); (2) a slowing down of the harmonic rhythm in the penultimate measure (Ex. 25a); (3) rhythmic figuration in one or two voices of the final chord, without any harmonic change taking place (Ex. 21 above); (4) ornamented suspension in one or two voices at the approach to the final cadence, often involving some use of syncopation (Ex. 25b); and (5) completion of text and a strong point of repose in three or more voices, followed by an obvious extension, usually with a definite change in rhythmic activity (Ex. 25c).

Example 25a

35

salvum me fa-ci-as, ut salvum me fa-ci-as, ut salvum me fa-ci-as, ut salvum me fa-ci-as, me fa-ci-as, ut salvum me fa-ci-as, ut salvum me fa-ci-as, ut salvum me fa-ci-as, ut salvum me fa-ci-as, ut salvum me fa-ci-as.

fa-ci-as, ut salvum me fa-ci-as, ut salvum me fa-ci-as, ut salvum me fa-ci-as, me fa-ci-as.

fa-ci-as, ut salvum me fa-ci-as, ut salvum me fa-ci-as, me fa-ci-as.

-as, salvum me fa-ci-as, ut salvum me fa-ci-as, ut salvum me fa-ci-as, ut salvum me fa-ci-as.

Ped. - vum me 5 fa-ci-as.

Example 25b

60

in-tra-bit in re-gnum coe-lo-rum, in re-gnum coe-lo-rum, in re-gnum coe-lo-rum, in re-gnum coe-lo-rum, in re-gnum coe-lo-rum.

in-tra-bit in re-gnum coe-lo-rum, in re-gnum coe-lo-rum, in re-gnum coe-lo-rum, in re-gnum coe-lo-rum, in re-gnum coe-lo-rum.

pse in-tra-bit in re-gnum coe-lo-rum, in re-gnum coe-lo-rum, in re-gnum coe-lo-rum, in re-gnum coe-lo-rum, in re-gnum coe-lo-rum.

- pse, i-pse in-tra-bit in re-gnum, i-pse in-tra-bit in re-gnum, i-pse in-tra-bit in re-gnum, i-pse in-tra-bit in re-gnum, i-pse in-tra-bit in re-gnum.

- pse, i-pse in-tra-bit, i-pse in-tra-bit in re-gnum coe-lo-rum, coe-lo-rum, coe-lo-rum, coe-lo-rum.

Example 25c

- mant pro-cla-mant pro-cla-mant pro-cla-mant pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant.

- mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant.

- mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant.

- cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant.

- cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant, pro-cla-mant.

Frequently two or more of the above devices are employed together as seen in the following example from Timor Domini (No.29). In addition to the use of the devices discussed above, this excerpt employs a coda-like plagal close which is added after a strong authentic cadence in measures 65-66. This treatment is found in more than two-thirds of the motets of the Cantiones sacrae.

Example 26

65 Sync. V

le-gem ma - tris tu - ae. le-gem ma-tris tu-ae. le-gem ma - tris tu - ae.

tu - ae. ma-tris tu - ae. le-gem ma-tris tu-ae. ma-tris tu - ae.

le-gem ma - tris tu - ae. le - gem ma-tris tu-ae. le-gem ma-tris tu - ae.

le - gem ma-tris tu - ae. le - gem. le - gem ma-tris tu - ae.

tu - ae. le-gem ma-tris tu-ae. le-gem ma-tris tu - ae.

A - D D G D₆ G D G D₆ G D G D₆ G D

In most of the motets the approach to the final cadence employs strong progressions in a tonal framework, frequently involving secondary dominant function. In O Domine Jesu Christe (No.10), we may observe Sweelinck's characteristic manner of adding a plagal close after strong tonal progressions which lead directly into an authentic cadence.

Example 27.

40

- ri. pec - ca - to - - ri. A - men.
 - to - ri. pec - ca - to - - ri. A - - men.
 - ca - to - ri. pec - ca - to - - ri. A - - men.
 - to - ri. pec - ca - to - - ri. A - - men.

pec - ca - to - ri. A - men.
 E A₆ d 4 D 4 4-3 V-I iv I

Additional motets in which this treatment is especially lucid are Nos. 8, 34 and 37.

In the above discussion the writer has considered how Sweelinck, in concluding his motets, displays a number of harmonic, rhythmic and structural procedures which serve to prepare the approaching cadence and ultimately strengthen the sense of arrival.

CHAPTER IV

CONTRAPUNTAL TECHNIQUES

In his skillful handling of contrapuntal techniques Sweelinck presents himself as a very sophisticated composer. Imitative technique, found in all of his Latin motets, is treated with great freedom, employing a variety of methods. Although the composer primarily makes use of the imitative techniques employed before his time, often balancing them against one another without marked preferences, certain rather consistent elements of his personal application of these techniques may be noted.

Throughout the Cantiones sacrae Sweelinck demonstrates a preference for relatively short subjects presented at irregular distances. Short subjects, or "points of imitation" are often the result of breaking up the text into phrase or word groups. Sweelinck's imitation of very short subjects, especially found in motets on joyful texts, allows for rapid changes in sonority and indicates a definite concern for vertical considerations. In such instances the stresses of the individual lines are often sacrificed to the prevailing waves of metrical accent which characterize the passage as a whole. This treatment is illustrated in Cantate Domino (No.8) below:

Example 28

Example 28 is a musical score for five vocal parts: Cantus, Quintus, Altus, Tenor, and Bassus. The lyrics are: "Can-ta - te Do - mi - no can-ti-cum no-vum, can-ti-cum no - vum, can-ti-cum no - vum, can - ta - te". The score is written in a flowing, linear style characteristic of the Renaissance sacred motet.

In motets stressing a more contemplative or narrative text, extended passages are found in which the text is set in a very flowing manner emphasizing the linear qualities so prized in the sacred motet of the Renaissance. Domine Deus meus (No.25) exemplifies this procedure:

Example 29

Example 29 is a musical score for five vocal parts. The lyrics are: "us in te spe - ra - vi, Do - mi-ne De - us me - us. te spe - ra - vi, in te spe - ra - vi. in te spe - ra - vi." The score is written in a flowing, linear style characteristic of the Renaissance sacred motet.

A musical score for a five-voice setting of "In te Domine speravi". The score is written for five voices: Soprano, Alto, Tenor, Bass, and a fifth voice (likely a second Bass or Tenor). The lyrics are: "In te Domine speravi, in te Domine speravi, in te Domine speravi, in te Domine speravi." The score is marked with a tempo of "TEM" and includes a rehearsal mark "5" at the beginning and "10" at the end of the first system. The number "76" is written at the bottom left of the page.

In the Cantiones sacrae the five-voice texture includes two equal or nearly equal voices. This factor encourages considerable voice crossing. The bass also frequently rises above one of the tenor lines. Such voice crossing and a generally consistent use of stretto creates rather intricate imitative sections. In In te Domine (No.4), Sweelinck employs "tonal answers" in stretto at the distance of one beat:

Example 31

In te Domine speravi

A musical score for "In te Domine speravi" showing voice crossing. The score is for five voices: Cantus, Altus, Tenor, Quintus Tenor II, and Bassus. The lyrics are: "In te Domine speravi, in te Domine speravi, in te Domine speravi, in te Domine speravi." The score is marked with a tempo of "TEM" and includes a rehearsal mark "Prima pars" at the beginning. The number "76" is written at the bottom left of the page.

non con-fun - dar in - ae-ter - num: In lu - sti - ti - a tu - a li-be-ra me.
 - ra - vi. non con-fun - dar in - ae-ter - num: In lu -
 - ra - vi. non con-fun - dar in - ae-ter - num:
 - ra - vi. non con-fun - dar in - ae-ter - num: In lu - sti - ti - a tu - a li-be-ra
 - ra - vi. non con-fun - dar in - ae-ter - num: In lu - sti - ti - a tu - a

Although the use of stretto at very short intervals is not common, the spacing of imitative entries involves some overlapping in the opening sections of twenty-three of the Cantiones sacrae. In these initial sections imitating voices normally enter at the unison, octave, fifth, or fourth above or below the initial pitch of the subject. In subsequent imitative passages freer treatment is often encountered.

Sweelinck commonly employs imitative lines in which one or more pitches may be altered. These melodic changes often reflect more the influence of the prevalent harmony than of a studied effort to maintain a single tonality. Although true "tonal" answers (i.e., tonic answered by dominant and vice versa) are met with infrequently, "adjusted" answers are rather common. With Sweelinck, "real" imitation is also quite common. In Hodie beata virgo Maria (No.30), the opening eleven measures constitute a very transparent texture achieved through the "real" imitation of a subject with caesura. In this excerpt the successive entries at regular time intervals seem purposely designed to enable the imitative

voice to begin during a rest in a previous voice. The use of "real" answers with respect to only the beginning of subjects, after which imitation continues freely, is a common practice in the internal sections of the motets.

Example 32

30.

223

Hodie beata virgo Maria

The musical score for 'Hodie beata virgo Maria' is presented in five parts: Cantus, Quintus/Cantus II, Altus, Tenor, and Bassus. The score is in G major and 4/4 time. The lyrics are: 'Ho - di - e be - a - ta vir - go Ma - ri - a. vir - go Ma - ri - a. Ho - di - e be - a - ta vir - go Ma - ri - a. Ma - ri - a, be - a - ta vir - go Ma - ri - a, Ma - ri - a, be - a - ta vir - go Ma - ri - a.'

The order in which successive imitative lines are presented, whether at the beginning or during the course of a composition, cannot be stereotyped. Consistency of treatment is noted, however, in having the subject stated first in a treble voice in imitative sections used to open a motet.

Melodic and harmonic inversion, both commonly employed in the polyphonic era, are used by Sweelinck in the Cantiones sacrae. A very clear and orderly presentation of both types may be seen in the opening of Petite et accipietis (No.15):

Example 33

108

15.

Petite et accipietis

The image displays a musical score for the piece 'Petite et accipietis' (No. 15). The score is arranged in two systems. The first system includes five vocal parts: Cantus, Quintus (Cantus II), Altus, Tenor, and Bassus. The lyrics for these parts are: Cantus: 'Pe - ti - te, et ac - ci - pi - e - tis.'; Quintus: (no lyrics); Altus: 'Pe - ti - te, et ac - ci - pi - e - tis, pe - ti - te, et ac - ci - pi - e - tis.'; Tenor: (no lyrics); Bassus: 'Pe - ti - te, et ac - ci - pi - e - tis.' The second system continues the vocal parts with lyrics: Cantus: 'et ac - ci - pi - e - tis, pe - ti - te, et ac - ci - pi - e - tis.'; Quintus: 'Pe - ti - te, et ac - ci - pi - e - tis, et ac - ci - pi - e - tis, et ac - ci - pi - e - tis.'; Altus: '- tis, pe - ti - te, et ac - ci - pi - e - tis, pe - ti - te, et ac - ci - pi - e - tis.'; Tenor: 'te, et ac - ci - pi - e - tis, et ac - ci - pi - e - tis, et ac - ci - pi - e - tis.'; Bassus: '- tis, pe - ti - te, et ac - ci - pi - e - tis.' The score features complex polyphonic textures with frequent melodic and harmonic inversions.

Frequently his treatment of melodic inversion is free with respect to interval quality. Often only the beginning portion of the subject is imitated in inversion; the end may be like the original subject, may be a rhythmic imitation only, or may be entirely free. The imitations by inversion nor-

mally enter in stretto with the original subject. A typical example of Sweelinck's free treatment of melodic inversion may be observed in Beati omnes (No.28):

Example 34

Beati omnes

Prima pars

The musical score for "Beati omnes" (No. 28) is presented in two systems. The first system, labeled "Prima pars", shows the vocal parts: Cantus, Quintus Cantus II, Altus, Tenor, and Bassus. The lyrics are: "Be - a - - ti o - mnes, - Be - a - - ti o - - mnes, be - a - - ti, Be - - Be - a - -". The second system, starting at measure 5, continues the vocal parts with lyrics: "be - a - - ti o - - mnes qui - - mnes, be - a - ti o - mnes, be - a - - ti o - - mnes be - a - - ti o - mnes, be - a - ti, be - a - ti o - mnes qui - ti o - - mnes, be - a - - ti o - mnes".

Unlike many sixteenth-century composers who proceed in rather free polyphony after all voices have stated the subject, Sweelinck displays a penchant for reworking the material throughout a section. Extended reworking often involves various tonal levels. A case in point is O quam beata lancea (No.21). In this motet, the tenor imitates the alto with an "adjusted" answer at the fourth below. In measure

3 the tenor II answers the opening alto in the same octave. The soprano entering in measure 4 answers the alto at the fifth above. The bass entrance in measure 5 states a "real" answer, which is completed in measure 9. At this point Sweelinck has treated the accompanying lines freely so as to effect a Phrygian cadence on E. However, the soprano's sustained pitch is the beginning of the opening subject. Beginning with this entrance, the opening material is restated essentially at the fourth above with reordering of successive entries and freer treatment. After all voices have stated the subject, a Phrygian cadence is again reached in measure 17 (this time on A). A comparison of the final two measures of each statement (measures 8-9 and 16-17) reveals a very balanced presentation of the subject at the two tonal levels. At the conclusion of the first "point of imitation" in measure 17, we may observe Sweelinck's adherence to the seamless construction employed by the early polyphonic masters. Here he overlaps the phrases by extending the bass of the concluding phrase and anticipating the new phrase in the tenor voice.

O quam beata lancea

5

Cantus O quam be-

Altus O quam be - a - ta lan - ce - a.

Tenor O quam be - a - ta lan - ce - a.

Quintus Tenor II O quam be - a - ta

Bassus O quam be - a - ta

10

- a - ta lan - ce - a. o quam be-

quam be - a - ta lan - ce - a. lan - ce a. o

o quam be - a - ta lan - ce - a.

lan - ce - a. o quam be - a - ta lan - ce - a.

O quam be - a - ta lan - ce - a.

15

- a - ta lan - ce - a. be - a - ta lan - ce - a. o quam be-

quam be - a - ta lan - ce - a. o quam be -

o quam be - a - ta lan - ce - a.

o quam be - a - ta lan - ce - a. be-

o quam be - a - ta lan - ce - a. be-

20

a - ta lan - ce - a. quam be - a - ti cla - vi. quam
 a - ta lan - ce - a. quam be -
 quam be - a - ti cla - vi. quam
 a - ta lan - ce - a. quam be - a - ti
 a - ta lan - ce - a. quam

The type of musical treatment which the chosen text will be given is largely determined by its length. Obviously, in setting short texts the composer is at greater liberty to expand individual sections. In such instances, text lines are broken into two or three musical segments which may be developed extensively both separately and together. For the purposes of this writer, individual segments which have strong melodic and rhythmic integrity and which are reworked or "developed" extensively will be considered subjects.

A "developmental" approach is seen in the continuous texture of the opening section of Paracletus autem (No.23). After the soprano presents the material intact, it is broken into two balanced musical segments or subjects which are imitated primarily at the octave, unison, fifth below and fifth above. Melodic inversion of the first subject is presented in the alto and imitated by the bass and subsequent voice entries. In measure 6 the alto states the first sub-

ject at the fifth below with diminution of the first two values. Rhythmic interest is enhanced by the conflict of accent created by the strong triple microrhythm of the "Spiritus" subject.

Example 36

Paracletus autem

The musical score is for the piece "Paracletus autem" and is written for five vocal parts: Cantus, Quintus, Altus, Tenor, and Bassus. The score is presented in three systems, with measure numbers 5 and 10 indicated at the beginning of the second and third systems respectively. The lyrics are in Latin and describe the Holy Spirit.

System 1:

- Cantus:** Pa - ra - cle - tus au - tem Spi - ri - tus sa -
- Quintus:** (no lyrics shown)
- Altus:** Pa - - ra - cle - tus au - tem, au -
- Tenor:** (no lyrics shown)
- Bassus:** (no lyrics shown)

System 2 (Measures 5-8):

- Cantus:** - - nctus. pa - ra - cle - tus au - - tem, pa - ra - cle - tus
- Quintus:** Pa - ra - cle - tus au - - tem Spi - ri - tus
- Altus:** - tem Spi - ri - tus sa - - nctus, pa - ra - cle - tus au - tem Spi -
- Tenor:** - ra - cle - tus au - tem Spi - ri - tus sa - nctus, pa - ra - cle - tus au -
- Bassus:** - cle - tus au - tem Spi - ri - tus sa - nctus.

System 3 (Measures 9-12):

- Cantus:** au - - tem Spi - ri - tus sa - nctus, pa - ra -
- Quintus:** sa - nctus, Spi - ri - tus sa - nctus, pa - ra - cle - tus au -
- Altus:** - ri - tus sa - - nctus, Spi - ri - tus sa -
- Tenor:** - tem Spi - ri - tus sa -
- Bassus:** pa - ra - cle - tus au - tem Spi - ri - tus

15

ele - tus au - tem Spi - ri - tus sa - - nctus,
 - - tem Spi - ri - tus sa - nctus, Spi - ri - tus sa - - nctus,
 - - nctus, Spi - ri - tus sa - - nctus, qui
 - nctus, Spi - ri - tus sa - nctus, Spi - ri - tus sa - nctus,
 sa - nctus, qui

A similar treatment, but involving a more extended "development" of two segments, is employed in Domine Deus meus (No.25). For both text-segments, Sweelinck uses subjects employing melodic inversion and frequent melismatic extensions. In this motet, the opening material stated completely in the soprano's first five-and-one-half measures is "developed" and extended into a thirty-one measure section.

Example 37

Domine Deus meus

Cantus Do - mi-ne De - us me - - us in te spe-
 Altus MI Do - mi-ne De - us me - - us
 Tenor
 Quintus Tenor II
 Bassus

5

- ra - - vi, in te spe - ra - vi.
in te spe - ra - - vi. Do - mi - ne De - us me - us in
In te spe - ra - - vi; Do - mi - ne De - us me -
In te spe - ra - - vi. Do - mi - ne De -
Do - mi - ne De - us me -

10

Do - mi - ne De - us me - -
te spe - ra - - vi, in te spe - ra - - vi, in te spe -
us in te spe - ra - vi, Do - mi - ne De - us me - us in
- us me - - us in te spe - ra - - vi, in te spe - ra -
- - us in te spe - ra - - vi. Do - mi -

Sweelinck sometimes sets the same text to two different musical subjects, each strongly differentiated in rhythmic and melodic character. In this procedure, commonly one subject is syllabic and angular; the other is melismatic with notes of shorter duration. Such treatment is usually applied to the beginning word or two of a textual phrase. An example of this procedure is excerpted from *Ecce virgo concipiet* (No. 31). Here Sweelinck gives the text "et pariet" a syllabic and a melismatic setting, both treated quite freely.

Example 39

24. 175

Videte manus meas

C.S. SI at 5+h

The musical score is arranged in five staves. The top staff is labeled 'Cantus' and contains the lyrics 'Vi - de - te. vi - de -'. The second staff is 'Altus' with 'Vi - de - te ma - nus me - as.'. The third staff is 'Tenor' with 'Vi - de - te. SII'. The fourth staff is 'Quintus Tenor II' with 'Ma -'. The fifth staff is 'Bassus' with 'Vi - de - te.'. Annotations include 'C.S.' above the Tenor staff and 'SI (melodic inversion)' above the Bassus staff. A '5' is written above the first measure of the bottom system, and 'MI' is written above the second measure of the bottom system.

Similar treatment is found in Non omnis (No.1).

In Tanto tempore (No.36), two subjects are clearly fashioned from the same melodic and rhythmic material by the skillful manipulation of rhythm and the use of melodic inversion. Both subjects share a consistent rhythmic setting of "vobiscum sum" which serves each as a countersubject. In this motet the subject-answer relationship, and the little use of stretto, remind one of "fugato" technique. Similar

writing can be seen in Nos. 3, 5, and 33.

Example 40

36.

279

Tanto tempore

The musical score is for a piece titled "Tanto tempore" (No. 36). It is arranged for five voices: Cantus, Altus, Tenor, Quintus/Tenor II, and Bassus. The score is divided into three systems, with measure numbers 5, 10, and 15 indicated at the beginning of each system. The lyrics are in Latin and describe the time taken for various actions.

System 1 (Measures 1-4):

- Cantus:** Tan - to tem - po - re vo - bis - cum sum, vo - bis -
- Altus:** Tan - to tem - po - re vo - bis - cum sum.
- Tenor:** Tan - to tem - po - re vo -
- Quintus/Tenor II:** (No lyrics shown)
- Bassus:** Tan - to tem - po - re vo -

System 2 (Measures 5-8):

- Cantus:** - cum sum, tan - to tem - po - re, tan - to tem - po - re vo - bis - cum sum, -
- Altus:** vo - bis - cum sum, vo - bis - cum sum, vo - bis - cum sum, et -
- Tenor:** - bis - cum sum, tan - to tem - po - re vo - bis - cum sum, et -
- Quintus/Tenor II:** Tan - to tem - po - re vo - bis - cum sum, et -
- Bassus:** - bis - cum sum, tan - to tem - po - re vo - bis - cum sum, et -

System 3 (Measures 9-12):

- Cantus:** tan - to tem - po - re -
- Altus:** non co - gno - vi - stis me, tan - to tem - po - re vo - bis - cum
- Tenor:** non co - gno - vi - stis me, tan - to tem - po - re -
- Quintus/Tenor II:** non co - gno - vi - stis me, tan - to
- Bassus:** non co - gno - vi - stis me, tan - to tem - po -

15

vo - bis - cum sum, et non co - gno - vi - stis me.
 sum, et non co - gno - vi - stis me, tan - to tem - po-re
 vo - bis - cum sum, et non co - gno - vi - stis me.
 tem-po-re vo-bis-cum sum, et non co - gno - vi - stis me. tan - to tem - po-
 - re vo - bis - cum sum. tan - to tem - po-re

Other features in Tanto tempore deserving comment are the use of homorhythmic writing in measures 9 through 11 and the restating of the opening statements at a pitch level a fifth higher in measure 12. A comparison of the opening double subject presentation by soprano and alto with that employed by the same voices beginning in measure 12 reveals the use of two techniques found throughout the Cantiones sacrae: varied repetition of a passage at a new tonal level, most commonly at a fourth or fifth above or below, and invertible counterpoint. The alternation of revoiced homophonic and imitative passages, often accommodated by the use of harmonic inversion, enable Sweelinck to develop this section into a total of thirty-five measures.

Paired imitation, frequently encountered, occurs in several forms. The most common method, pairing in thirds and tenths, is used in the opening of Gaudete omnes (No.32) (Ex. 41a). Complimentary pairing in which the voices move most-

ly in the same values but in different directions may be seen in Cantate Domino (No.8) (Ex.41b). In the same motet a pairing is seen in which the lower voice enters at the fifth an eighth-note later, creating rhythmic excitement through syncopation (Ex.41c).

Example 41a

Gaudete omnes

Musical score for "Gaudete omnes" featuring five voices: Cantus, Quintus, Altus, Tenor, and Bassus. The lyrics are "Gau - de - te o - mnes. gau - de - te o - mnes." The score shows rhythmic patterns and syncopation across the voices.

Example 41b

Musical score for "Cantate Domino" featuring five voices: Cantus, Quintus, Altus, Tenor, and Bassus. The lyrics are "Can - ta - te. can - ta - te Do - mi - no. can - ta - te Do - mi - no. can - ta - te. can - ta - te Do - mi - no. can - ta - te Do - mi - no. can - ta - te. can - ta - te Do - mi - no. can - ta - te Do - mi - no. can - ta - te." The score shows rhythmic patterns and syncopation across the voices.

Paired voices are occasionally used to provide relief from extended five-voice textures, especially when the latter are extremely active. In such reduced two-voice textures, Sweelinck often has the second voice imitate the first in stretto and melodic inversion. The interesting counterpoint resulting from such treatment may be seen in a representative passage from Angelus ad pastores ait (No.35).

Example 43

20

The musical score consists of five staves. The top staff is a vocal line with lyrics: "gnum. qui a na - tus est vo - his ho - di - e. qui a na - tus est vo - his ho - di - e. qui a na - tus est vo - his ho - di - e. qui a na - tus est vo - his ho - di - e. qui a na - tus est vo - his ho - di - e." The second staff is a lute or keyboard accompaniment. The third staff is another vocal line with lyrics: "gnum. qui a na - tus est vo - his ho - di - e. qui a na - tus est vo - his ho - di - e. qui a na - tus est vo - his ho - di - e. qui a na - tus est vo - his ho - di - e. qui a na - tus est vo - his ho - di - e." The fourth staff is a lute or keyboard accompaniment. The fifth staff is a bass line with lyrics: "gnum. qui a na - tus est vo - his ho - di - e. qui a na - tus est vo - his ho - di - e. qui a na - tus est vo - his ho - di - e. qui a na - tus est vo - his ho - di - e. qui a na - tus est vo - his ho - di - e." The score is in G major and 4/4 time.

In his use of paired voices in overlapping antiphonal passages, Sweelinck occasionally employs stimmtausch and double counterpoint. Both devices are effectively used in the closing section of De profundis (No.20).

In the imitative writing of Sweelinck's Cantiones sacrae, the contrapuntal devices of diminution and augmentation play no significant role. In the few instances in which diminution occurs, it involves only the initial notes of the

subject, and then only after one or more voices have imitated the subject in normal values. Augmentation, occurring somewhat more frequently, is occasionally employed at the approach to a final cadence. In this function, it is typically applied to a short motive in the lowest voice. Augmentation in this manner often serves the practical function of providing a harmonic foundation which slows down the harmonic rhythm.

A rare use of augmentation is found in Gaudete omnes (No.32). Here, the non-schematic augmentation in the tenor serves as a harmonic foundation for the syncopated imitating voices above it.

Example 44

The musical score consists of five staves. The lyrics are: -tus ad-ve-nit. In-tro-i-te, in-tro-i-te, in-tro-i-te. The score illustrates the use of augmentation in the tenor voice.

In his application of the standard contrapuntal techniques discussed above, Sweelinck creates expressive passages organized in a careful and deliberate design. His

contrapuntal technique accommodates a great variety of styles with the apparent effortlessnes that indicates the complete master of creative composition.

CHAPTER V
HARMONIC TREATMENT

Sweelinck's vertical sonorities generally comprise the intervals of a major or minor third and a perfect fifth above the lowest sounding voice, i.e., present-day root-position major and minor triads. His doubling procedure in the five-voice texture emphasizes the root and next the fifth. This practice possibly indicates a more studied consciousness of the triad in this period than is often assumed. The final cadence chords of all but eight of the thirty-seven Latin motets have tripled roots, one fifth and one third. In the eight exceptions (Nos. 1,2,3,4,5,6,26 and 29) the distribution is for two roots, two fifths and one third; never does he double the third.

Occasional inversions within phrases seem primarily to be the result of coincidence of individual melodic lines rather than of predetermined vertical sonorities. First-inversion major and minor triads resulting from linear movement appear rather frequently in both accented and unaccented positions. An idiomatic use of first-inversion triads in the Cantiones sacrae results from the flexible melodic movement of an upper voice in relation to a recurrent bass, when a sixth progresses to a fifth or the reverse. First-inversion triads also occur occasionally as a result of step-

wise bass line in predominantly linear passages. Rarely do more than two inversions occur consecutively. There are, however, a few passages in which the composer seems to desire a fauxbourdon sonority, as in measure 47 of Domine Deus meus (No.25).

Example 45

50

fac. sal - vum me fac ex o - mni - bus, ex o - mni - bus, ex o - mni - bus

6 6 6 6 6 6

Six-four sonorities are encountered less frequently than first-inversion chords. When they do occur they are given an idiomatic treatment which again reflects an essentially linear approach. The six-four chord is used in an accented position in progressions within the phrase. With very few exceptions, a six-four sonority sounds for a quarter value and is then resolved into a five-three sonority; the effect is that of a double suspension. Sweelinck's preparation of the six-four indicates a penchant for the "consonant fourth" pattern; the fourth may be prepared either

as a sustained pitch or as a repeated tone. The sixth is usually prepared but may be taken by step. Normally the six-four is preceded by the same harmony in first-inversion or root position. The bass of the six-four may be taken by an upward leap of a third or a downward leap of a fourth (example 46a below) or by conjunct movement in faster note values which fill in an implied leap (example 46b below). The bass of the six-four is occasionally approached conjunctly from a different harmony (example 46c).

Example 46a

Example 46a shows a musical score with six staves. The top staff is the vocal line with lyrics: "qui a di ce a na tus est a na tus". The lower staves show the accompaniment, including a six-four chord progression.

Example 46b Example 46c

Examples 46b and 46c show musical scores with six staves. The top staff is the vocal line with lyrics: "in no mi ne me o in no mi ne me o". The lower staves show the accompaniment, including a six-four chord progression. Below the score, there are numerical figures: 6 5 6 5 / 4 3 4 3.

The six-four is seldom used to strengthen the "dominant" at cadences; Sweelinck seems to prefer the four-three suspension for this purpose. An interesting though rarely used six-four treatment is encountered in Timor Domini (No.29).

Example 47

The image shows a musical score for Example 47. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the last two measures. The bass staff contains a bass line with a fermata over the first two measures. Below the bass staff, there is figured bass notation: a colon (:) under the first measure, '6' under the second, '6 4' over '6' under the third, and '3#' over '5' under the fourth. A vertical dashed line is placed between the first and second measures.

Here the manner in which the composer employs the six-four results in a cross-relation structure (softened only by an interpolated eighth note). This is the only treatment in which the six-four sonority is sustained for longer than a quarter value.

In all of the above examples of six-four treatment the composer carefully indicates the presence of the six-four by the appropriate figured bass. There are, however, occasional instances in which unaccented six-four sonorities are not figured. With but one exception (measure 8 of No.23) these occur as the result of movement of upper voices over a stationary bass in passages in which linear movement is emphasized. The following excerpt from Beati pauperes (No.6, Secunda pars) will illustrate this treatment:

Example 48

es - to mi - hi in De - um pro - te - cto - rem. pro - te - cto -
 - cto - rem. es - to mi - hi in De - um pro - te - cto - rem. pro - te - cto - rem,
 - cto - rem. es - to mi - hi in De - um pro - te - cto - rem. in De - um pro - te -
 - cto - rem. es - to mi - hi in De - um pro - te - cto - rem.
 - cto - A es - to mi - hi in De - um, F es - to mi - hi in De - um G

In measure 13 of the above example Sweelinck resolves the six-four chord to its dominant, prolonging the dissonance with a four-three suspension. The use of the four-three suspension in connection with the resolution of the six-four is rare in the Cantiones sacrae, although it is found frequently in his psalm settings.⁴⁸

Cross-relations found in the Latin motets are all of the oblique type, i.e., different inflections of the same tone appearing in close proximity between two different voices. When these occur in the Cantiones sacrae they seem to reflect the composer's interest in harmonic color. In the majority of instances they occur in adjacent voices between the final chord of one phrase, and the beginning of another when the same chord is used with the quality of the third changed in the second chord. Often such a change in quality is made to

⁴⁸Anderson, p.77.

effect a mood change appropriate to a new thought in the text. A passage which illustrates this procedure may be seen in the following example from the Te Deum laudamus (No.37), Secunda pars. The cross-relation occurring between the soprano and tenor of measures 21 and 22 is the result of a quality change to reflect the transition in the text from "the glorious company of the apostles" to the "army of martyrs."

Example 49

The image shows a musical score for Example 49, starting at measure 20. It features five staves: Soprano (top), Alto, Tenor, Bass, and Cello/Double Bass (bottom). The lyrics are: "rus. nu - me - rus, te Mar - ty - rum can - lis nu - me - rus, te Mar - ty - rum can - rus, nu - me - rus, te Mar - ty - rum, te Mar - ty - rum can - me - rus, te Mar - ty - rum, te Mar - ty - rum". The score illustrates a cross-relation between the soprano and tenor voices in measures 21 and 22, where the soprano voice changes quality to reflect the transition in the text from "the glorious company of the apostles" to the "army of martyrs."

The above example is exceptional in that both are, at the moment of incidence, outer voices and in different octaves. In the majority of instances both pitches involved in the cross-relation are in the same octave, thereby mitigating the dissonant effect. When the cross-relation occurs between voices in different octaves, at least one of the voices involved is an inner voice. Very few instances have been noted where

cross-relation occurs between bass and soprano.

In Domine Deus meus (No. 25) cross-relation occurs within the phrase between melodic lines involving chromatic degree inflection in setting a poignant text. In measure 44 the dissonant clash is lessened by virtue of the cross-relation occurring in the same octave. The effect is almost that of a descending chromatic line in the alto voice; a more dissonant effect is seen in the octave cross-relation in the following measure:

Example 50

The image shows a musical score for Example 50, which is a setting of the text "Sal - vum me fac. sal - vum me fac." in five parts: Soprano, Alto, Tenor, Bass, and a fifth part (likely a lute or keyboard). The score is in G major and 4/4 time. Measure 45 is highlighted, showing a cross-relation between the Soprano and Bass parts. The Soprano part has a chromatic descent from G4 to F#4, while the Bass part has a chromatic ascent from G3 to F#3. This creates a dissonant clash between the two parts. The text "45" is written above the Soprano staff in the final measure.

In his treatment of dissonance, Sweelinck may generally be viewed as a conservative. No use is made of augmented triads; diminished triads typically appear only in internal vii_6 -I cadences. When occasional strong dissonances are employed for particularly poignant texts, they are derived by contrapuntal logic without the necessity of employing dif-

ficult affective melodic intervals. His use of passing and auxiliary tones conforms to the norms of his time.

Occasional occurrences of major-minor sevenths and dissonant vertical six-five constructs are always properly prepared (see expressive techniques for discussion and examples of six-five treatment). Sweelinck employs 9-8, 7-6, 4-3 and 2-3 suspensions throughout the Cantiones sacrae. The suspension appearing with the greatest frequency is the 4-3. Although several treatments of this suspension occur (see below), the most common is that seen in example 51a. The ornamental 4-3 is a stereotypical occurrence at numerous cadences, whether they be final, strong internal cadences or overlapped cadences.

Example 51a

4-3

Example 51b

4-3

Example 51c

4-3

The suspension treatment seen in example 51b above is not unique to Sweelinck, but is found in Monteverdi, Wert, Las-

so and others. Its use in the Cantiones sacrae is restricted to short values in a predominantly syllabic context. Example 51c is found at cadences in various textures throughout the motets.

A personal suspension treatment which becomes a mannerism in the Cantiones sacrae results from his characteristic ornamented fauxbourdon approach to internal cadences. This treatment seems to derive from the combined use of an ornamented 4-3 suspension with a lower voice in fauxbourdon. The striking dissonance resulting from the tritones occurring consistently between the sixteenth notes is mitigated by virtue of the brevity of the clash. Its use is not restricted to poignant text settings, but seems rather to accomplish the pointing up of strong internal V-I cadences. A typical cadence is seen in the following excerpt from the Magnificat (No.34), Secunda pars:

Example 52

The musical score for Example 52 consists of five staves. The lyrics are: '- ten - ti-am in bra - chi - o su - o:'. The score is a five-part setting of 'In bra-chi-o su-o:'. The music features a fauxbourdon style with a prominent tritone suspension between the upper and lower voices. The score is marked with a '5' above the first staff and a 'R' above the second staff. The lyrics are: '- ten - ti-am in bra - chi - o su - o:'. The score is a five-part setting of 'In bra-chi-o su-o:'. The music features a fauxbourdon style with a prominent tritone suspension between the upper and lower voices.

Sweelinck's use of other suspensions in isolation conforms to traditional Netherlands practice.

In his responsiveness to the text Sweelinck sometimes writes chain suspensions to prolong an expression of sorrow or longing. A particularly effective use of this technique is made in setting a portion of text from the Beatitudes; Sweelinck sets the text "Beati qui persecutionem patiuntur" (Blessed are they who suffer persecution) in a six-measure chain suspension which culminates in a Phrygian cadence. While in this passage Sweelinck sets the mood by the sustained chordal setting of "Beati" and delays the chord of repose by the chain suspension technique, he does not neglect purely musical considerations: the contrary movement between voices and the general balanced activity of the voices would be satisfying even without a knowledge of the text.

Example 53

53

25

4-3 9-8 7-6 (5-4) 4-3

cresc. Be - a - ti qui per - se - cu - ti -

- ca - bun - tur. Be - a - ti qui per - se - cu - ti -

- tur. Be - a - ti qui per - se - cu - ti - -

- ca - bun - tur. Be - a - ti qui per - se - cu - ti - o - nem, qui

- ca - bun - tur. Be - a - ti qui per - se - cu - ti -

6
5
6
5
4

In the passage below from Hodie beata virgo Maria (No.30) the composer provides sudden excitement and heightens the intensity by the rapid movement through the circle of fifths coupled with the cross accents resulting from the triple setting of "Symeon".

Example 55

tem - - plo. et Sy - me-on, re - ple - -
 - ta - vit in tem - - plo. et Sy - me-on, re - ple - -
 - in tem - - plo. et Sy - me-on, re - ple - -
 - vit in tem - plo. et Sy - me-on, et Sy - me-on re - ple -
 in tem - - plo. et Sy - me-on, re - ple -

C F B^b E^b

A strong sense of functional tonality sometimes results from the manner in which the composer treats imitative lines containing a leading tone. In the opening measures of Gaude et laetare (No.18) the coming together of the voices creates a rapid alternation of tonic and dominant harmonies.

Example 56

Gaude et laetare

Cantus
 Quintus
 Centus II
 Altus
 Tenor
 Bassus

Gau-de et lae-ta - re, gau - de, gau - de
 Gau-de et lae-ta - re.
 Gau-de et lae-ta - re, gau - de
 Gau-de et lae-ta - re, gau - de et lae-ta -
 Gau-de et lae-ta - re, gau - de et lae-

Occasionally, Sweelinck uses a strong harmonic progression to provide an undergirding stability for a varied development of a single musical idea. An impressive use of this technique is employed in the closing of the following excerpt from the Magnificat (No.34), Prima pars; here the composer works the imitating voices in an increasingly intense passage entirely within six statements of the harmonic progression involving strong root movement down a fifth and up a second. The excitement created by the thickening sonority and outward expansion of the entire vocal compass culminates in an unusually strong $I_{6/4} V_{4-3} I$ cadence; the unprepared fourth in the functional six-four sonority is extremely rare in the Cantiones sacrae.

Example 57

- e in pro - ge - ni - es ti - men - ti - bus e - um.
 - ge - ni - es, in pro - ge - ni - es ti - men - ti - bus e - - - um,
 in pro - ge - ni - es ti - men - ti - bus e - um, ti - men - ti - bus
 - e in pro - ge - ni - es ti - men - ti - bus
 - ge - ni - es ti - men - ti - bus e - um. ti -

D G₆ a₆ A₆ d | D₆ G a₆ A₆ d | D₆ G₆ a₆ A

40

ti-men - ti - bus e - - um, ti - men - ti - bus e - - - um.
 ti-men - ti - bus e - um, ti - men - ti - bus e - - - um.
 e - um, ti - men - ti - bus e - um, ti - men - ti - bus e - - - um.
 e - um, ti - men - ti - bus e - um, ti - men - ti - bus e - - - um.
 - men - ti - bus e - um, ti - men - ti - bus e - - - um.
 D₆ G a A d | D G₆ a A D₆ G A d₄ A₄₋₃ D

A particularly attractive feature of Sweelinck's choral style is his use of harmonic sequence. This treatment, used in a variety of textures, affords the composer increased flexibility throughout the Cantiones sacrae. An example of its use is seen in the example below from In illo tempore (No.22). Here, a sparse texture reminiscent of Josquin's treatment of paired voices and implied VII₆-I cadences is extended by the use of a modulating harmonic sequence. The reduced texture and changing harmony provide an effective contrast to the adjacent passages.

Example 58

25

pu - - er, vo-ca-tur es
 pu - - er, vo-ca-tur es
 tur pu - - er, pu - - er, vo-ca-tur es
 tur pu - - er, vo-ca-tur es
 tur pu - - er, vo-ca-tur es
 d a pu - - er.

In O Domine Jesu Christe (No.10). Sweelinck writes a modulating harmonic sequence in descending seconds. After three statements the composer breaks off the melodic sequence in the bass to avoid monotony and to point up the approaching cadence; however, the retention of the downward second movement in the tenor II line enables him to continue the sequence to its tonal goal. The strong root movement in a series of descending fifths on successive quarter values further strengthens the modulating melodic sequence in the bass. In this treatment of short incisive motives in modulating sequence he reflects the growing trend of the early baroque.

Example 59

10

lu-stos conser-va, lu-stos conser-va, lu-stos conser-va, pec-

lu-stos conser-va, lu-stos conser-va, lu-stos conser-va, pec-ca-

ser-va, lu-stos conser-va, lu-stos conser-va, pec-ca-to-res lu-

lu- - stos con- ser- va, pec- ca- to- res lu-

lu-stos conser-va, lu-stos conser-va, lu-stos conser-va, lu-stos conser-va, pec-ca-to-

Sag

98

Like Byrd, Wert, Philips and other notables of the period, Sweelinck makes significant use of sequence to increase the general excitement and intensity of a passage. In

Non omnis (No.1) a sense of drama and a heightened climax results from the mounting tension achieved through extended use of sequence engendered by sequential treatment of a short melodic fragment.

Example 60

55

Another use of sequence, that of providing unity, is found in the "alleluia" passage which closes Angelus ad pastores ait (No.35). This excerpt illustrates the composer's skill in using sequence to unify an entire section. Here the melodic sequence in the lowest voice of rapidly revoiced homorhythmic statements is imitated at the octave and unison. The upper voices, also in imitation, serve to counter-balance the antiphonal passages by moving in oblique and contrary motion to the sequence in the lowest voice. Sweelinck avoids a feeling of abruptness in bringing this active sequential passage to a close by stating the final bass sequence figure in augmentation. The augmentation slows down the harmonic

structure and of reaching a tonal goal. A particularly effective passage illustrating this treatment is found in Videte manus meas (No.24). Here Sweelinck's treatment reveals a penchant for harmonically determined polyphony; his use of a triadic derived subject in the lowest sounding voice exhibits a strong harmonic function. Further, in his manipulation of the imitating lines he brings focus to the resolution of the sequence subject. In this passage (beginning in measure 36) a complete statement of textual and musical material and the first imitation is accomplished by measure 39; however, Sweelinck extends the passage by sequencing it twice, each time a fifth lower, and then returns to the opening bass sequence figure at the octave to lead into a strong V-I cadence. The composer's varied treatment of the total texture of this twelve-measure passage reflects his typical "development" procedure in using harmonic sequence.

Example 62

35

The musical score for Example 62 consists of five staves. The top staff is a vocal line with lyrics: "pe - des me - os, qui - a e - go i - pse". The second staff is a vocal line with lyrics: "et pe - des me - os,". The third staff is a vocal line with lyrics: "os, et pe - des, et pe - des me - os, qui - a e - go i - pse". The fourth staff is a vocal line with lyrics: "os, et pe - des me - os,". The fifth staff is a bass line with lyrics: "et pe - des me - os, qui - a e - go i - pse". The music features a complex polyphonic texture with multiple voices imitating each other, and a strong harmonic sequence in the bass line.

sounding of individual vocal lines came the necessity of re-viewing certain concepts regarding modality. Noted theorists have devoted considerable energy to adapting modal theories to accommodate polyphony. Andrews, in his interpretation of Zarlino's theory concerning mode determination, states the following:

The work must be viewed as a whole, and its overall modality judged not merely by its ending. This is, perhaps, the first step towards the way of thought which is the essence of diatonic tonality, the assessment of the tonal implications of a work in its entirety. Though Zarlino is still concerned with the characteristic diapente and diatessaron species as the most powerful factors in modal determination, he denies that the ending is to be regarded as the absolute arbiter of the mode. Another important point is his concern with intermediate cadences; these may be regarded to some extent as the modal equivalent of modulations in a movement of the diatonic tonal age.⁴⁹

With the growing awareness of the vertical aspect of independent lines, composers found certain vertical combinations more consonant by the alteration of a modal degree. Such alterations may be a logical continuation of musica ficta and the customary raising of the third in the final chord of a work in the Aeolian, Phrygian, and Dorian modes. They may, however, simply reflect an intuitive preference for certain sonorities on the part of the composer. By the time of Sweelinck the increasing alteration of tones

⁴⁹H.K. Andrews, The Technique of Byrd's Vocal Polyphony (London: Oxford University Press, 1966), p.14.

within the mode resulted in a shifting of modes within a single vocal work. The works ostensibly in the Dorian mode often contained passages which became Aeolian by the lowering of the sixth degree. The Mixolydian mode was often transformed into Ionian by the consistent raising of the seventh degree. The Dorian with lowered sixth and raised seventh, transforming it into the present-day harmonic minor, is a further indication of the tendency towards a true diatonic major-minor system. In Sweelinck's Cantiones sacrae one observes this continuing trend. Numerous passages reflecting the fluid state of the modes in the late sixteenth and early seventeenth centuries are alternated with those indicating his interest in conceiving musical expression within a fixed major or minor tonality in which chords function in relation to each other as a part of clearly established tonal areas.

In his Latin motets, Sweelinck draws from the wealth of compositional resources available in the early seventeenth century. While numerous passages reveal his ability to work within the framework of the developing tonality, his concern for sensitive text settings prompted him to explore the expressive possibilities of modal and tonal shadings. Thus we see throughout the Cantiones sacrae not only co-existence of modality and harmonic function but cooperation as well; they are not separate entities but are inextricably related.

In determining Sweelinck's use of modality and harmonic function it is necessary to consider three primary factors: (1) transposition; (2) choice of accidentals; and (3) cadence treatment.

Transposition of modes in the Cantiones sacrae is limited to the use of a flat in the key signature implying transposition up a fourth or down a fifth. Such transposition occurs in three of the four modes used by Sweelinck in his Latin motets. A summary of Sweelinck's choice of modes as far as key signatures and finals are concerned is as follows:

Dorian	4	Aeolian	4
G-Dorian	11	D-Aeolian	2
Mixolydian	7	Ionian	3
		F-Ionian	6

Major and minor	15
Modal	22

The above modes are considerably altered by a consistent use of certain accidental and cadence formulae to become the following:

Dorian	3	Aeolian	4
G-Dorian	3	D-Aeolian	3
Mixolydian	3	G-Aeolian	8
		Ionian	3
		F-Ionian	6
		G-Ionian	4

Major and minor	28
Modal	9

As indicated above, the consistent use of accidentals often transforms an entire section into a new mode. Usually the movement is toward the major-minor system; however, flexible shifts away from a feeling of tonality also are found commonly for an expressive setting of the text. A passage illustrating a temporary Phrygian inflection within an Aeolian framework is the following excerpt from Vide homo (No.17):

Example 64

The musical score for Example 64 consists of five staves. The top staff is a vocal line with lyrics: 'et or. et cum sit tan-tus do-lor ex-te-ri-or, et'. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: 'et or. et cum sit tan-tus do-lor'. The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics: 'et cum sit tan-tus do-lor ex-te-ri-or, et'. The score is in a key signature of one flat and a 4/4 time signature.

The approach to final cadences often involves an increased use of accidentals for the purposes of providing greater color and tension. The following example from Domine Deus meus (No.25) illustrates the expressive closing which is made possible by flexible shifts in chord qualities effected by chromatic inflections:

Example 65

Sharps are nearly always notated at pre-cadence points in order to provide a leading tone, in addition to furnishing a true harmonic dominant, a salient factor in the establishment of tonality. This is true of final, sectional and most intermediate cadences. A similar practice is found in Sweelinck's psalm compositions. Anderson states the following concerning the psalm settings:

Consistent use of the leading tone in both intermediate and final cadential formulae foreshadowed, in some cases, the trend toward the diatonic-harmonic functioning of chords in progression rather than merely the coming together of independent melodic strands at points of repose within a composition, or at its conclusion.⁵⁰

Sweelinck uses flats primarily to accomplish a change of mode or to provide a change in color. His use of a flat on E is found frequently to establish a mood change demanded

⁵⁰Anderson, p.75.

by the text, usually one of contemplation or awe. Another use of E flat is found in passages in which chords progress in a circle of fifths in a dominant-tonic relationship.

Cadence treatment

Sweelinck's cadence treatment in the Cantiones sacrae again reflects his position as a composer of the early baroque. The usual formulae of the period -- V-I, IV-I, IV-V-I and occasionally $I_{6/4}$ -V-I -- appear most frequently as strong sectional cadences; rather frequent use is also made of vii_6 -I and Phrygian cadences as medial cadences. Deceptive cadences occur occasionally.

Sweelinck employs the plagal cadence to terminate twenty-eight of the thirty-seven motets. In fifteen of the twenty-eight plagal cadences, the subdominant is major. The high incidence of final plagal cadences in the Cantiones sacrae accords with the practice of earlier composers of polyphony. Dyson states: "The form of clausula plagalis most frequently employed by the polyphonists was that in which, after a clausula vera, the last note of the canto fermo was prolonged, and treated as an inverted pedalpoint."⁵¹ While in early polyphonic writing the clausula vera was not considered sufficiently strong, in Sweelinck's treatment the final

⁵¹George Dyson, "Cadence," Grove's Dictionary of Music and Musicians, Vol. II (5th ed.; London: Macmillan & Co. Ltd., 1954).

plagal cadences characteristically bring to a close short coda-like extensions which are added after a strong authentic cadence, often strengthened by the use of a secondary dominant chord. Several aspects of Sweelinck's coda treatment are considered elsewhere under the discussion of form.

The final chord of the majority of plagal cadences has embellishment in one or two voices. Although all voices with the exception of the bass embellish at some time, the embellishment is characteristically found in the soprano.

Next in order of frequency as terminal cadences we find the authentic close. Final authentic cadences are used in only nine motets: Nos. 1, 11, 12, 16, 18, 20, 21, 30 and 37. All of the authentic final cadences are imperfect with the third of the chord in the highest voice. Perfect authentic cadences occur at the end of the Prima pars of Te Deum laudamus (No.37) and Ab Oriente (No.3). The latter is approached by the dissonant fauxbourdon treatment discussed above; this is the only instance of such treatment at a final cadence of a motet, or pars of a motet. The examples of dissonant fauxbourdon flourishes given below are from Domine Deus meus (No.25) (example 66a) and the end of the Prima pars of Ab Oriente (No.3) (example 66b).

Example 66a

30

vi. Sal

ra - vi.

te spe - ra - vi.

ra - vi.

Example 66b

runt.

runt.

ob - tu - le - runt.

le - - - runt.

tu - le - runt.

The approach to authentic closes, and the approach to strong cadences in general, often are strengthened by the use of sustained pitches in the lowest voice which are important to the tonal center and chromatic inflection which transforms vertical constructs into strong secondary functioning chords. This treatment may be seen in the following excerpt from Hodie beata virgo Maria (No.30):

Example 67

65

di - mit - tis, nunc di - mit - tis ser - vum tu - um in pa - - - ce.

nunc di - mit - tis ser - - - vum tu - um in pa - - - ce.

- mit - tis ser - vum tu - - - um in pa - ce. in pa - - ce.

- tis ser - vum tu - um - in pa - ce. in pa - - ce.

- tis ser - vum tu - um in pa - - - ce.

C pedal ————— D G₆ C F₆₄ C — F

V/II V/V V-I V 4-3 I

In the Cantiones sacrae one may observe a flexible and expressive use of both modal and tonal procedures. In a number of motets, chord progressions based on root movement by seconds and thirds and the alternate use of the natural and sharp inflections of the seventh degree seem to indicate a primary concern for color and expressiveness. At other times, features which reflect the influences of a developing tonality are in evidence. These may be summarized as follows:

- (1) Chord progressions in which the roots move frequently by fourths and fifths (often orderly by the circle of fifths).
- (2) Phrases alternating tonic and dominant harmony.
- (3) Frequent use of accidentals to produce strong dominant function, frequently at beginnings of phrases.
- (4) Tendency for melodies to be based on chord progressions.
- (5) Use of harmonic and modulatory sequence.
- (6) Pedal points and secondary dominant function.

In conclusion, it must be stated that Sweelinck's flexible use of both modal and tonal properties reveals a compositional approach in which the two are not in opposition but are inextricably related and mutually serve the composer's purpose of providing an expressive setting of the text.

CHAPTER VI

RHYTHM

An outstanding feature of Sweelinck's style and possibly the strongest indication of his historical position as a choral composer is his variegated rhythmic treatment. Throughout the Latin motets one can observe traditional and innovative procedures, employed both in isolation and juxtaposition. Some passages reflect the artistic synthesis of rhythm and melody fostered by Josquin, a synthesis in which each individual voice is expressively moulded and retains its own rhythmic and melodic integrity within the contrapuntal fabric. In other passages a decided departure from the principles of sacred Renaissance polyphony may be observed. In such passages one is aware of the increasing influence of the secular madrigal and the continuing influence of the figuration technique of organ composition.

In numerous passages in the Cantiones sacrae one is aware that the increased rhythmic activity cultivated in the late sixteenth century madrigal exerted an influence on Sweelinck's motet style as well. This influence is seen repeatedly in declamatory passages set syllabically to brief subjects in short values. While much of the declamation is achieved through revoicing of the same chord in values of short duration, occasional animated passages are encountered in which

Example 69

30

-spe-ctu e - lus, in con-spectu e - lus in ex - ul - ta - ti - o - ne, in ex - ul -
 - lus, in conspe-ctu e - lus in ex - ul - ta - ti -
 in conspe-ctu e - lus in ex - ul - ta - ti - o - ne, in ex - ul -
 spe-ctu e - lus, in con-spectu e - lus in ex - ul - ta - ti - o - ne, in
 - lus, in con-spe - ctu e - lus in ex - ul - ta - ti - o - ne, in ex - ul -

At the change from duple to triple in the above example the composer uses a rhythmic figure in the soprano II to point up the cadence and to effect a smooth transition into the new meter. This treatment becomes a mannerism in effecting a change from one meter into the next in the motets. The following examples from Hodie beata virgo Maria (No.30) further illustrate this stereotypical treatment. Here it is used to accomplish smooth transitions in and out of the triple meter section.

Example 70

45 50

di - - xit: Nunc di - mit - tis, nunc di -
 - - xit: Nunc di - mit - tis, nunc di - mit - tis, nunc di -
 - - xit: Nunc di - mit - tis, nunc di -
 - - xit: Nunc di - mit - tis, nunc di -
 Nunc di - mit - tis, nunc di - mit - tis.

Within a single meter Sweelinck employs a number of rhythmic devices to intensify interest and to provide variety. In two motets, Ecce nunc benedicite (No.7) (example a) and Magnificat (No.34) (example b), we may observe a sudden and momentary shift to a triple feeling by the use of borrowed division.

Example 71a

Example 71b

Occasional instances may be found in which a triplet figure is set in one voice against a texture of incisive duple rhythms. A representative passage is the above excerpt from Ecce prandium (No.2), Secunda pars. Triplets in a single voice occur with greater frequency in inner voices; no indicated preference is shown for the notation of triplets in equal or unequal time-values.

Sweelinck's Netherlands heritage is reflected in many passages in which the microrhythm is in conflict with the prevailing macrorhythm. Occasional momentary shifts of the macrorhythm, from the prevalent duple into triple metric groupings, create expansive musical gestures of remarkable beauty. In In illo tempore (No.22) one can observe both procedures employed simultaneously. The hemiola treatment used in setting the word "Jesus" is further enhanced by the use of four-three suspensions and strengthened by harmonic sequence, which agrees with the metric shift.

Example 72

30

The musical score consists of five staves. The lyrics are: "no - men e - ius JE - SVS. JE - SVS." The first staff has a hemiola treatment of "JE - SVS." with a 4-3 suspension. The second staff has a hemiola treatment of "JE - SVS." with a 4-3 suspension. The third staff has a hemiola treatment of "JE - SVS." with a 4-3 suspension. The fourth staff has a hemiola treatment of "JE - SVS." with a 4-3 suspension. The fifth staff has a hemiola treatment of "JE - SVS." with a 4-3 suspension. The score is in 3/2 time and features a hemiola treatment of the word "Jesus" (JE - SVS.) with a 4-3 suspension. The harmonic sequence is indicated as C, G, D, D, a, E. The word "seg." is written below the final measure.

In the Te Deum laudamus (No. 37), Secunda pars, Sweelinck creates an extended section in which the natural stresses of the text are admirably served by shifting macrorhythm. In addition, the joyful character of the text is punctuated by interlaced conflicting accents in one or more voices:

Example 73

30

bi Cherubim et Se-raphim, Cherubim et Se-raphim in - ces - sa - bi - li vo - ce

ti - bi Che - rubim et Se-raphim, Cherubim et Se-raphim in - ces - sa - bi - li vo - ce

(2-4)

in - ces - sa - bi - li vo -

et - bi Cherubim et Se-raphim, Cherubim et Se-raphim in - ces - sa - bi - li vo - ce

35 4

pro - cla - mant: Sa - nctus, Sa - nctus, Sa - nctus, Sa -

pro - cla - mant: Sa - nctus, Sa - nctus, Sa - nctus, Sa -

- ce pro - cla - mant: Sa - nctus, Sa - nctus, Sa - nctus, Sa -

pro - cla - mant: Sa - nctus, Sa - nctus, Sa - nctus, Sa -

Sa - nctus, Sa - nctus, Sa - nctus, Sa -

- nctus Do - mi - nus De - us Sa - - ba - oth. Ple - - ni sunt coe -
 - nctus Do - mi - nus De - us Sa - - ba - oth. Ple - - ni sunt
 - nctus Do - mi - nus De - us Sa - - ba - oth. Ple - - ni sunt
 - nctus Do - mi - nus De - us Sa - - ba - oth. Ple - - ni sunt
 - nctus Do - mi - nus De - us Sa - - ba - oth. Ple - - ni sunt

Rhythmic excitement is enhanced in many passages by the composer's skillful use of syncopation, often in the upper part of a vocal range. As is expected, it is found frequently at the approach to a strong cadence. Sweelinck also employs syncopation in one of two paired voice subjects. This treatment results in vital passages in Cantate Domino (No.8), measures 43 through 55 and Beati omnes (No.28). An excerpt from the latter motet is given below:

Example 74

- dans in la - te - ri - bus do - mus tu - ae. in la - te - ri - bus do -
 - dans in la - te - ri - bus do - mus tu - ae.
 - dans in la - te - ri - bus do - mus tu - ae. in la - te - ri -
 in la - te - ri - bus do - mus tu - ae. in la - te - ri - bus do - mus tu - ae. la - te - ri -
 in la - te - ri - bus do - mus tu - ae. in la - te - ri - bus do - mus tu - ae.

In the Cantiones sacrae frequent syllabic movement in quarter and eighth-note values, numerous coloratura passages, and thirty-second note cadential flourishes suggest that the quarter note has replaced the usual half note as the unit of the measure.

While much of his rhythmic technique in the Cantiones sacrae represents a culmination of that employed in Sweelinck's earlier chansons, rimes and psalm compositions, proof of the influence of the late sixteenth-century madrigal on the Latin motets can readily be obtained from a comparison of these works with the late sixteenth-century madrigals. The most marked similarities are not in the harmonic vocabulary employed, but in the responsiveness of the rhythm to the changing moods of the text.

CHAPTER VII
MELODIC SYNTAX

In his treatment of the melodic line Sweelinck reflects the approach to Netherlands sacred polyphony as seen in the expressive lines of Lasso rather than those encountered in the more refined treatment of Palestrina. Sweelinck, through his skillful manipulation of melodic line, achieves expressions ranging from the jubilant and spontaneous to the dignified and deeply contemplative.

In considering Sweelinck's melodic writing it is helpful to define two types of melodic intervals: "real" intervals and "dead" intervals. H.K. Andrews defines the former as those "which occur in the course of a phrase" and the latter as those which occur "between the last note of one phrase and the first note of the next, whether the new phrase starts after an intervening rest or follows immediately without any rest."⁵² The following discussion will concern only "real" melodic intervals.

In his linear procedure Sweelinck conforms to sixteenth-century practice. His use of melodic intervals is conservative, being limited to major and minor seconds, major and minor thirds, and perfect fourths and fifths. His

⁵² Andrews, p.61.

use of intervals exceeding the fifth are the same ones admissible in the Palestrina school: the minor sixth ascending, and the octave, both ascending and descending. The writer has encountered no use of diminished or augmented melodic intervals in the Cantiones sacrae.

Leaps usually are followed by stepwise movement in the opposite direction; exceptions occur mainly in passages in which there is a decided vertical emphasis. Sweelinck frequently employs scalewise passages, both ascending and descending. Although scale lines set in notes of differing values occasionally are found (see No.7, measure 1), his usual practice is to set an entire scale in the same values; these are usually eighth notes. Two notable exceptions occur in Nos.1 and 13. In both of these motets a half-note ascending scale in the bass serves as the harmonic foundation for sequencing lines above. The largest number of successive notes before a change of direction is nine ascending and eleven descending, as in No.11, measures 56 and 57, bass and No.33, Quarta pars, measures 19 and 20, bass.

The vocal compasses conform, in general, to the normal octave-and-a-half span, although the male voices occasionally move in a somewhat wider range. The tenor range is extended to an octave-and-a-minor sixth in three motets (Nos. 3, 34 and 37) and the bass range is extended to an octave-

and-a-minor seventh in three motets (Nos. 7, 11 and 37). The voicing in the Cantiones sacrae is for two sopranos, alto, tenor and bass in twenty of the thirty-seven motets; the remaining motets call for two tenors instead of two sopranos. The two sopranos or two tenors are usually treated as equal voices. This fact accounts for a considerable amount of voice crossing.

All voices make entrances on high pitches, and occasionally are required to execute wide upward leaps to the top of their ranges. A representative passage from O quam beata lancea (No.21) is excerpted below. The first tenor enters on a high "a" in measure 51 and executes an upward leap of an octave to the same pitch in measure 55.

Example 76

The image shows a musical score excerpt for five voices (Soprano 1, Soprano 2, Alto, Tenor, and Bass) across measures 51 and 55. The lyrics are: "Christi la-te-re, e Christi la-te-re, e Christi la-te-re ex-re, e Christi la-te-re ex-l-re, e Christi la-te-re ex-l-re, e Christi la-te-re, e Christi la-te-re, e Christi la-te-re ex-l-re, e Christi la-te-re, e Christi la-te-re, e Christi la-te-re ex-l-re." The score shows the vocal lines with notes and rests, and the lyrics are written below the staves. Measure 51 shows the first tenor entering on a high "a" and then leaping an octave up in measure 55.

Other notable passages are found in Hodie Christus natus est (No.13) and the Magnificat (No.34). In the former

motet the bass is required to leap the octave to a high "g"; the tenor in the Magnificat leaps a minor sixth to a high "b-flat" on the second syllable of the word "dispersit."

In general, Sweelinck's choral writing is grateful for all voices; however, extreme ranges or difficult tessituras are employed occasionally for the purpose of pointing up the meaning or general mood of the text.

A common feature of Sweelinck's melodic line is the melodic extension. Usually occurring in only one voice, its purpose seems to be to melt the end of a section into a subsequent one. Although melismatic extensions occur occasionally, Sweelinck's normal treatment involves only a few notes. The bracketed figure in the example below is an often used extension in the motets.

Example 77

45

me - um. Phil - ip - - - - - pe. Phil - ip - - - - -

me - um. Phil - ip - - - - - pe. Phil -

me - um. Phil - ip - - - - - pe. Phil - ip - -

Patrem me - um. Phil - ip - - - - -

me - um. Phil - ip - - - - -

Sweelinck's use of melismatic lines is a particularly attractive feature of his Latin motets. Often a melisma is given to an individual voice in a section which is otherwise devoted to a predominantly syllabic presentation of the text. While in some passages the primary intent of the melisma seems to be that of providing a fluid, well-contoured line as relief from a basically syllabic context, in numerous instances the melisma serves as an intensification of expression. In the following excerpt from Videte manus meas (No.24) the tenor II melisma, by virtue of its position in the texture, serves to heighten the dramatic text and to anticipate the subsequent "alleluia". In this representative passage, the breaking away of the tenor II from the complex for the purpose of performing a solo coloratura is indicative of the period of composition.

Example 78

qui - a e - go i - pse sum. e - go i - pse
e - go i - pse sum, qui - a e - go i - pse sum. e - go i - pse
- go i - pse sum, qui - a e - go i - pse
qui - a e - go i - pse
e - go i - pse sum. qui - a e - go i - pse

Sweelinck also uses melismatic lines to provide strong elaboration of the penultimate syllable when it is long in quantity or when it receives a natural stress accent. A pervading use of this treatment in the opening "point" may be observed in Diligam te Domine (No.5).

Example 79

Diligam te Domine

The musical score for "Diligam te Domine" is presented in five staves, labeled Cantus, Altus, Tenor, Quintus Tenor II, and Bassus. The lyrics are: "Di - li-gam te Do-mi-ne, for-ti-tu-do me - -". The score shows a melismatic line on the word "me" in the Cantus part, which is then echoed by the other parts. The score is divided into two systems, with the second system starting at measure 5. The lyrics for the second system are: "a, di - li-gam te Do-mi- ti - tu - do me - - - a, di - li-gam te - - Do - mi- Di - li-gam te Do-mi - ne, for- For - - ti - tu - do me - - - a, di - li-gam Di - li-gam te".

In attempting to understand the style of any choral composer of the 16th and 17th centuries certain general in-

fluences affecting the shape and growth of the melodic line are often considered. These are (1) harmonic projection; (2) instrumental influences; and (3) word-setting. Sweelinck's melodic style in the Cantiones sacrae not only shows evidence of these same influences, but the degree to which they affect the individual strands of his polyphonic texture indicates the composer's transitional position.

Harmonic projection

Numerous passages are constructed of rather short melodies composed of square-cut rhythmic figures which tend to revolve around notes important to major tonal centers or chord members of recurring harmonies built above these tonal centers. The following excerpt from Venite exultemus Domino (No.9) is representative of many passages in which harmonic projection or vertical considerations weigh more heavily than linear design.

Example 80

The musical score for Example 80 consists of five vocal staves and a keyboard accompaniment. The lyrics are: "ne. et in psalms tu-bi-lemus e - i. et in psal-mis tu-bi-lemus tu-bi-lemus e - i. tu-bi-le-mus". The score is in a polyphonic texture, with each voice part having its own melodic line. The keyboard accompaniment provides harmonic support for the vocal parts. The score is divided into three measures, with the lyrics aligned with the notes. The tempo is marked "Allegro" and the time signature is 4/4.

In this passage the subject, imitated in stretto, appears to be an embellishment of a G major triad. The total effect is that of animated alternation of "tonic" and "dominant" harmonies. Harmonic projection in passages of greater chordal variety may be seen in many of the "alleluia" sections.

Instrumental influences

Music historians have often alluded to the effect instrumental writing has had on vocal polyphony. However, such allusions have spawned more controversies than conclusions. Speaking to this problem as it relates to melodic figuration, H.K. Andrews states the following:

The problem of what is essentially instrumental and what vocal in melodic figuration is an almost insoluble one....A possible guiding principle may be found in the speed of movement and the concentration of the figures. Instrumental idioms are for the most part decorative, and it is in this area that the most obvious examples of influence on the vocal line are to be sought.⁵³

In the Cantiones sacrae the influence of instrumental idioms is pervasive. This is not surprising in view of Sweelinck's strong position as a composer for organ. It is to be expected that he would absorb into the motets instrumental features compatible with his choral style. Further, many of these features represent a refinement of the vacillating instrumental and vocal techniques employed in the organ

⁵³Ibid., p.72.

composition of his predecessors. Concerning this use of vacillating styles in the organ works of Sweelinck's predecessors, Tusler states:

It might be thought that this vacillation between instrumental and vocal styles is the result of a lack of mastery of the instrumental idiom which is usually considered to be in the process of development, but this hardly seems the entire case when one considers the stylistic security shown in the toccatas, ricercars, fantasias and variations of most of these composers. The vacillation between these two styles is in large measure due to the desire for contrast and expression, as an examination of the prevalent types of organ literature will reveal more clearly.⁵⁴

It is not surprising that Sweelinck's writing in the Cantiones sacrae should reflect the synthesis of vocal and instrumental influences which he had already refined in his compositions for organ. In the Latin motets he draws heavily upon a varied repertoire of instrumental figuration in setting the changing moods of the text.

In his discussion of prevalent features in the organ compositions of the late sixteenth century, Tusler provides additional insights into the craft of the composer of this period:

Melodic figures and their rhythmic patterns now begin to come to the fore, breaking up the long flowing lines of renaissance style, adding an expressive turn here and there to a texture that in general might be considered abstract, and in other instances producing a dramatic wrench in the melodic and rhythmic flow. Soon becoming an independent musical force in their own right, these melodic figures are the basis for sectionalism,

⁵⁴Tusler, p.34.

producing forms which are no longer the well-balanced, logical structures of the renaissance.⁵⁵

Sweelinck's use of melodic figures and their rhythmic patterns in the Cantiones sacrae reflects the same basic approach to figuration as that cited in Tusler's discussion of organ composition. The sectionalism which results from Sweelinck's flexible use of instrumental figuration in setting contrasting emotions in the text reveals definite similarities of compositional approach when compared with instrumental writing of the period. Although passages are encountered in which a very linear approach is used effectively, one is conscious of a number of clearly delineated sections which result from the emphasis upon constantly changing melodic and rhythmic figuration. Such ephemeral treatment of a given melodic figure resulting in many sections is at considerable variance with later Baroque treatment in which a single melodic figure may be spun out to unify an entire movement.

Within individual sections of motets, Sweelinck employs two basic procedures. In the first a single melodic figure is used throughout. In the second, several diverse melodic figures are unified by a single rhythmic pattern or only slightly contrasting rhythmic patterns.

⁵⁵Ibid., p.36.

The use of a single rhythmic pattern in combination with varying melodic figures is a type of figuration technique commonly encountered in the Cantiones sacrae. A typical instance may be observed in Angelus ad pastores ait (No. 35). Here the persistent rhythmic pattern serves as the unifying thread in the variegated melodic texture.

Example 81

The image shows a musical score for five staves. Each staff contains a melodic line with a consistent rhythmic pattern of eighth and sixteenth notes. The lyrics 'gau-di-um ma-gnum' are written below the notes, with hyphens indicating syllable placement. The first staff has the full phrase repeated five times. The second staff has it repeated four times followed by 'gau-di-um ma-'. The third staff has it repeated three times followed by 'gau-di-um ma-'. The fourth staff has it repeated twice followed by 'gau-di-um ma-'. The fifth staff has it repeated once followed by 'gau-di-um ma-'. The bottom of the score shows the rhythmic pattern for the first two staves: 'gau-di-um ma-gnum.' and 'gau-di-um ma-gnum, gau-di-um ma-gnum, gau-di-um ma-gnum, gau-di-um ma-'

Sweelinck's use of figuration in the Latin motets is often triggered by words associated with intense joy. A passage from Cantate Domino (No.8) employs figuration in which the simplicity of the melody and rhythm are fused together to create ecstatic syllabic statements.

gical influences); (2) typical polyphonic pedal, internal pedal, or inverted pedal as part of a plagal close; (3) harmonic support for sequencing or imitating voices in faster values (see example 83a below from Timor Domini (No. 29)); and (4) tonic or dominant pedal. Example 83b below from Laudate Dominum (No.11) illustrates his use of a dominant pedal along with other features discussed above.

Example 83a

Example 83a is a musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, and Bass). The lyrics are: "le - gem ma - tris tu - ae, le - gem ma - tris tu - ae, le - gem ma - tris tu - ae." The score shows a complex polyphonic texture with overlapping vocal lines and a prominent bass line.

Example 83b

Example 83b is a musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, and Bass). The lyrics are: "ma - net in ae - ter - num, ma - net in ae - ter - num, ma - net in ae - ter - num." The score shows a complex polyphonic texture with overlapping vocal lines and a prominent bass line.

Word-setting

In addition to careful attention to the acuity of word accent, the general character of the word is often reflected in its melodic setting. Semitone movement is evoked by words such as "peccatores", "iniquitatibus" and "miserere." Words such as "fortitudo" and "dispersit" receive appropriate angular treatment in rather wide leaps in alternating directions. Paired voices in thirds and sixths often execute melismatic lines in sixteenth notes in setting "cantate," "Laudate," "gaudete" and other words associated with jubilation.

In Ab Oriente (No.3) the word "thus" (frankincense) is given an appropriate melismatic setting:

Example 84

20

ve - ro, thus, sic - ut De - o ve -

- - ro, thus, thus, sic - ut De - o ve -

ve - ro, thus, sic - ut De - o ve -

- - ro, thus, sic - ut De - o ve -

ve - ro, thus,

In the above example one is aware of an attempt at "eye music." This effect is achieved in several of the Latin

motets. A particularly obvious use of this technique may be observed in the setting of the text "vitis abundans" (fruitful vine" from Beati omnes (No.28).

Example 85

The musical score for Example 85 consists of five staves. The lyrics are: "a. sic-ut vi - tis ab - un - dans, sic - ut vi - tis ab - un - dans, ab - un - dans". The score shows a vocal line with expressive coloratura and a basso continuo line. The lyrics are written below the staves, with some words split across lines.

Expressive coloratura lines are often employed to set a word expressing a strong emotion. In the following example from O quam beata lancea (No.21) the word "exire" (to go out) is set in widely ranging scale-wise lines to heighten the impassioned idea of leaving the side of Christ.

Example 86

The musical score for Example 86 consists of five staves. The lyrics are: "re. ex - i - re. ex - i - re. ex - i - re vo - lu - is - sem, ex - i - re vo - lu - is - sem, ex - i - re, ex - i - re vo - lu - is - sem". The score shows a vocal line with expressive coloratura and a basso continuo line. The lyrics are written below the staves, with some words split across lines. A page number "60" is visible at the top right of the score.

The typical madrigalisms such as an upward leap in setting the word "coelum," a downward leap for "terra," and low sustained pitches for "profundis" are conventions which influence the melodic structure throughout the Cantiones sacrae. (Additional examples of word-setting are given in the next chapter dealing with expressive techniques).

CHAPTER VIII
EXPRESSIVE TECHNIQUES

The spirit of each motet in the Cantiones sacrae is individual, revealing a generally reserved yet sympathetic approach to the text. In his striving for the perfect expression of the text, Sweelinck seems to distill the essence of the artistic atmosphere of the late sixteenth and early seventeenth centuries. His sensitivity to the text is reflected in his fusion of music and text into a unified expression. This fusion results not from a daring use of obtrusive effects; rather, it is achieved through a tasteful and balanced application of the standard devices employed in his age.

Sweelinck's responsiveness to the spirit of the text is amply demonstrated in his ability to capture the appropriate mood through a personal application of the following means: (1) adroit use of vocal registers; (2) shaping of melodic line; (3) varying degrees of rhythmic activity; and (4) flexible use of harmonic devices. Although Sweelinck characteristically combines two or more of these means in a single passage, we will use each as a point of departure in the following discussion.

His first method, adroit use of vocal registers, is employed for the opening lines of De profundis (No.20). Here

the composer captures the appropriate atmosphere by setting the text "De profundis clamavi ad te Domine" (Out of the depths have I cried unto thee, O Lord) in the lower registers of all voices. The climax of the descending sustained lines is reached in the third quarter value of the second measure when the bass imitation of the opening tenor I falls the fourth to a low "d" on the accented syllable of "profundis". Significantly, at this point the low "d" in the bass, joined by the soprano's low "a", do represent the greatest depth reached in the Cantiones sacrae. In the next measure Sweelinck points up the word "clamavi" appropriately in the soprano I by a motive incorporating an upward leap of an octave and a typical figuration in faster values. While this motive is being imitated in turn by the other voices, Sweelinck continues the descending "de profundis" motive, thereby balancing the ascending leap and faster values. All voices finally converge in a typical homotextual statement of "Domine" in measure 7.

Example 87

142

20.

De profundis

The musical score for "De profundis" is presented for six voices: Cantus, Altus, Tenor, Quintus Tenor II, and Bassus. The score shows the first two measures of the piece. The lyrics are: "De profundis clamavi ad te Domine". The Cantus part has a high upward leap on "clamavi". The Bassus part has a low downward leap on "profundis".

5

- vi ad te, ad te Do-mi-ne: Do-mi-ne ex-au-di vo-cem
- vi, de profun-dis cla-ma-vi ad te Do-mi-ne: Do-mi-ne ex-au-di vo-cem
- dis cla-ma - - vi ad-te Do-mi-ne: Do-mi-ne ex-au-di vo-cem
- ma - vi ad-te Do-mi-ne:
cla - ma - vi ad-te Do-mi-ne:

Sweelinck's concern for musical considerations over mere pictorialism may be seen in his use of melodic line in the following excerpt from the Magnificat (No.34), Secunda Pars. In this passage he again balances the descending scale lines for the text "Deposuit potentes de sede" (He hath put down the mighty from their seats) by an ascending scale line for the text "et exaltavit humiles" (and hath exalted them of low degree). After six measures of working these contrasting ideas together, Sweelinck allows the second phrase a final three-voice homotextual statement in which the soprano I terminates the ascent on a high "a". However, even in this last statement, musical considerations outweigh sheer pictorialism; the soprano II is required to execute a descending scale on the text "shall be exalted" to counterbalance the ascending lines set to the same text.

Example 88

10

men - te cor - dis su - i. De -
 - i, mente cor - dis su - i. De - po - su - it po - ten - tes, de se - de,
 men - te cor - dis su - i. Et ex - al - ta - vit hu - mi - les,
 cor - dis, men - te cor - dis su - i. De -
 - i, men - te cor - dis su - i. De - po - su - it po - ten - tes de se - de.

15

- po - su - it po - ten - tes de se - de, et ex - al - ta - vit hu - mi - les,
 et ex - al - ta - vit hu - mi - les, et ex - al - ta - vit
 et ex - al - ta - vit hu - mi - les, de - po - su - it po - ten - tes de
 - po - su - it po - ten - tes de se - de, de se - de, et ex - al - ta - vit
 et ex - al - ta - vit hu - mi - les, et ex - al -

et ex - al - ta - vit hu - mi - les. E -
 hu - mi - les, et ex - al - ta - vit hu - mi - les. E - su - ri - en - tes im - ple - vit bo - nis,
 se - de, et ex - al - ta - vit hu - mi - les. E - su -
 hu - mi - les. E - su - ri - en - tes im - ple - vit bo - - -
 - ta - vit hu - mi - les. E - su - ri - en - tes im - ple - vit bo - - -

In Vide homo (No.17), Sweelinck employs a melismatic line to set the word "clamo" (I cry out). The stretto imitation after two beats provides contrary motion which counter-balances the ascent and descent of the first expressive line.

Example 89

The musical score for Example 89 consists of five staves. The top staff is a vocal line with lyrics: "te pa - ti - or. ad te cla -". The second staff is a vocal line with lyrics: "pa - ti - or. ad te cla -". The third staff is a vocal line with lyrics: "or. pa - ti - or. ad te cla -". The fourth staff is a vocal line with lyrics: "ti - or. ad te cla - mo." The fifth staff is a lute accompaniment with lyrics: "ti - or. ad te cla - mo." The score is marked with a "20" above the first staff.

The composer also exercises a skillful control of rhythmic activity in creating a general atmosphere appropriate to the spirit of the text. The texts require moods ranging from contemplation to ecstasy. Throughout the Cantiones sacrae Sweelinck employs long sustained values in a predominantly chordal texture to create a sense of "stillness" or mystery. In the opening of Ecce virgo concipiet (No.31), a typical sustained chordal setting of "Ecce" is used to create a dramatic sense of mystery.

Example 90 .

Ecce virgo concipiet

The musical score is for the piece "Ecce virgo concipiet" by Sweelinck. It features five vocal parts: Cantus, Quintus/Cantus II, Altus, Tenor, and Bassus. The score is divided into two systems, with measures 5 and 10 marked. The lyrics are: "Ec - ce - vir - go con - ci - pi - et." The Cantus part begins with a treble clef and a 3/4 time signature. The other parts follow in similar staves. The lyrics are written below the notes, with hyphens indicating syllables across notes.

Sweelinck's settings of joyful texts include five basic types: (1) a shift to triple meter (discussed under rhythm); (2) imitation of short syllabic subjects, set in predominantly chordal antiphonal textures (example 91a below); (3) paired imitation of short subjects involving a melisma (example 91b below); (4) stretto imitation of short syllabic or melismatic subjects (example 91c below); (5) a combination of

Example 91c

26

- ne, et in psalmis iu-bi-lemus e - i. et in psal-mis iu-bi-lemus. iu-bi-lemus e - i. iu-bi-le-mus

- ne. et in psal-mis iu-bi-lemus e - i. iu-bi-lemus e - i. et in psal-mis

- ne. et in psal - - mis. et in psal-mis iu-bi-le-mus e - i.

- ne. et in psal-mis iu-bi-le-mus e - i. et in psal-mis iu-bi-le-mus e - i. iu-bi-le-mus e - i.

- ne. et in psal-mis iu-bi-le-mus e - i. iu-bi-le-mus e - i.

In establishing the joyful mood of Venite exsultemus Domino (No.9) Sweelinck opens with a flexible use of several of the above types of treatment.

Example 92

Venite exsultemus Domino

Cantus

Ve - ni - te. ve - ni - te ex - sul - te - mus

Quintus
Cantus II

Ve - ni - te. ve - ni - te ex - sul - te - mus

Altus

Ve - ni - te. ve - ni - te. ve - ni - te ex - sul - te - mus

Tenor

Ve - ni - te ex - sul - te - mus

Bassus

Ve - ni - te. ve - ni - te ex - sul - te - mus

Do - mi - no, ve - ni - te, ve - ni - te ex - sul - te - mus Do - mi -

Do - mi - no, ve - ni - te, ve - ni - te ex - sul - te - mus Do - mi -

Do - mi - no, ve - ni - te, ve - ni - te ex - sul - te - mus Do - mi -

Do - mi - no, ve - ni - te, ve - ni - te ex - sul - te - mus Do - mi -

Do - mi - no, ve - ni - te ex - sul - te - mus Do - mi -

Sweelinck frequently creates a sense of drama through the use of pitch repetition, or reiteration of syllabic statements organized in incisive rhythmic patterns within a static or nearly static harmony. Typically, this declamatory style involves four or more voices in homorhythm. This feature reflects the influence of late sixteenth-century secular writing and comes to his Cantiones sacrae after considerable use in his own madrigals and chansons. A representative example of his declamation is the syllabic homorhythmic setting of the text "accelera" in In te Domine speravi (No.4).

Example 93

15

tu - am: ac - ce - le - ra, ac - ce - le - ra ut e - ru - as me, ut e - r

tu - am: ac - ce - le - ra, ac - ce - le - ra ut e - ru - as, ut e - ru - as me.

rem tu - am: ac - ce - le - ra, ac - ce - le - ra ut e - ru - as me, e - r

rem tu - am: ac - ce - le - ra, ac - ce - le - ra ut e - ru - as me, ut e - ru - as me.

tu - a: ac - ce - le - ra, ac - ce - le - ra ut e - ru - as me, ut e - r

In a number of motets Sweelinck demonstrates an ability to change swiftly and smoothly from one mood to another by control of rhythmic activity. Representative passages may be seen in Beati omnes (No.28), Secunda pars and Beati pauperes (No.6), Prima pars.

Example 94

35

fi - li - os fi - li - o - rum tu - o - rum, pa - - cem

fi - li - os fi - li - o - rum tu - o - rum, pa - - cem

fi - li - os fi - li - o - rum tu - o - rum, fi - li - o - rum tu - o - rum, pa - - cem

fi - li - os fi - li - o - rum tu - o - rum, pa - - cem

fi - li - os fi - li - o - rum tu - o - rum, pa - - cem

Example 95

Example 95 is a musical score for five voices. The lyrics are: - tur. Be - a - ti. be - a - ti qui e - su - ri - unt, qui e - su - ri - unt et - tur. Be - a - ti qui e - su - ri - unt, qui e - su - ri - unt et - a - ti. be - a - ti qui e - su - ri - unt, qui e - su - ri - unt - tur. Be - a - ti. be - a - ti qui e - su - ri - unt et - tur. Be - a - ti qui e - su - ri - unt et

In the above examples the sustained values are cast in the composer's typical chordal setting, with the rhythm of one or more of the voices offset.

A particularly sensitive use of contrasting values employed to effect a mood change and an effective contrast between two partes of a motet may be observed in Beati pauperes (No.6).

Example 96

Example 96 is a musical score for five voices. The lyrics are: - tur. sa - tu - ra - bun - tur. i - psi sa - tu - ra - bun - tur. i - psi sa - tu - ra - bun - tur. - tur. - tu - ra - bun - tur. i - psi sa - tu - ra - bun - tur. i - psi sa - tu - ra - bun - tur. - tur. - tu - ra - bun - tur. i - psi sa - tu - ra - bun - tur. i - psi sa - tu - ra - bun - tur. - tur. - tur. i - psi sa - tu - ra - bun - tur. i - psi sa - tu - ra - bun - tur. i - psi sa - tu - ra - bun - tur. - tur. i - psi sa - tu - ra - bun - tur. i - psi sa - tu - ra - bun - tur. - tur.

Secunda pars

Cantus
Be - a - ti mi - se - ri - cor - des.

Altus
Be - a - ti mi - se - ri - cor - des. mi - se - ri -

Tenor
Be - a - ti mi - se - ri -

Quintus
Tenor II
Be - a - ti mi - se - ri - cor - des. mi - se - ri -

Bassus
Be - a - ti mi - se - ri -

We have already seen that although Sweelinck occasionally employs melismatic lines to underscore the text, he seems to prefer mood interpretation to superficial word painting. Furthermore, when he does indulge in the art of "text painting", he gives careful attention to purely musical considerations as well. Sweelinck's ability to effect sudden changes of mood within passages deserving of respect on purely musical grounds may be observed throughout the Cantiones sacrae. A representative example is taken from the Secunda pars of In te Domine speravi (No.4).

This excerpt sets the fourth verse of the 30th psalm. The spirit of the text "Educes me de laqueo, quem absconderunt mihi: quoniam tu es protector meus" (Thou wilt bring me out of this snare which they have hidden for me: for thou art my protector) is reflected in mood changes effected by the

use of three means discussed above: changing rhythmic activity, melodic line, and changing vocal registers. After a syllabic presentation of the opening words, the effect of which is declamation, Sweelinck employs melismatic lines organized in vigorous dotted eighth-sixteenth patterns in setting the word "laqueo" (snare). The art of "text painting" is clearly reflected in this passage through the use of conflicting accents created by the offsetting of the soprano I line and the increasing activity of the total texture through measure 27. The rising sequence treatment creates a sense of urgency and contributes to the rising tension. In measure 28, Sweelinck sets the new text using sustained values in a typical Sweelinck chordal texture which admirably establishes a new mood and provides a necessary release of tension. The text "absconderunt" (have hidden) is well served by the sudden shift into the lower registers of all voices. The more declamatory setting of "quoniam" again reflects the growing influence of the late sixteenth-century madrigal and seems to serve as a trumpet call to herald the comforting thought, "thou art my protector".

Example 97

25

me. E - du - ces me, e - du - ces me de la - que - o.
 me. E - du - ces me, e - du - ces me de la - que - o. de la - que - o, de la - que - o.
 me. E - du - ces me, e - du - ces me de la - que - o.
 E - du - ces me de la - que - o. de la - que - o.
 me. E - du - ces me de la - que - o.

30

quem abs - con - de - runt mi - hi, quo - ni - am, quo - ni - am tu es pro - te - ctor me - us, tu es pro -
 quem abs - con - de - runt mi - hi, quo - ni - am, quo - ni - am tu es pro - te - ctor
 quem abs - con - de - runt mi - hi, quo - ni - am, quo - ni - am tu es pro - te - ctor
 quem abs - con - de - runt mi - hi, quo - ni - am, quo - ni - am tu es pro - te - ctor me - us, tu
 quem abs - con - de - runt mi - hi, quo - ni - am, quo - ni - am tu es pro - te - ctor me - us, pro -

In the above excerpt basic musical considerations include the use of imitation, polarity of outer voices in the last measure and considerable contrast in rhythm, texture and vocal registration. In addition, this passage serves to illustrate Sweelinck's ability to create intense climaxes and to provide effective releases of tension.

In Viri Galilaei (No.26) Sweelinck again combines several techniques in creating an expressive setting appropri-

ate to the text. In this excerpt one observes the use of harmonic sequence, gradual ascent of lines, word painting at "coelum", and revoiced vocal sonority.

Example 98

15 19

- sus qui as - sum - ptus est a vo - bis in coe - lum. qui

- sus qui as - sum - ptus est a vo - bis in coe - lum. qui

- sus qui as - sum - ptus est a vo - bis in coe - lum. qui

- sus qui as - sum - ptus est a vo - bis in coe - lum. qui

as - sum - ptus est a vo - bis in coe - lum. sic

- lum. sic

- sum - ptus est a vo - bis in coe - lum. sic

as - sum - ptus est a vo - bis in coe - lum. sic

Occasionally one finds a harking back to earlier expressive techniques. One such technique is the momentary use of fauxbourdon. The stark quality of these passages serves to point up the dramatic text while providing effective contrast to the fuller five-voice texture. A representative ex-

ample is measure 47 of Domine Deus meus (No.25) which sets the text "salvum me fac ex omnibus persequentibus me" (save me from all them that persecute me):

Example 99

The musical score for Example 99 consists of five staves. The top two staves are vocal parts, the middle two are instrumental parts, and the bottom staff is the basso continuo. The lyrics are: "fac, sal - vum me fac ex o - mni-bus, ex o - mni-bus, ex o - mni-bus, ex o - mni-bus". The score is in G major and 4/4 time. Measure 47 is marked with a '47' and a '50' above it. The basso continuo line includes the numbers '6 6 6 6 6'.

In his last method of establishing a mood, that of flexible use of harmonic devices, Sweelinck's procedure reflects a concern for expressiveness without extravagant display. In numerous passages one is impressed with his conservative yet sensitive use of the standard harmonic devices of his age. One such device, the use of semitone progressions in setting texts of a penitential nature, is found periodically throughout the motets. A passage from the Quinta pars of the Te Deum laudamus (No.37) will serve to illustrate his treatment of semitone progressions. In measures 23 and 24, Sweelinck's typical setting of the word "peccato" and words derived from "peccato" may be observed. One may also

observe that the semitone melodic movement in measure 25 occurs between alto and tenor as a result of the syncopated tenor. His setting of the text "miserere nostri, Domine" employs imitative chromatic lines using all tones except g#. The fourteen-measure passage is symmetrical, being composed of balanced halves, the first ascending, the second descending. The total harmonic effect is that of progression by chordal mutation.

Example 100

1

25

30

Mi - se - re - re
Mi - se - re - re no - strî
si - ne pec - ca - to nos cu - sto - di - re. Mi -
- ca - to, si - ne pec - ca - to nos cu - sto - di - re. Mi - se -
- se pec - ca - to nos cu - sto - di - re.

no - strî Do - mi - ne. mi - se - re - re no - strî Do - mi -
Do - mi - ne. mi - se - re - re no - strî Do - mi -
- se - re - re no - strî Do - mi - ne. mi - se - re - re no - strî Do - mi -
- re - re no - strî Do - mi - ne. mi - se - re - re no - strî Do - mi -
Mi - se - re - re no - strî. mi - se - re - re no - strî Dô - mi -

35

- ne. mi - se - re - re no - stri. mi - se - re - re

Sweelinck emerges a master craftsman in his use of dissonance to establish the appropriate mood in setting especially poignant texts. His sensitivity to the demands of the text is also seen in his occasional use of bold dissonance to enhance the dramatic content of particular texts. This ability to point up important words by the use of striking dissonances is superbly demonstrated in the closing section of De profundis (No.20). It is especially remarkable that such dissonances are achieved without employing wide affective melodic intervals. In this setting of the text "ex omnibus iniquitatibus" (from all his iniquities), Sweelinck brilliantly manipulates the taut chromatic double subject so as to provide repeated dissonant clashes to emphasize the word "iniquities". Deserving particular mention is his effective working of each line in order properly to prepare the vertical dissonance. The dissonant sonority achieved most often is

83

ex o-mni-bus in-i-qui-ta-ti-bus e-ius.

e-ius, ex o-mni-bus in-i-qui-ta-ti-bus e-ius.

o-mnibus, ex o-mni-bus in-i-qui-ta-ti-bus e-ius. e-ius.

-ius, ex o-mni-bus in-i-qui-ta-ti-bus e-ius. e-ius.

e-lur, ex o-mni-bus in-i-qui-ta-ti-bus e-ius.

$\frac{c}{4-3}$ $\frac{I}{4-3}$ I

One more example reflecting Sweelinck's dissonance treatment in response to the demands of the text must be included in this discussion. In Qui vult venire post me (No.19), Sweelinck sets the text "et tollat crucem suam" (and take up his cross) with rather bold dissonance treatment. As in the previous excerpt, the points of dissonance are contrived by "standard" contrapuntal means. In this passage the dissonance results from the simultaneous sounding of two expressive subjects, one syllabic, and other melismatic. The former appropriately outlines a diminished fourth by the accented syllables of "tollat" and "crucem". The latter is very effective by virtue of the expressive melisma executed on the penultimate syllable. The dissonance on the first beats of measures 30 and 33 results from an appoggiatura figure in the soprano and tenor respectively. The remaining strong dissonances may be viewed as properly prepared vertical six-five

chords. Sweelinck further heightens the intensity of this section by having the expressive imitative lines stated on three tonal levels: d, g and a. The rising harmonic sequence is strengthened by the simultaneous use of pedal points in two voices.

Example 102

The image displays two systems of a musical score, likely a vocal setting. Each system consists of five staves. The top staff is the vocal line, and the lower four staves represent instrumental parts. The lyrics are in Latin and are written below the vocal staff. The first system is marked with a star and the number 30. The second system is marked with a star and the number 35. The lyrics for the first system are: "et tol - lat. et tol - lat cru - cem su - am. - cem su - am. et tol - lat cru - cem su - am. et tol - lat cru - cem su - am. et tol - lat cru - cem su - am. et tol - lat. et". The lyrics for the second system are: "et tol - lat cru - cem su - am et se - qua - tur me, et se - lat cru - cem su - am et se - qua - tur me. - am, et tol - lat cru - cem su - am et se - qua - tur tol - lat cru - cem su - am et se - qua - tur me, - am, et tol - lat cru - cem su - am et se - qua - tur".

In this chapter, the writer has attempted to illustrate through representative examples Sweelinck's flexible working of

the standard devices of his age to achieve an appropriate and expressive fusion of music and text.

CHAPTER IX

SUMMARY

In attempting to gain an insight into Sweelinck's choral style in the Cantiones sacrae one must recognize him as a composer whose esthetic and resulting style is in accord with his time. He does not abandon the established techniques of his Netherlands heritage, but expands and builds upon them while incorporating such obvious transitional features as the use of a basso continuo, influences of secular composition and elements of the emerging tonality. The result is a skillful synthesis of traditional and transitional elements possessing a wide range of expressive possibilities.

In the Cantiones sacrae Sweelinck epitomizes the spirit of the age in a fundamental concern for effecting full expression of the text. This concern is the principle which governs and enlivens each motet regardless of the prevailing emphases upon traditional or innovative procedures in effect. The composer's sensitive response to the demands of his chosen texts is revealed in his flexible treatment of the parameters of composition common to his period. Sweelinck's skillful manipulation of melodic line, melodic-rhythmic figuration derived from instrumental style, vocal coloratura, fluid alternation of modal and tonal properties and flexible working of contrasting textures allows for considerable variety of ex-

pression ranging from the jubilant and spontaneous to the dignified and deeply contemplative.

Sweelinck's ability to set a wide variety of expressions within a relatively short space of time is obvious in many motets which set a multiplicity of affections. Such treatment, at considerable variance with both the Baroque and the Renaissance, creates the most obvious structural feature of Sweelinck's Latin motet style, that of sectionalism. The infinite variety resulting from setting contrasting characters or moods in a succession of short sections is accomplished primarily through his use of pliable melodic-rhythmic figuration. In fact, one of the strongest indications of Sweelinck's transitional position is to be found in the rhythmic structure of his melodic patterns and in the frequent disruption of the steady rhythmic flow by unexpected changes from section to section.

Sweelinck's contrapuntal technique accommodates a great variety of styles with the apparent effortlessnes that indicates complete mastery of creative composition. His imaginative handling of imitative technique reflects a thorough grounding in the polyphonic tradition and a studied experimentation with new approaches. In the Cantiones sacrae he seems less interested in cultivating one type of imitation, or just a few types, than he was in enriching his imitative

technique by using all types, balancing them against one another without marked preferences.

Considerable variety in the motets is accomplished through a facile use of changing vocal sonorities within various textures. Homophonic passages found throughout the Cantiones sacrae are reminiscent of sixteenth-century motet practice. Imitative passages in which square cut rhythms swallow up the independent stresses of the voice lines in strong waves of metrical accent clearly intimate the influence of the early seventeenth-century practice.

In matters of harmony Sweelinck may be considered rather conservative. Dissonance is carefully and sparingly used for particular expressive needs. Striking harmonic effects are not sought; the composer prefers to intensify expressiveness through a flexible alternation of modal and tonal elements.

Influences of a developing tonality are revealed in the composer's use of harmonic sequence, pedal points, transient modulations by means of the circle of fifths and numerous dominant-tonic relationships. Modulatory sequence, a typical early seventeenth century feature, often provides the means for extending and developing his material.

The formal structure in the Cantiones sacrae is primarily determined by the dramatic demands or natural divisions

of the text; formal considerations are usually subordinated to expressive concerns. While in a number of the motets one observes a carefully worked out scheme of repeated phrases or sections, often with tonal organization, the emphasis seems not to be that of achieving symmetry and proportion but of achieving an effective musical interpretation of the religious implications of the text.

In conclusion, Sweelinck's Cantiones sacrae, a summation of his mature personal religious expression, symbolizes his schwanengesang. In these last works he distills the essence of late sixteenth century composition and blends with this essence the emerging seventeenth century ideals which enable him to effect a conservative yet expressive setting of his chosen texts.

APPENDIX A
CHARTS OF TEXTURE

Legend

G² - grouping a 2 G³ - trio

CATQB - cantus, altus, tenor, quintus, bass
 Q - second tenor

MI - melodic inversion

→ - imitation emphasizing linear movement

↑ - emphasis of vertical aspect

↓ plus a number in parentheses - transposition and the interval; ex.: (↓5) indicates transposition of a passage at the 5th below.

(-B) - bass drops out

H - strict homorhythm

(H) - basically homorhythmic with a voice off-set

ch - free chordal texture

/ - clearcut cadence

⇒ - paired imitation

⇨ - non-systematic imitation

- -> - sparsely spaced entries

s. - subject

c.s. - counter-subject

[] - return to previous material with revoicing, transposition, etc. as indicated

Note values are presented in order of frequency; ex.: ♩ ♪ ♫ indicates predominantly quarter notes, some halves, a few eighths.

No.1, NON OMNIS







LU 1011

Matthew 7:21

Non omnis, qui dicit mihi,
Domine, Domine, intrabit
in regnum caelorum: sed
qui facit voluntatem Patris
mei, qui in caelis est, ip-
se intrabit in regnum cae-
lorum.

Not every one that saith to
me, Lord, Lord, shall enter
into the kingdom of heaven;
but he that doth the will of
my Father who is in heaven,
he shall enter into the king-
dom of heaven.

Meas. Nos.	Text	Values	Voicing	Texture (CATQB)
1-6	Non omnis		a 5	—→, subject (s.) and distinct counter- subject (c.s.) in im- itation.
7-9	qui dicit	"	a 5	→, s. in imitation, G ² .
10-18	"	"	a 5	↳, the above s. & c.s. developed to- gether, free imita- tion, pairing of sub- jects.
19-22	Domine		a 5	(H), ch, G ^{2,3} .
23-27	intrabit		a 4(-T)	→, ascending modu- lating sequence (word painting); ascending d̄ Aeolian scale in B̄ in half notes.
28-31	"	"	a 4(-Q)	Previous text and sequence treatment revoiced with sus- tained values in can- tus (ascent through Ḡ major scale).
32-33	"	"	a 3	Upper three voices extend cadence.
33-35	sed qui		a 5	→, G ² .

36-39	voluntatem		a 4(-B)	Ch.
39-42	sed qui		a 5	→
43-45	voluntatem		a 5	H
46-49	Qui in		a 5	→, two subjects freely imitated; G ² .
50	ipse		a 5	Free.
51-55	intrabit		a 4(-Q)	[23-27 revoiced].
56-62				Similar to m.28-31; strong tonal close in g: V i ⁶ V ₄₋₃ I; coda 61-62. 4

No.2, ECCE PRANDIUM

M & V 1192

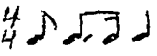

Matthew 22:4, Proverbs 9:5; both parts close with the text Venite ad Nuptias followed by Alleluia.

Ecce prandium meum paravi,
Tauri mei et altilia mactata
sunt et omnia parata sunt,
venite ad nuptias. Alleluia.
Comedite panem meum, et bi-
bite vinum meum, quod miscui
vobis. Venite ad nuptias.
Alleluia.

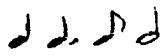
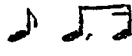

Behold, I have prepared my
dinner: my oxen and my fat-
lings are killed, and all
things are ready: Come unto
the marriage. Alleluia.
Come, eat of my bread, and
drink of the wine which I
have mingled. Come unto the
marriage. Alleluia.

Prima Pars:

Meas. Nos.	Text	Values	Voicing	Texture (CQATB)
1-5	Ecce		a 5	→, first statement in V answered by I in stretto.
6-8	prandium		a 5	(H)
9-12	Ecce		a 5	→, [1-5 revoiced with first entry accompanied].
12-15	prandium		a 5	(H), [6-8 (↑4)].
16-19	Ecce		a 5	→, [essentially 1-5 (↑4), some revoicing].
20-25	prandium		a 5	↪, motive previously (H) in 6-8 now treated in rhythmic imitation.
26-28	Tauri mei		a 5	↪, G3, rhythmic imitation.
29-32	et altilia		a 5	↪, s. and c.s.
33-40	et omnia		a 5	(H)

- 41-48 Venite ad nuptias  a 5 ↑, (H), G^{2,3}, two halves of subject in imitation; upper two voices in strict imitation, lower voices in continuous animated chordal style.
- 48-55 Alleluia  a 5 ↑, animated; free G² syllabic statements; two syllabic alleluias generally coupled together as one motive.

Secunda Pars: m.1-8 expose all new text in three subjects by upper three voices.

- 1-3 Comedite  a 2(Q,A) →, essentially at 5th.
- 4-6 et bibite  a 3(CQA) (H) and some H.
- 7-8 quod miscui  a 3(CQA) ↪
- 9-11 Comedite a 3(ATB) [1-3 revoiced plus A stating "quod" subject].
- 12-25 Comedite a 5 ↪, opening subject ("developed").
- 26-32 et a 4(-B) H alternating with (H).
- 33-39 quod a 5 ↪→, transparent free imitation of 3rd subject over modulating sequence in B.
- 40-52 Venite...
alleluia a 5 [41-54 of Prima Pars with C & Q exchanged].
- 53-54 alleluia a 5 Coda to close plagal.

No.3, AB ORIENTE

Matthew 2:1,11,12 with Alleluia

Ab Oriente venerunt Magi in
Bethlehem adorare Dominum
et apertis thesauris suis
pretiosa munera obtulerunt.
Aurum Regi magno thus
sicut Deo vero mirram sepulchral
eius.





From the East came wise men to
Bethlehem to worship the Lord,
and opening their treasures,
they offered him precious gifts:
gold to a great king, frankincense
to a true God, and myrrh
for the burial of him.

Prima Pars:

<u>Meas. Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CQATB)</u>
1-19	Ab Oriente		a 5	—→, two subjects in sparse imitation; linear emphasis.
20-24	in Bethlehem		a 4, a 5	→, ch, modulating sequence in lowest voice (B & T).
25-30	Dominum		a 5	Ch, dense a 5 texture.
30-34	et apertis		a 3(ATB)	→, (H); lower two voices (paired) imitate A.
35-38	et apertis		a 3(CQA)	→, (H), [30-34 revoiced (↑5); C imitates T at octave].
39-52	pretiosa	"		→, on various levels with free c.s.; rhythmic activity quickens, texture thickens in drive to half cadence (A-D).

Secunda Pars:

1-4	Aurem		a 5	→, stretto & MI, G ² .
5-8	sicut		a 5	Free counterpoint.

9-15	Aurem (sicut)			→, [1-8, G ² -G ³ essentially (↓5), "developed"].
16-18	thus		a 5	↳→, G ² , text painting.
18-20	sicut Deo		a 5	(H)
21-26	thus (sicut)			[16-20 revoiced (↓4) plus extension to modulate to subdominant of piece].
27-31	mirrham		a 5	↑, G ² , two subjects, syncopation.
31-38				[27-31 sequenced a 2nd higher].
39-47	Alleluia		a 5	Syllabic, several melodic ideas; two highest voices imitate, two lowest voices imitate, A basically free ctpt.; very animated, very little pairing, transparent texture.

No.4, IN TE DOMINE SPERAVI

M & V 2006

Psalm 30:1-6

1. In te, Domine, speravi,
non confundar in aeternum:
in iustitia tua libera me.

2. Inclina ad me aurem
tuam, accelera, ut eruas me.

3. Esto mihi in Deum pro-
tectorem, et in domum refu-
gii, ut salvum me facias.

4. Quoniam fortitudo mea et
refugium meum es tu: et prop-
ter nomen tuum deduces me et
enutries me.

5. Educes me de laqueo hoc,
quem absconderunt mihi: quon-
iam tu es protector meus.

6. In manus tuas commendo
spiritum meum: redemisti me,
Domine, Deus veritatis.

1. In thee, O Lord, have
I hoped, let me never be con-
founded: deliver me in thy
justice.

2. Bow down thy ear to me:
make haste to deliver me.







3. Be thou unto me a God,
a protector, and a house of
refuge, to save me.

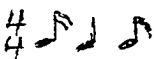

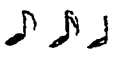
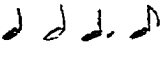



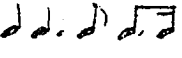

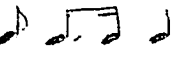
4. For thou art my strength
and my refuge; and for thy
name's sake thou wilt lead me
and nourish me.

5. Thou wilt bring me out
of this snare which they have
hidden for me: for thou art
my protector.

6. Into thy hands I com-
mend my spirit: thou hast
redeemed me, O Lord, the
God of truth.

Prima Pars:

<u>Meas. Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CATQB)</u>
1-4	In te Domine		a 5	→, stretto imita- tion; s. with cae- sura; tonal answers.
5-7	non confundar		a 5	(H), cantus anticipates one beat.
8-10	in iustitia		a 5	↑, imitation on var- ious levels.
11-13	Inclina		a 5	Ch, syncopation.
14	accelera		a 5	H, declamatory.
15-16	ut eruas me		a 5	↑, various pairings in free imitation.

17-25	Esto mihi		a 5	\Rightarrow , various pairings in free imitation; increasing animation.
26-30	et in domum		a 5	\rightarrow , sparse episodic imitation, some strict imitation.
31-36	ut salvum		a 5	\uparrow , animated imitation (many strict imitations at octave & unison) over sustained B which serves as a pedal.
Secunda Pars:				
1-11	Quoniam		a 4, a 5	\rightarrow , very linear treatment of subject in free imitation; G ² .
12-27	et refugium		a 5	\uparrow , five short subjects freely imitated in successive points, rapidly changing G ² , G ³ groupings, increasing rhythmic excitement.
28-30	quem		a 5	(H), sudden shift to low voicing.
31-32	tu es		a 5	\rightarrow , imitation, C & B paired, C, T, Q strict at unison and octave.
33-34	in manus		a 3 (AQB)	\leftrightarrow , rhythmic imitation, G ² .
35-36	"	"	a 3 (CAT)	[33-34 revoiced].
37-39	commendo		a 5	\rightarrow , imitation; Q & B strict at octave; syncopation.
40-41	redemisti		a 3	\Rightarrow , m. 40 (TQB), m. 41 [m. 40 revoiced (CAQ)].

42-48 Deus



a 5

→, antiphonal re-voicing of a 3 and a 2 textures; texture thickens (a 5), m. 44-48; syncopation, some strict imitation at unison & octave.

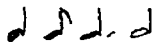
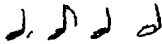
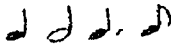


No.5, DILIGAM TE, DOMINE

M & V 2013

Psalm 17:1

1. Diligam te, Domine,
fortitudo mea: Dominus
firmamentum meum, et re-
fugium meum, et liberator
meus.

1. I will love thee, O
Lord, my strength: The Lord
is my firmament, my refuge,
and my deliverer.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CATQB)</u>
1-27	Diligam (fortitudo)		a 5	$\text{—} \rightarrow$, two subjects treated imitatively together and separately with emphasis on tonal imitation at the fifth; MI of first subject.
28-31	Dominus		a 4(-B)	$\text{—} \rightarrow$, G ² .
31-34	"	"	a 5	$\text{—} \rightarrow$, [28-31, revoiced B from T, added voice, reharmonized at cadence].
35-49	et refugium		a 5	$\text{—} \rightarrow$, G ² , strict imitation at octave between voices; imitation at various levels over a sequence in the B which serves to unify section; sequenced on levels G D F C A.
49-65	et liberator		a 5	$\text{—} \rightarrow$, G ^{2,3} , opening of subject (descending minor triad) is rather consistently imitated but then imitation breaks down.
66-68	"		a 5	Free, coda; following a strong V-I cadence, the coda with inverted I pedal in alto provides a plagal close.







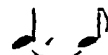

No.6, BEATI PAUPERES

Matthew 5:3-10

Beati pauperes spiritu: quoniam ipsorum est regnum caelorum. Beati mites: quoniam ipsi possidebunt terram. Beati qui lugent: quoniam ipsi consolabuntur. Beati qui esuriunt et sitiunt iustitiam: quoniam ipsi saturabuntur. Beati misericordes: quoniam ipsi misericordiam consequentur. Beati mundo corde: quoniam ipsi Deum videbunt. Beati pacifici: quoniam filii Dei vocabuntur. Beati qui persecutionem patientur propter iustitiam: quoniam ipsorum est regnum caelorum.

Blessed are the poor in spirit; for theirs is the kingdom of heaven. Blessed are the meek; for they shall possess the land. Blessed are they that mourn; for they shall be comforted. Blessed are they that hunger and thirst after justice; for they shall have their fill. Blessed are the merciful; for they shall obtain mercy. Blessed are the clean of heart; for they shall see God. Blessed are the peacemakers; for they shall be called the children of God. Blessed are they that suffer persecution for justice's sake; for theirs is the kingdom of heaven.

Prima Pars:

<u>Meas. Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CATQB)</u>
1-6	Beati pauperes		a 5	Ch
7-9	quoniam		a 5	(H)
10-11	regnum		a 5	↑
12-14	Beati mites		a 5	CAT are H; T imitates B (↑4).
15-18	quoniam		a 5	H becomes ch.
19-22	Beati qui		a 5	(H)
22	quoniam		a 5	(H)
23-25	ipsi		a 5	↑↑, C & T paired, A & Q paired; B free support.

26-28	Beati		a 5	↳
29-31	qui esuriunt		a 5	(H), angular, animated, becomes ch.
32	quoniam		a 5	(H)
33-34	ipsi		a 5	↑↑
35-42				[32-34 revoiced and extended].
Secunda Pars:				
1-5	Beati		a 5	(H); various groupings.
5-7	quoniam		a 5	↑
8-14	misericordiam		a 5	→, G ² , B has augmentation.
14-19	Beati mundo		a 3(CAT)	(H)
20-25	Beati pacifici		a 4(-C)	G ² , G ³ .
26-33	Beati qui		a 5	Ch, chain suspensions in offset C.
34-36	Propter		a 5	Ch
36-44				[Prima Pars, m.7-11, with extension to provide stronger close].



No.7, ECCE NUNC BENEDICITE

LU 764
M & V 229

Psalm 133

1. Ecce nunc benedicite
Dominum,2. Qui statis in domo
Domini, in atriis domus Dei
nostri.3. In noctibus extollite
manus vestras in sancta, et
benedicite Dominum.4. Benedicat te Dominus ex
Sion, qui fecit caelum et
terram.1. Behold now bless ye the
Lord: all ye servants of the
Lord:2. Who stand in the house
of the Lord, in the courts of
the house of our God.3. In the nights lift up
your hands to the holy places:
and bless ye the Lord.4. May the Lord out of Sion
bless thee, he that made hea-
ven and earth.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CQATB)</u>
1-4	Ecce nunc		a 4 (-B)	H, becomes ch a 5 in m.3
5-9	"			[m.1-4 revoiced plus one measure extension]; C & Q in <u>stimmtausch</u> first 8 measures.
10-22	qui statis		a 5	↑, strict and free imitation in changing texture groups.
23-24	in noctibus		a 3, a 5	H
25	extollite		a 5	(H), a 2 and a 3 groupings combined in animated declamatory statement.
26-28	manus vestras		a 5	↑
29-30	in sancta		a 5	Ch
31-32	"	"		[m.29-30 (↓4)].
32-37	et benedicte		a 5	→

38-40	Benedicat		a 5	H
41-43	"	"	a 4(-B)	H, [m.38-40 revoiced (↑5)].
44-49	qui fecit coelum		a 5	Text set to three differentiated subjects treated imitatively in modal sequence with various pairing of voices.
49-51	"	"		Coda; [basically material from m.44-46 set a fourth lower to achieve a plagal cadence in F].

No. 8, CANTATE DOMINO

LU 387
M & V 2013

Psalm 95:1-3

1. Cantate Domino canticum novum: cantate Domino, omnis terra.

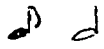




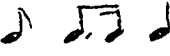
2. Cantate Domino, et benedicite nomini ejus: annuntiate de die in diem salutare ejus.




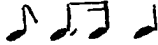

3. Annuntiate inter Gentes gloriam ejus, in omnibus populis mirabilia ejus.

1. Sing ye to the Lord a new canticle: sing to the Lord, all the earth.

2. Sing ye to the Lord and bless his name: shew forth his salvation from day to day.

3. Declare his glory among the Gentiles: his wonders among all people.

Meas. Nos.	Text	Values	Voicing	Texture (CQATB)
1-5	Cantate Domino		a 3(CAT)	C & Q in strict imitation of first s. over sustained A.
5-6			a 5	[1-5 revoiced for ATB plus free CQ].
7-10	canticum novum		a 5	↑, rapidly changing groupings.
11-12	cantate Domino		a 5	↑, fugato-like imitation of subject employing 32nd notes.
13-15	omnis terra		a 5	CQA are ch, T & B in strict melismatic imitation at the octave.
16-21	Cantate Domino		a 5	Florid s. treated in various groupings employing free melodic inversion and sequence.
22-31	et benedicite		a 5	Rapid shifts of homorhythmic voice groupings; <u>parlando</u> style.
32-34				[26-28 revoiced].

35-37	inter Gentes		a 5	↑, syncopated s. imitated by all voices; lower two voices in imitation of an additional s. for same text.
38-41	gloriam eius		a 5	Outer voices paired, imitated by three inner voices.
42	in omnibus populis		a 5	H, declamatory.
43-48	mirabilia eius		a 5	↑↑, strongly syncopated, MI, rapidly changing pairs.
49	in omnibus		a 4(-B)	[m.42, but revoiced (↑4)].
50-56	in omnibus		a 5	[m.42-48, but upper two voices exchanged and embellished; extension at cadence].
57-59				Coda.





No.9, VENITE EXSULTEMUS DOMINO



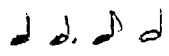
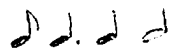
LU 1779
M & V 1788

Psalm 94:1-3

Venite, exsultemus Domino,
jubilemus Deo salutari nos-
tro: praeoccupemus faciem
eius in confessione, et in
psalmis jubilemus ei. Quo-
niam Deus magnus Dominus, et
Rex magnus super omnes deos.

Come let us praise the
Lord with joy: let us
joyfully sing to God our
Saviour; let us come before
his presence with thanks-
giving; and make a joyful
noise to him with psalms.
For the Lord is a great
God, and a great King above
all gods.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CQATB)</u>
1-2	Venite		a 5	→, s. and c.s.; C & Q in imitation of s. at unison, A free, T & B have c.s. in imi- tation at unison.
3-4	exsultemus		a 5	(H)
5-6	Venite		a 5	→, similar to m. 1-2 but upper and lower voices switched, imitations at 5th and at shorter intervals; A also imitates s.
6-7	exsultemus		a 5	(H); [3-4, C & Q exchanged].
8-12	jubilemus		a 5	↑↑, G ² (C & Q) in thirds, antiphonal, with paired A & T over G pedal in B; <u>stimmtausch</u> in both pairs.
13-19	praeoccupemus (faciem)		a 5	↑, antiphonal a 3 (CQA) and a 2 (TB) groupings; some har- monic sequence.









20-25	praeoccupemus (faciem)		a 5	[13-19, upper and lower groups exchanged].
26-28	et in psalmis		a 5	↑, strict at octave & unison, G ² , V-I alternation.
29-31	" " "		a 5	[26-28 (↑4)].
32-35	Quoniam		a 5	Ch, →, G ² , ³ .
35-37	et		a 5	↳, G ² , ³ .
38-43	super		a 5	→, stretto imitation (mostly strict on 3 different levels) over sustained B in root position (Mixolydian influence [a-F-d-C-G]).




No.10, O DOMINE JESU CHRISTE

Origin of Text Unknown

O Domine Jesu Christe,
 pastor bone, iustos con-
 serva, peccatores iusti-
 fica, omnibus fidelibus
 miserere, et propitius
 esto mihi peccatori.
 Amen.

O Lord Jesus Christ, good
 Shepherd, preserve the just,
 justify the sinners, grant
 mercy to all the faithful and
 be gracious to me a sinner.
 Amen.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture</u> (CATQB)
1-2	O Domine		a 5	(H), C enters after 2 beats.
3-8	Jesu		a 5	→, G ² , MI.
9-11	iustos		a 5	↑, G ² , opens with strict imitation; Q has half note values (acts as harmonic support for initial pitches of descending modulating sequence in B).
12-15	peccatores		a 5	→, B has typical half step movement for setting of this text, over which CAT have imitation resulting in chain suspensions (7-6) (9-8) (7-6).
15-16	iustifica		a 5	Free counterpoint, /.
17-21	omnibus		a 5	→, over B as harmonic foundation.
21-25	miserere		a 5	→, strictly tonal, sequence in B creates modulation to V.
26-27	et propitius		a 5	(H), declamatory, C anticipates 2 beats.

28-31	peccatori		a 5	→, harmonic tension through chain suspension (9-8) (4-3); quarter rest before next statement.
32-37	et propitius		a 5	[26,31, T & Q exchanged; (H) becomes H & manipulation of cadential material].
38-42	peccatori		a 5	→, sequential extension of "peccatori" subject.
42-44	Amen		a 5	Ch, provides plagal close (c-G) after imperfect authentic cadence in m. 42.





No.11, LAUDATE DOMINUM




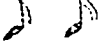

LU 1853
M & V 1988

Psalm 116

Laudate Dominum omnes gen-
tes: laudate eum omnes populi.
Quoniam confirmata est super
nos misericordia ejus: et
veritas Domini manet in
aeternum.

O praise the Lord, all ye
nations: praise him, all
ye people. For his mercy
is confirmed upon us: and
the truth of the Lord re-
maineth for ever.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture</u> (CQATB)
1	Laudate		a 2(CT)	H, 2 variants of same rhythmic subject allows complimentary G ² .
2	"	"	a 2(QA)	[M.1 revoiced, same pitches].
3	omnes		a 5	→, T & B imitation of subject at 5th under (CQA) in H accompaniment.
4-5	Laudate	"	a 3	→, 1-2, new G ² (↓5), C free.
6-7	omnes	"	a 5	→, [m.3 freer].
8-11	Laudate eum	"	a 5	→, new subject derived from T subject in m.1; various G ² , G ³ imitated plus single statements and free counterpoint.
12-14	omnes		a 5	↑, rhythmically derived from m.3; begins strict at unison & octave over sustained B.
15	quoniam		a 4(-T)	(H)
16	"	"	a 5	(H)

17-21	confirmata		a 5	↑, 3 subjects for same text over sustained values in B (pedal-like); syncopation, some G ² .
22-24	super nos		a 5	↑, some G ² , becomes (H).
25-28	quoniam	"	a 5	[15-24 telescoped].
29-33	et		a 5	↑, G ^{2,3} antiphonal with one voice in syncopation.
33-36	manet		a 4	→, changing a 4 texture.
37-44	et	"	a 5	[28-36, C & Q exchanged].
44-48	et		a 5	→, mostly strict at unison & octave over a V pedal in B; (coda).

No.12, IUSTI AUTEM

Iusti autem in perpetuum
vivent, et apud Dominum
est merces eorum, et cogi-
tatio eorum apud altissi-
mum.

Moreover, the just shall
live forever, and in the
presence of the Lord is
their reward, and their
meditation is on the High-
est.

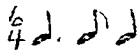
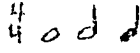


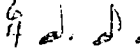
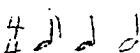
<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CATQB)</u>
1-10	Iusti		a 5	— →, G ² , imitation stresses modality, linear and intervallic rather than chordal considerations.
10-15	in		a 5	↑↑ , quasi-antiphonal.
16-20	et		a 5	→, G ^{2,3} , syncopation.
21-23	est		a 5	(H) over pedal-like B.
23-25	et		a 3(AQB)	(H), A & B in H.
26-28	et		a 3(CAT)	[23-25 revoiced (↑5)].
29-31	et		a 3(ATB)	[23-25 revoiced (↓m3)].
32-38	apud		a 5	↑, syncopated subject; imperfect authentic cadence; extended sequence of "apud altissimum".

No.13, HODIE CHRISTUS NATUS EST

LU 413 with noe
interpolated
M & V 328Text from the antiphon to the Magnificat for Second
Vespers of the Feast of the Nativity.

Hodie Christus natus est:
 hodie Salvator apparuit:
 hodie in terra canunt Angeli,
 laetantur Archangeli: hodie
 exsultant iusti, dicentes:
 Gloria in excelsis Deo,
 alleluia.

Today Christ is born; to-
 day the Saviour has ap-
 peared; today Angels sing
 on earth and Archangels are
 rejoicing. Today the
 righteous repeat with exul-
 tation: Glory to God in
 the highest, alleluia.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture</u> (CQATB)
1	Hodie		a 1(T)	Solo announcement (outlines ascending triad).
2	"	"	a 4(-T)	H, opening T melody shifts to C.
3-4	Christus		a 5	(H), T free.
4-5	natus		a 5	→, a 4 imitation strict at octave or unison over half- note harmonic support in B.
6-7	Noe		a 5	↑, syllabic state- ments in two melodic figures imitated.
8-9	Hodie		a 5	[1-2 the opening mel- ody now has its two halves switched].
10-14	Salvator		a 5	↑, G ^{2,3} , strict rhythmic imitation over ascending C ma- jor scale in half notes in B.

15-18	Alleluia		a 5	↑↑, entirely tonal, melismatic.
19-20	Hodie		a 5	[1-2]
21-25	in		a 5	→, G ² , contrasting beginning of subject used independently.
26-32	Laetantur		a 5	↑, ch, G ^{2,3} , antiphonal blocks; imitation occurs between various voices of different antiphonal bodies; persistence of one rhythmic subject throughout.
32-34	"		a 5	↑, syllabic.
35-36	Hodie		a 5	[8-9]
37-38	exsultant		a 4-a 5	H
38-39	iusti		a 5	Ch
40-42	Gloria		a 5	↑↑, two subjects: one melismatic, the other syllabic; unschematic augmentation of syllabic subject serves as tonic pedal in B.
43-46	in excelsis		a 5	↑↑, G ² , V-I cadence on D.
47-52	gloria		a 5	↑↑, based on 40-47 but in the V (5).
53-60	Alleluia		a 5	↑, G ^{2,3} , syllabic settings of alleluia and <u>noe</u> alternated antiphonally; fast harmonic rhythm until m. 58 emphasizes V and V/V.

61-63 Noe

a 5

[↑], upper 3 voices
continue previous
imitation, T and B
imitate in slower
values providing
harmonic support
for this extension
which closes plagal;
(coda).

No. 14, O SACRUM CONVIVIUM

LU 959
M & V 820Antiphon to Magnificat in II Vespers
in Feast of Corpus Christi

O sacrum convivium! in quo
Christus sumitur: recolitur
memoria passionis ejus: mens
impletur gratia: et futurae
gloriae nobis pignus datur,
alleluia.

O sacred banquet, in which
Christ is received; the
memory of his Passion is
renewed; the mind is filled
with grace; and a pledge of
future glory is given to us,
alleluia.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CATQB)</u>
1-10	O sacrum		a 5	→, G ² .
11-19	in quo		a 5	G ²
20-26	recolitur		a 3(CAQ)	→, G ² .
27-35	"	"	a 3(TQB)	→, [20-26 re-voiced (↓5)].
36-43	mens		a 5, a 4(-B)	Ch, →, G ² , MI.
44-58	et futurae		a 5, a 4(-B)	H
59-70	Alleluia		a 5	Syllabic, two sub-jects.








No.15, PETITE ET ACCIPIETIS

LU 834
M & V 718

John 16:24,27

Petite, et accipietis, ut
gaudium vestrum sit plenum:
ipse enim Pater amat vos,
quia vos me amastis, et
credidistis, alleluia.

...ask, and you shall re-
ceive, that your joy may
be full...for the Father
himself loveth you, because
you have loved me...

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CQATB)</u>
1-12	Petite		a 5	— →, G ^{2,3,4} , s. & c.s., /.
13-14	ut gaudium		a 4(-C)	H
15-19	ut gaudium		a 5	Ch, — →, G ^{2,3,4} ; B of 13-14 becomes subject for imitation.
20-22	ipse enim		a 4(-B)	(H)
23-26	quia vos		a 5	— →, G ² , subject fragmented and imitated, /.
26-29	ipse		a 4(-C)	[20-22 revoiced, later modulates (↑5)].
30-38	quia vos		a 5	— →, G ^{2,3} ; syllabic subject fragmented and imitated.
38-49	Alleluia		a 5	↳ →, G ^{2,3} ; syllabic with syncopation; antiphonal with text alignment; 5 basic motives (upper 2 voices imitate, using two, lower 3 voices freely imitate other three).

No.16, EUGE SERVE BONE

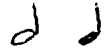

LU 1200
M & V 992

Matthew 25:21

Euge serve bone et fidelis,
quia supra pauca fuisti fi-
delis, supra multa te consti-
tuam: intra in gaudium Domini
tui.

Well done, good and faith-
ful servant, because thou
hast been faithful over a
few things, I will place
thee over many things; en-
ter thou into the joy of
thy lord.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CQATB)</u>
1-16	Euge		a 5	↑, G ² , syncopated subject extended on I, IV, V areas.
17-18	quia		a 5	(H)
19-21	supra		a 3(CQA)	↑, strict at unison and fifth.
22-23	"		a 4(-B)	H
23-24	quia		a 5	[17-18 revoiced].
25-27	supra		a 3(ATB)	[19-21 revoiced (↓8)].
28-30	"		a 5	[22-23 (↓4), bass added and extended].
31-33	"		a 5	↑, G ² , based on 19-21, sequenced.
34-35	"		a 5	[22-23 revoiced, T added].
36-37	intra		a 3	H, alternation of I- V ₆ (stated 4 times and revoiced).
38-39	in gaudium		a 4(-B)	H
40-41	"	"	a 4(-A)	H, [38-39 revoiced, C & Q <u>stimmtausch</u>].




42-43	intra		a 3	H, [36-37 but IV, I ₆].
44-49	in gaudium		a 5	H, [38-39 (↓5) plus bass, extended].

No.17, VIDE HOMO

The text is freely borrowed from a poem by Philippe, chancellor at Paris in 1236 or 1237. The original version read: *Analecta Hymnica Medii Aevi. XXI Cantiones et Muteti. Lieder und Motetten des Mittelalters. Series II* published by G.M. Dreves. Leipzig, O.R. Reisland, 1895.

Vide homo, quae pro te patior	Behold man, what things I
ad te clamo, qui pro te morior.	suffer for thee. I cry out
Vide poenas quibus afficior	to thee, I who am dying for
vide clavos quibus confidior.	thee. Behold the punishments
Non est dolor sicut quo crucior	by which I am afflicted.
et cum ait tantus dolor exterior	Behold the nails by which I
intus tamen dolor est gravior	am pierced through. There
tam ingratum cum te experior.	is not sorrow such as that
	by which I am distressed.
	And while there may be so
	great exterior grief, never-
	theless within, the grief
	is heavier, since I learn
	by experience that you are
	so very ungrateful.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture</u> (CATQB)
1-8	Vide		a 5	→, G ² , 2nd s. anticipates m.4.
9-17	quae		a 5	→, G ² .
18-22	ad te		a 2, a 3	→
22-25	qui		a 5	Ch, /.
26-32	Vide poenas		a 5	→, G ² .
32-37	Vide clavos		a 5	→, G ² .
38-46	non		a 5	→, quite strict at unison, octave and fifth.
46-51	sicut		a 5	→
51-57	et cum		a 5, a 4	→, mostly at unison and 5th; CA imitate BT.

57-65	intus		a 3, a 4	↳, G ^{2,3} .
66-77	et cum			[51-63, T & Q ex- changed].
78-86	tam		a 4, a 5	↳, G ^{2,3} , material of 57-65 developed.
86-88	cum te			Coda for plagal close inverted pedal in T.



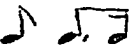


No.18, GAUDE ET LAETARE

Antiphon to Magnificat in II Vespers in the Festival of the Nativity of our Lord in a Cantuale, dated from the middle of the 16th century.

Gaude et laetare, Jerusalem,
ecce rex tuus venit, de quo
Prophetæ prædixerunt, quem
angeli adoraverunt, quem Cher-
ubim et Seraphim Sanctus pro-
clamant.

Rejoice and be glad, Jeru-
salem; behold your king
cometh, of whom the Prophets
foretold, whom angels adore,
whom Cherubim and Seraphim
holy proclaim.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CQATB)</u>
1-3	Gaude		a 5	→, strict at uni- son & octave; bass begins imitation, be- comes support.
3-5	Jerusalem		a 5	↪
6-8	Gaude		a 5	[1-3, C & Q exchanged].
9-12	Jerusalem		a 5	↪, reminiscent of 3-5 (↓3).
13-17	Ecce		a 5	→, imitation over bass in slower values based on chant.
18-19	ecce		a 5	(H)
20-22	rex		a 5	→, G ² , similar to 13-17, chant now in Q.
23-24	de quo		a 4(-T)	H
25-27	de quo		a 4, a 5	H
28-32	adoraverunt		a 5	(H), one voice (al- ternating) continues previous subject.
32-35	quem		a 3, a 5	↪

35-37	Sanctus		a 5	(H)
38-40	proclamant		a 5	→, antiphonal pairing of CQ & TB in 3rds; alto has pedal <u>a</u> .
40-43	quem		a 3, a 5	↔, [32-35, C & Q exchanged].
43-45	Sanctus		a 5	(H), [35-37 (↓4)].
46-50	proclamant		a 5	→, based on 38-40 but "developed"; rapidly changing pairs; (coda, 40-50).

No.19, QUI VULT VENIRE POST ME

LU 1128
M & V 1612Matthew 16:24 with Dicit Dominus (M & V 412)

Qui vult venire post me,
abneget semetipsum, et
tollat crucem suam, et
sequatur me, dicit Domi-
nus.

If any man will come after
me, let him deny himself
and take up his cross and
follow me. (Thus saith the
Lord).

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CATQB)</u>
1-13	Qui vult		a 5	↳→, G ² , syncopation.
14-19	abneget		a 5	→→
20-24	abneget	"	a 5	→→, based on 14-19; treated quite freely.
25-27	abneget	"	a 5	[14-19 with more free counterpoint].
28-36	et tollat		a 5	→→, some strict counterpoint, some free counterpoint; bass harmonic support in <u>d</u> .
37-44	et sequatur		a 5	→→, G ² , syncopation.
45-54	dicit		a 5	→→, G ² , textual co- da, half cadence.

No. 20, DE PROFUNDIS

LU 1763
M & V 1546

Psalm 129

1. De profundis clamavi ad te, Domine: Domine, exaudi vocem meam.

2. Fiant aures tuae intendentes in vocem deprecationis meae.

3. Si iniquitates observaveris, Domine: Domine, quis sustinebit?

4. Quia apud te propitatio est: et propter legem tuam sustinui te, Domine.

5. Sustinuit anima mea in verbo ejus: speravit anima mea in Domino.

6. A custodia matutina usque ad noctem, speret Israel in Domino.

7. Quia apud Dominum misericordia: et copiosa apud eum redemptio.

8. Et ipse redimet Israel ex omnibus iniquitatibus ejus.

1. Out of the depths I have cried to thee, O Lord: Lord, hear my voice.

2. Let thy ears be attentive to the voice of my supplication.

3. If thou, O Lord, wilt mark iniquities: Lord, who shall stand it?

4. For with thee there is merciful forgiveness: and by reason of thy law, I have waited for thee, O Lord.

5. My soul hath relied on his word: my soul hath hoped in the Lord.

6. From the morning watch even until night, let Israel hope in the Lord.

7. Because with the Lord there is mercy: and with him plentiful redemption.

8. And he shall redeem Israel from all his iniquities.

<u>Meas. Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CATQB)</u>
1-6	De profundis		a 5	Ch opening, —→, voiced low (bass on low D).
6-7	ad te		a 5	(H)
7	Domine		a 5	H
8-9	Domine		a 3 (CAT)	H
10-12	Domine		a 5	Ch, (Q & B), —→, 8-9.
13-14	Fiant		a 4 (-A)	(H)
15-16	in vocem		a 5	—→, bass

				sustained support.
17-19	"		a 4	H, flourish at cadence.
20-23	si iniquitates		a 3(CAT)	G ² (AT).
24-26	"	"	a 3(AQB)	[20-23 (↓5)].
27-31	Domine		a 5	(H), ch.
32-35	quia		a 5	Ch
36-39	et propter		a 5	Ch, G ^{2,3} , —→.
40-42	Sustinuit		a 4(-C)	(H)
43-45	speravit		a 3(CAQ)	—→
46-49	a custodia		a 5	(H), ch.
50-51	speret		a 4(-Q)	H
52-53	"		a 4(-T)	[50-51 revoiced].
54-55	quia		a 5	Ch, —→.
56-60	miser cordia		a 5	(H)
61-64	et ipse		a 5	H
65-68	ex omnibus		a 5	Begins (H), moves to free counterpoint, states two chromatic subjects.
69-72	et ipse		a 4(-B)	[61-64 revoiced (↑4)].
73-85	ex omnibus			Based on the chromatic subjects stated in 65-68; this section employs bold dissonance, double counterpoint and <u>stimm-tausch</u> .
85-89	ex omnibus			[65-68 and two-beat extension]; (coda).





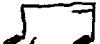
No.21, O QUAM BEATA LANCEA

Origin of text unknown.

O quam beata lancea, quam
 beati clavi, qui Christi
 membra intrare metuerunt.
 O si fuissem loco istius
 lanceae, nunquam e Chris-
 ti latere exire voluissem,
 sed dixissem: haec requies
 mea in saeculum saeculi,
 hic habitabo, quoniam ele-
 gi eam.

O how blessed the spear,
 how blessed the nails
 which feared to enter the
 members of Christ. O, if
 only I had been in the place
 of that spear, never would
 I have wished to leave the
 side of Christ. Rather I
 would have said, this will
 be my rest unto the age of
 the ages. Here will I abide,
 since I have chosen it.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CATQB)</u>
1-17	O quam		a 5	—→, at unison & octave, 5th & 4th.
18-23	quam		a 5	—→, on <u>a</u> & <u>e</u> levels.
24-36	qui Christi		a 5	—→, voiced high.
37-39	O si		a 4(-B)	Ch
40-42	O si		a 5	Ch, [37-39 (↓4)].
43-47	loco		a 5	Ch
48-49	nun		a 5	Ch with CA flourishes.
50-55	Christi		a 5	—→, <u>a</u> & <u>e</u> levels, chromatic subject.
56-61	exire		a 5	↳→, mostly conjunct melismatic free counterpoint.
61-63	sed		a 3(TQB)	↳→
63-65	sed		a 3(CAQ)	[61-63 revoiced (↑8)].
66-68	haec		a 5	(H), static harmony, declamatory.

69-72	in saeculum		a 4	(H), sequential changing syllabic 8th note a 3 groupings over sustained values in <u>Q</u> .
73-75	hic habitabo		a 5	→, strict imitation in CTQ, A & B G ² half notes in 10ths.
76-77	quoniam		a 5	H
77-79	hic		a 5	→, [73-75 (↑4), C & B in 10ths].
80	quoniam		a 4 (- <u>Q</u>)	H
81	quoniam		a 5	(H), G ^{2,3,4} , 77-81 (coda).

No.22, IN ILLO TEMPORE





LU 441
M & V 360

Luke 2:21 with Alleluia

In illo tempore, postquam consummati sunt dies octo, ut circoncideretur puer, vocatum est nomen eius JESUS, quod vocatum est ab angelo priusquam in utero conciperetur. Alleluia.

And when eight days were accomplished for the circumcising of the child, his name was called JESUS, which was so named of the angel before he was conceived in the womb.

<u>Meas. Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CQATB)</u>
1-8	In illo		a 5	↳ → , MI.
8-9	postquam		a 5	H over pedal <u>d</u> in bass.
10-16	dies		a 5	New subject and previous subject G ^{2,3} in modulating sequence (C F D G C).
17-20	ut		a 5	↳ → , G ² .
21-25	puer		a 2	→ , G ² sequenced C & A, Q & T, A & B (G-d) (d-a) (a-e)
25-26	vocatum		a 5	→ , strict at unison and octave, plus G ² in thirds.
27-28	nomen		a 5	↳ → , MI, G ² .
29-31	Jesus		a 5	Sequence (C g D a E); ATB ch basis above which C & Q are in imitation; interpolated 3/2 within basic duple macrorhythm.
32	quod		a 3(CQA)	(H), G ³ .
33-35	priusquam		a 4(-B)	Ch.

36-45	quod		a 5	H, based on [32-35 with revoicings and extension].
45-46	Alleluia		a 4(-B)	C & Q in <u>stimm</u> tausch, A & T in <u>stimm</u> tausch.
47-50	"		a 5	C, Q, A (H), while B and T imitate strictly at unison.
50-56	"		a 5	C & Q employ <u>stimm</u> tausch, imitation at 5th and MI; A in free imitation, B & T continue imitation begun in 47-50 but now real at octave (rhythm accommodates meter change). Last 3 meas. tenor I pedal; (coda, 54-56).

No. 23, PARACLETUS AUTEM

LU 900
M & V 763

John 14:26

Paracletus autem Spiritus
Sanctus, quem mittet Pater
in nomine meo, ille vos
docebit omnia, et suggeret
vobis omnia, quaecumque
dixero vobis, alleluia.

...the Paraclete, the Holy
Ghost, whom the Father will
send in my name, he will
teach you all things, and
bring all things to your
mind, whatsoever I shall
have said to you.

Meas. Nos.	Text	Values	Voicing	Texture (CQATB)
1-17	Paracletus		a 5	→, s ^I , MI, c.s.
18-23	quem		a 5	→, G ² .
24-28	in nomine		a 5	→, G ² .
29-32	ille vos		a 4(-T)	H, ch, melismatic "omnia".
33-35	ille vos		a 4(-B)	[29-32 revoiced, slight reworking (↑6)].
36-39	ille vos		a 5	[33-35 revoiced (↓4) until "omnia"].
39-44	et suggeret		a 5	→, G ² , mostly rhythmic imitation.
44-49	omnia		a 5	→, some exact imitation.
50-55	quaecumque		a 5	Ch, G ^{2,3} , becomes →, parallel 4ths.
55-63	Alleluia		a 5	→, G ² , [3 basic motives, melismatic 2nd syllable].
64-66	"	"	"	→, coda, paired imitation in stretto, inverted pedal in C.

No. 24, VIDETE MANUS MEAS

LU 791
M & V 658

Luke 24:39 with Alleluia

Videte manus meas, et pedes,
quia ego ipse sum. Alleluia.See my hands, and my feet,
that it is I myself; Alle-
luia.



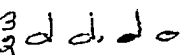

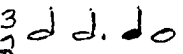
<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CATQB)</u>
1-22	Videte		a 5	—→, subject and its MI, two counter-subjects.
22-36	et pedes		a 5	↳→, rhythmic and directional imitation, G ² .
36-47	quia		a 5	→→, becomes more free over a sequenced harmonic structure.
47-57	Alleluia		a 5	H, antiphonal (a 3 and a 4); strictly syllabic, rhythmic ostinato; triadic subject alternates between C & B; unusual Alleluia extension; T has I pedal.
57-59	Alleluia		a 5	(H)

No.25, DOMINE DEUS MEUS

LU 1784
M & V 1795

Psalm 7:1

Domine Deus meus, in te
speravi: salvum me fac ex
omnibus persequentibus me,
et libera me.O Lord my God, in thee have
I put my trust: save me
from all them that perse-
cute me, and deliver me.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture</u> (CATQB)
1-31	Domine		a 5	—→, two subjects, both with MI, treated together and separ- ately.
32-36	salvum		a 3(CAQ)	→, G ² , skillful manipulation of changing pairs.
37-39	et		a 3(CAQ) H	
39-41	et	"	a 4(-B) H	
41-59	salvum		a 5	↑, G ^{2,3} , [essen- tially m.32-36 ex- panded (developed)]; excellent antiphonal writing, rapid sonor- ity changes; mostly H.
60-70	et		a 3, a 4	H, [37-39 expanded - antiphonal].
70-74	et	"	a 5	H, [39-41 plus B & extended].

No.26, VIRI GALILAEI

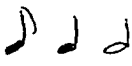

LU 850
M & V 741

Acts 1:11 with Alleluia

Viri Galilaei, quid aspicientes in coelum? Hic Jesus, qui assumptus est a vobis in coelum, sic veniet, quemadmodum vidistis eum euntem in coelum. Alleluia.

Men of Galilee, why stand you looking up to heaven? This Jesus who is taken up from you into heaven, shall so come, alleluia.

Meas. Nos.	Text	Values	Voicing	Texture (CQATB)
1-5	Viri		a 5	$\overline{\rightarrow}$, exact imitation between C & T and A & B.
6-7	quid		a 3(CAT)	Ch
7-11	aspicientes		a 5	\rightarrow , C, Q, T exact imitation; A free over pedal in B; /.
12-13	Hic		a 4(-B)	Ch; free counterpoint, /.
14-15	Hic		a 4(-T)	Ch; [12-13 revoiced ($\downarrow 4$)].
15-19	qui		a 3(QTB)	Ch, G ² , ascending harmonic sequence, chromatic bass.
19-23	qui		a 3(CAT)	Ch; [15-19 revoiced, continued ascent].
23-27	sic		a 5	Ch, antiphonal, changing sonorities.
28-29	quem		a 5	(H)
29-32	vidistis		a 5	Ch, \uparrow , antiphonal, changing sonorities.
32-40	euntem		a 5	\rightarrow , G ² , revoicing in harmonic sequence; strong cadences through sustained V pedals;

40-50	Alleluia		a 5	ascending and descending subjects. ↑, G ² , almost entirely syllabic, strongly Dorian; two subjects.
50-51	Alleluia		a 5	Ch, extension to end plagal.

No.27, UBI DUO VEL TRES

LU 1090

Matthew 18:20 with Dicit Dominus.

Ubi duo vel tres congregati fuerint in nomine meo, in medio eorum sum, dicit Dominus.

Where two or three are gathered together in my name, I will be in the midst of them, saith the Lord.

<u>Meas. Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CATQB)</u>
1-3	Ubi		a 2(CA)	—→, MI, s. opening quite angular.
4-6	congregati		a 3(CAQ)	(H)
6-10	in		a 4(-T)	G ² , imitation at octave & unison within pairs.
10-22	ubi		a 5	[1-10 but expanded].
22-40	ubi		a 5	[1-10, each point "developed" and "expanded"; B drops out 3 meas. before Phrygian cadence]; /.
40-42	in medio		a 4(-T)	(H)
43-44	"	"	a 4(-B)	(H), [40-42 revoiced (↑5)].
45-46	"	"	a 4(-Q)	(H), [40-42 revoiced (↓m3)].
46-56	dicit		a 5	↪, G ² .

No.28, BEATI OMNES

LU 290
M & V 196

Psalm 127

1. Beati omnes qui timent
Dominum, qui ambulant in viis
ejus.

2. Labores manuum tuarum
quia manducabis: beatus, es,
et bene tibi erit.

3. Uxor tua sicut vitis
abundans, in lateribus domus
tuae.

4. Filii tui sicut novel-
lae olivarum, in circuitu
mensae tuae.

5. Ecce sic benedicetur
homo qui timet Dominum.

6. Benedicat tibi Dominus
ex Sion: et videas bona Je-
rusalem omnibus diebus vitae
tuae.

7. Et videas filios filiorum
tuorum, pacem super Israel.

1. Blessed are all they
that fear the Lord: that
walk in his ways.

2. For thou shalt eat
the labours of thy hands:
blessed art thou, and it
shall be well with thee.

3. Thy wife as a fruit-
ful vine, on the sides of
thy house.

4. Thy children as olive
plants, round about thy ta-
ble.











5. Behold, thus shall the
man be blessed that feareth
the Lord.


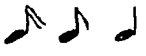








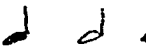



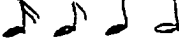
6. May the Lord bless thee
out of Sion: and mayst thou
see the good things of Jeru-
salem all the days of thy
life.

7. And mayst thou see
thy children's children,
peace upon Israel.

Prima Pars:

Meas. Nos.	Text	Values	Voicing	Texture (CQATB)
1-9	Beati		a 5	—→, two variants of same subject MI; some exact imitation.
10-13	qui		a 5	↳, B in long values.
14-16	qui		a 5	↳, G ² , four variants of same basic rhythm imitated in adjacent voices.
17-19	in		a 5	Ch
20-21	Labores		a 3(QAT)	→, exact at unison.

21-23	Labores		a 4, a 5	→, T & B exact at fifth; other voices free.
24	manuum		a 5	Ch, /.
25-27	quia		a 5	(H), syncopated subject in m.26; B becomes sustained V pedal.
28	beatus		a 4(-B)	(H)
29-34	et bene		a 5	→, new subject imitated in three voices (changing), while previous subject is continued in two; some exact imitation.
34-35	Uxor		a 5	Ch, G ³ .
36-38	sicut		a 5	→, G ² , strict imitation in pairs, C-Q and B-T at distance of one beat.
39-44	in		a 5	↑, G ^{2,3} , antiphonal; paired imitation (one voice un-syncopated), syncopated subject; contrasting sonorities; sequenced statements (d d G A).
45-46	Filii		a 3(CQA)	↔, alto provides harmonic foundation.
47-49	sicut		a 3(CQA)	→, C & Q strict at unison over alto foundation.
49	in		a 4(-C)	Ch, G ² , two contrasting subjects, each in pairs (outer and inner).
50-53	in		a 4(-B)	Ch, m.50 exact repe-

				tition of pitches in m.49, but revoiced (each voice shifted up) to achieve subtle sonority change.
53-54	in		a 4(-C)	[49 (↓3)].
54-57	in		a 5	→, B is sustained harmonic foundation.
 Secunda Pars:				
1-2	Ecce		a 4(-B)	Ch, C & Q, →.
3-5	sic		a 4(-B)	H, static melodic movement (declamatory).
5-7	qui		a 4(-B)	↪, G ² , some MI.
8-9	Ecce		a 5	[1-2 revoiced plus bass].
9-11	sic		a 5	(H), [3-5 revoiced (↓5), free voice added].
12-14	qui		a 5	→, [5-7 (↓5)].
14-15	Ecce		a 5	Ch, [1-2 (↓5)].
16-18	sic		a 5	H, [9-11 essentially (↓2)].
18-20	qui		a 5	→, [12-14 essentially (↓2)].
21-22	Benedicat		a 5	(H), choral recitative; reiterated pitches in each line.
22-24	ex		a 5	↪, G ² (offset).
24-26	et		a 5	↪
27-30	omnibus		a 5	↪, G ^{2,3} , gradually

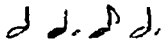

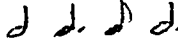







				becomes homotextual.
30-31	Et	$\frac{6}{4}$	a 5	→, G ^{2,3} .
32	filios	$\frac{3}{2}$	a 3 (CAT)	H
33	filios	"	a 3 (QAB)	H, [32 revoiced - change at cadence].
34-37	pacem	$\frac{4}{4}$	a 5	(H), becomes ch; text painting.
38-42	et	$\frac{6}{4}$		[30-34 revoiced and "developed"].
43-46	pacem	$\frac{4}{4}$	a 5	(H), [essentially 34-37 (↑4)].
47-50	pacem	"	a 4 (-B)	(H), [34-37 (↑6) and m.47 in dim.].
50-54	pacem	"	a 5	(H), [34-37 exact until m.54].




No.29, TIMOR DOMINI

Proverbs 1:7-8

Timor Domini principium
sapientiae. Sapientiam at-
que doctrinam stulti des-
piciunt. Audi filii mi
disciplinam patris tui,
et ne dimittas legem ma-
tris tuae.

The fear of the Lord is the
beginning of knowledge: but
fools despise wisdom and in-
struction. My son, hear the
instruction of thy father,
and forsake not the law of
thy mother.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture</u> (CATQB)
1-4	Timor		a 4(-C)	Ch, G ^{2,3} .
5-8	principium		a 5	Ch, G ³ .
9-16	timor		a 4(-B)	Ch, [1-8 revoiced (↑4)].
17-33	sapientiam		a 5	—→, rather strict at 2,3,4,5,6,7.
	atque		a 5	↳→, G ² ; 2 subjects: sapientiam alone, sa- pientiam & atque to- gether, atque alone.
34-42	stulti		a 5	→→, 2 s. & 2 short c.s., not rhythmic- ally differentiated.
42-44	audi		a 4(-Q)	H
44-46	audi	"	a 4(-B)	(H), [42-44 revoiced, A altered & syncopa- ted].
46-50	disciplinam		a 5	→→, G ² (slight); highly syncopated.
51-52	et		a 4(-T)	(H)
53-54	et	"	a 4(-B)	(H), [51-52 revoiced (different octaves)].
54-58	legem		a 5	↑ ⊥, C has sustained <u>cf</u> -type line.

58-60	et		a 4(-B)	Ch, based on 51-52.
60-61	et	"	a 4(-A)	(H), based on 51-52, same pitch level; some identical outlines, harmonically altered.
62-65	legem		a 5	↑, [essentially 54-58 revoiced; sustained values are now (↓5) in B which serves as harmonic foundation (root)].
66-68	legem		a 5	↑, increased animation by close entries; serves as coda, closes plagal.










No.30, HODIE BEATA VIRGO MARIA


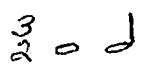
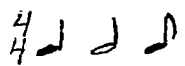
LU 1367
M & V 1059

Luke 2:25, 27-29

Hodie beata Virgo Maria
puerum Jesum praesentavit
in templo: et Simeon, re-
pletus Spiritu Sancto, ac-
cepit eum in ulnas suas,
et benedixit Deum, et dixit:
Nunc dimittis servum tuum
in pace.

Today the blessed Virgin
Mary offered the Child Je-
sus in the temple; and Sim-
eon, filled with the Holy
Ghost, took him in his arms
and blessed God, and said:
Now lettest thou thy ser-
vant depart in peace.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture</u> (CQATB)
1-11	Hodie		a 5	— →, complete state- ments at "tonic" le- vel by all voices accompanied by free material; some G ² .
12-15	puerum		a 2(Q&A)	→, after initial 3 notes, strict imi- tation at 5th a dis- tance of one beat; becomes G ² at ap- proach to cadence.
15-24	puerum		a 5	→, the imitation of the previous sec- tion is continued strictly by T & B and then C & A while other voices imitate freely.
25	et		a 3(ATB)	(H)
26	et		a 3(CQT)	(H), [25 (↑4)].
27-28	repletus		a 5	Ch, G ² .
28-34	spiritu		a 5	↳ →, G ² .
34-38			a 5	(H), becomes ↑ .
39-43	et		a 5	↳

43-45	et		a 5	↳, rhythmic imitation, some G ² .
46-50	nunc		a 4	H, various G ⁴ .
50-54	"	"	a 4 (-B)	H; T serves as harmonic foundation, emphasizes V.
55-59	"	"	a 5	H
60-66	nunc		a 5	↳, free imitation of a triadic subject in upper four voices over B in sustained values as harmonic foundation (some V pedal function); B is same line as T had in 50-55.









No.31, ECCE VIRGO CONCIPIET



LU 1683
M & V 298

Isaiah 7:14

Ecce virgo concipiet, et
pariet filium: et voca-
bitur nomen ejus Emmanuel.
Alleluia.

Behold a virgin shall con-
ceive, and bring forth a
son; and his name shall be
called Emmanuel. Alleluia.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CQATB)</u>
1-3	Ecce		a 5	(H)
3-7	virgo		a 5	—→, two variants of same basic subject - "fugato".
7-9	Ecce		a 5	(H), [1-3 slightly changed].
9-15	virgo			—→, [3-7 "developed", harmonic emphasis on C & G].
15-23	et		a 5	—→, 2 s. on same text: one on ascending 8th note melisma, the other a descending triad in quarter and half notes, "fugato" in "IV" area.
23-25	filium		a 2(QA)	—→, mostly strict at 5th.
25-29	filium		a 5	—→, T & B imitate strictly Q & A in previous measures (paired imitation).
29-35	et		a 5	—→, (H), imitated by changing voicings sequenced on these levels: D G C F; then cadences plagal (C-G) before the word "Emmanuel"; /.







36-37	Emanuel		a 5	Ch
38-42	et		a 5	[29-35, C & Q exchanged]; /.
43-47	Emanuel		a 4, a 5	[36-37 a 4 passage inserted and a 5 C & Q slightly altered].
47-59	Alleluia		a 5	↳, entirely tonal; animated rhythmic non-paired imitation organized by strong tonal designs & progressions; use of secondary dominant, V/ii & V/V; in a $2\frac{1}{2}$ meas. passage (which is sequenced a 5th higher), V/V-V-I and an inverted V pedal employed over a 2-3 suspension; ends plagal.



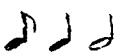
No.32, GAUDETE OMNES

Origin of text unknown

Gaudete omnes et laetamini,
quia ecce desideratus adve-
nit. Introite in conspectu
eius in exultatione, scitote
quoniam ipse est expectatio
nostra. Alleluia.

Rejoice all and be glad, for
behold, the one having been
desired has come. Enter into
his presence in exultation,
and know that he is our ex-
pectation.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CQATB)</u>
1-7	Gaudete		a 5	↑↑, various pairings in 3rds, statements in C G F a; A is free after m.1.
8-14	et		a 5	↑, passage begins & closes with "real" imitation, with free treatment occurring between; subject is a short descending triad, also in MI; areas of C F G C.
14-17	qui		a 5	→, G ² in 10ths.
18-21	desideratus		a 5	Ch, G ^{3,4} , rhythmic imitation.
22-29	introite		a 5	→, syncopated triadic motive imitated strictly initially; non-schematic augmentation in T accompanies first syncopated statements in C & Q; strong root movement by 5th: C G d A E A D G C F G C.
30-32	in		a 5	Ch
33-34	scitote		a 3(CQA)	Ch, changes to H and adds T.
35-36	"	"	a 3(AQB)	Ch, H, [33-34 (↓5), C added at H].

37-40	expectatio		a 3(CQA)	Ch, G ² (Q & A).
41-44	"	"	a 3(AQB)	[37-40 (↓4), G ² (A & B)].
44-46	scitote			[m.34 & 36 revoiced a 5].
47-50			a 5	[37-40 expanded to a 5].
50-53	Alleluia		a 5	↑, syllabic; 2 melodic variants of same rhythm; CAT consistently H, answered by QAB; root movement often by 3rd; some strict imitation between voices of different antiphonal groups.
54-56	Alleluia		a 5	↑, stepwise melodic sequence (C & G) in upper four voices, B in slower values; cadences G-C.
57-63	"	"		[54-56 sustained values now in C; remaining voices imitate only one melodic idea instead of the two employed in 50-56; melodic sequence is G through D; the deceptive cadence in m.60 reserves the tonic for the plagal cadence F-C].



No.33, REGINA COELI

LU 275
M & V 242



Regina coeli laetare, alleluia: Quia quem meruisti portare, alleluia: Resurrexit, sicut dixit, alleluia: Ora pro nobis Deum, alleluia.

O Queen of heaven, rejoice, alleluia. For He whom thou didst merit to bear, alleluia; Has risen, as He said, alleluia. Pray for us to God, alleluia.




Prima Pars:



<u>Meas. Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CATQB)</u>
1-6	Regina (Laetare)		a 3(CAT)	→, "fugato"; s. is half-note syllabic chant line with 8th-note melismatic secondary s. ("laetare"); real answer at 5th (V) in A voice (m.7) and answer at 4th in B (m.13).
7-12	"	"	a 5	→, B & T state the subject.
13-15	"	"	a 5	→, B statement in IV.
15-25	"	"	a 5	→, 4 closing statements in I.
25-33	Alleluia		a 5	→, 2 melismatic subjects, each imitated strictly (except for initial pitch) at unison or octave throughout section; some free ctpt. (mostly syllabic and sustained); no chant influence; V pedal (V I ₆ V ₄₋₃ I). 4

Secunda Pars: (chant paraphrased)

1-4	Quia		a 3(TQB)	→, s. embellished chant "fugato".
5-13	"	"	a 5	→
13-17	"	"	a 5	→, statements in V.
17-24	Portare		a 5	→, at various pitch levels; paraphrase of chant.
25-33	Alleluia		a 5	[25-33 of <u>Prima Pars</u> except T & Q exchanged].

Tertia Pars: (based closely on chant) Reduced texture throughout (CAT); continuous texture.

1-14	Resurrexit		a 3	→, "fugato"; cadential figures point up areas C F G D C F; "sicut" is treated as a subject of slightly less importance.
14-17	sicut		a 3	→, T has "sicut" chant line in whole notes (<u>cf</u> treatment); C & A imitate a varied "sicut" subject in faster values.
18-22	Alleluia		a 3	→, chant in half notes in T; C has a melismatic 8th note Alleluia statement imitated by A a 5th lower after 5 beats; the <u>cf</u> in T serves as harmonic support for C & A.
22-26	"	"	a 3	<u>Cf</u> shifts to C; T has previous A line; A is free in half notes.

26-29	"	"	a 3	Extension of free ctpt.; closes plagal, B \flat -F.
Quarta Pars:				
1-12	Ora		a 5	→, "fugato"; cf in C (in half notes); a c.s. in 8th notes used consistently; answer at 4th (in "tonic").
13-19	"	"	a 5	→, answers at 5th & 2nd (in "dominant") - B naturals.
19-26				[1-8 revoiced, mostly in different octaves].
26-28	Alleluia		a 3(CTQ)	→, paraphrases chant; strict imitation at octave after one beat with free ctpt. accompaniment; in I.
29-31	"	"	a 4(-C)	[26-28 revoiced (↓5)]; in IV.
32-34	"	"	a 4(-B)	[26-28 revoiced (↑2)]; in ii.
34-37	"	"	a 5	[26-28 revoiced, s. (↓4), free ctpt.]; in V.
37-40	"		a 5	[26-28 revoiced at same level]; in I.
40-42	"			Free; extension to end plagal.

Alleluia section comprises 5 smaller increasingly active imitative sections organized on the following tonal

design in F Ionian: I, IV, ii, V, I with plagal extension.

No.34, MAGNIFICAT


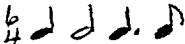

LU 218
M & V 121









Luke 1:46-55







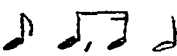
Magnificat anima mea
 Dominum, et exsultavit spi-
 ritus meus in Deo salutari
 meo. Quia respexit humili-
 tatem ancillae suae, ecce enim
 ex hoc beatam me dicent omnes
 generationes, quia fecit mihi
 magna, qui potens est, et no-
 men sanctum eius. Et miseri-
 cordia eius a progenies timen-
 tibus eum. Fecit potentiam
 in brachio suo: dispersit
 superbos mente cordis sui.
 Deposuit potentes de sede,
 et exaltavit humiles. Es-
 urientes implevit bonis: et
 divites dimisit inanes.
 Suscepit Israel puerum suum
 recordatus misericordiae
 suae, sicut locutus est ad
 patres nostros Abraham et
 semini eius in saecula.





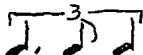
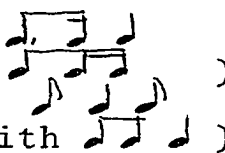
My soul doth magnify the
 Lord, and my spirit hath re-
 joiced in God my Saviour.
 For he hath regarded the low
 estate of his handmaiden:
 for behold, from henceforth
 all generations shall call
 me blessed. For he that is
 mighty hath done to me great
 things; and holy is his name.
 And his mercy is on them
 that fear him from genera-
 tion to generation. He hath
 shewed strength with his arm;
 he hath scattered the proud
 in the imagination of their
 hearts. He hath put down
 the mighty from their seats,
 and exalted them of low de-
 gree. He hath filled the
 hungry with good things; and
 the rich he hath sent empty
 away. He hath holpen his
 servant Israel, in remem-
 brance of his mercy; as he
 spake to our fathers, to
 Abraham, and to his seed
 forever.

Prima Pars:

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture</u> (CQATB)
1-2	Magnificat		a 5	(H)
3-5	et		a 4 (-T)	H
5-7	"	"	a 4 (-B)	
7-8	spiritus		a 5	

9-13	in Deo		a 5	→, ascending conjunct B line provides foundation for descending melodic sequence in C,Q,A; T imitates B strictly at 5th above.
13-17	Quia		a 5	↳ (CQA), T imitates B after two beats.
17-19	ecce		a 3 (CQA)	→ (H), C & A paired in 3rds imitate Q after one beat.
20-22	"	"	a 4 (-C)	→, (H), [17-19 re-voiced for ATB with Q added].
22-23	Omnes		a 5	↑
24-25	"	"	a 5	(H), C anticipates one beat.
25-26	quia		a 5	→, Q & T imitate C strictly at unison & octave respectively; B provides <u>d</u> pedal for 9 beats.
27-29	qui		a 5	↳, B provides harmonic foundation, all root position chords.
30-32	et		a 5	Ch, ↳.
33-37	et		a 5	↑, G ² , ends (H).
38-39	timentibus		a 5	↑, ascending chromatic lines create cross relation (dim. 3rd); Q & T imitate B strictly at octave & unison; A & C imitate B strictly at 5th; harmonic sequence: G ₆ a A d D.
40-41	"	"	a 5	[38-39, C & Q exchanged;

				A is free; B becomes freer (serves as harmonic support); harmonic sequence is continued (stated 5 times)].
42-43	timentibus		a 5	Free cadential material, strongly tonal over sustained B (A d6 A ₄ -3 D). 4
Secunda Pars:				
1-6	Fecit		a 5	↑, strict at octave & unison; MI.
6-7	dispersit		a 5	↑↑, G ² , m.7 becomes G ³ ; wide leaps, angular lines, text painting.
8	mente		a 5	H, /.
9-11	"	"	a 5	(H), B imitates C.
11-17	Deposuit (Et exaltavit		a 5	—→, juxtaposition of stepwise ascending (through 5th) and stepwise descending (through octave) subjects (text painting); paired imitation in 3rds and 6ths on various ascending levels; the "exalted" motive wins out in an a 3 H statement with C on <u>a</u> ".
17-22	Esurientes		a 5	—→, at 4th, 5th & octave; becomes ch; strong contrast in mood, activity & range.
22-26	et		a 5	↑, H, antiphonal, low reverses high.

26-29	Suscepit		a 3(ATB)	(H), ↑, T & B paired in 3rds imitate A after one beat.
29-32	Recordatus		a 4(-B)	→, H, strong contrast in rhythm & sonority.
33-35	sicut		a 5	↑, (H), antiphonal.
35-38	ad		a 5	→, ch.
38-39	Abraham		a 4	H, antiphonal.
40-41	Abraham (et semini (in saecula paired with		a 4(-B)	H, T on high <u>b</u> ; antiphonal with previous measure a 4(-C).
41-44	"	"	a 5	↑, the B of m.40 (et) is imitated at octave & unison and is paired at 3rd above & below; the two "in saecula" motives are usually paired.
44-48	"	"		[40-44 revoiced (↑4)].
48-51	"	"		[40-44 revoiced & "telescoped"].
51-53	"	"		Coda; C & Q flourish in <u>stimmtausch</u> ; ATB in free counterpoint provide chordal accompaniment; plagal close (c-G orn. 4-3).


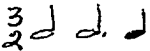





No.35, ANGELUS AD PASTORES AIT

LU 397


Freely taken from Luke 2:10-11, with Alleluia.

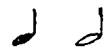


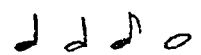
Angelus ad pastores ait:
Annuntio vobis gaudium
magnum: quia natus est
vobis hodie Salvator mun-
di, alleluia.

The angel came to the
shepherds, saying: I bring
you tidings of great joy,
that today is born to you
the Saviour of the world.
Alleluia.

<u>Meas.</u> <u>Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture</u> (CQATB)
1-7	Angelus		a 5	—→, at unison, octave & 5th below.
7-10	ad	"	a 5	—→, G ² , last part of subject in 1-7 extended.
11-13	annuntio		a 4(-T)	H
13-14	"	"	a 4(-B)	H
15-19	gaudium		a 4, a 5	↑, H, rhythmic im- itation, changing G ⁴ .
19-21	quia		a 2(QA)	—→, subject and MI.
21-37	quia		a 5	↳, "developed"; imitation at various levels, original and MI.
37-39	Salvator		a 4(-B)	↳, G ² , two rhyth- mic subjects.
40-42	"	"	a 5	↳
43-49	Alleluia		a 5	↑, 4 melodic ideas employed in G ³ & G ⁴ , <u>stimmtausch</u> , inver- tible counterpoint, melodic & harmonic sequence, and strict imitation.

49-55	Alleluia	"	a 5	↑, [43-49, C & Q exchanged], /.
56-58	"	"	a 5	Ch, ↑, coda, plagal close.

25-28	tanto		a 5	[Combining of "tonic" statements of 1-5 and "sub-dominant" statement of 18-22 with free counterpoint]; "fugato".
28-30	vobiscum		a 4(-B)	Ch, vertical treatment of c.s.
30-34	et non		a 5	(H), half cadence (F-C), /.
34-36	Philippe		a 3(TQB)	Ch, subject in B has complimentary paired voice in T; Q is free in longer values.
36-38	"	"	a 4(-B)	→, [C & A imitate B & T of 34-36 (↓8)].
38-41	qui videt		a 5	↪
41-42	videt		a 2(CA)	⇒
42-43	"	"	a 2(QB)	[41-42 (↓8)].
44-45	"	"	a5	⇒, [41-42, free imitation added, paired voices revoiced T from C and C from A; example of invertible counterpoint].
46-47	Philippe		a 3(CAT)	[34-36 revoiced, complimentary paired voice is slightly varied, T is a diminution of motive employed by Q in parent texture].
47-52	"	"	a 5	→, "development" of previous material; additional entries at various levels.
52-55	qui videt		a 5	↪

56-57	qui videt		(H)
57-62	videt		⇒, [44-45 "developed"].
63-72	Alleluia	 a 5	⇨, essentially rhythmic imitation of syllabic alleluias in continuous 8th notes; melodic imitation may be "observed" between voices; generally descending (mostly conjunct) motives are balanced by ascending motives; the "active" texture is a changing a 4; the entire harmonic scheme is based on a 2-measure descending sequence in 3rds through the F scale (in the B): F-d-Bb-g-F; V-I cadence.
73-75	Alleluia	 a 5	Ch, coda, G ² , free ctpt.; provides plagal close.

Hymn commonly ascribed to Nicetas, Bishop of Remesiana in Dacia, who died in 414.

Te Deum laudamus: te Dominum confitemur.

2. Te aeternum Patrem omnis terra veneratur.

3. Tibi omnes Angeli, tibi Caeli et universae Potestates:

4. Tibi Cherubim et Seraphim incessabili voce proclamant:

5. Sanctus:

6. Sanctus:

7. Sanctus Dominus Deus Sabaoth.

8. Pleni sunt caeli et terra majestatis gloriae tuae.

9. Te gloriosus Apostolorum chorus:

10. Te Prophetarum laudabilis numerus:

11. Te Martyrum candidatus laudat exercitus.

12. Te per orbem terrarum sancta confitetur Ecclesia:

13. Patrem immensae majestatis.

14. Venerandum tuum verum, et unicum Filium:

15. Sanctum quoque Paraclitum Spiritum.

16. Tu Rex gloriae, Christe.

17. Tu Patris sempiternus es Filius.

18. Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.

19. Tu devicto mortis aculeo, aperuisti credentibus regna caelorum.

20. Tu ad dexteram Dei sedes, in gloria Patris.

21. Judex crederis esse venturus.

We praise thee, as God; we acknowledge thee to be the Lord.

2. Thee, the Father everlasting, all the earth doth worship.

3. To thee all the Angels, to thee the Heavens, and all the Powers,

4. To thee the Cherubim and Seraphim cry out without ceasing:

5. Holy, Holy, Holy, Lord God of Hosts.

8. Full are the heavens and the earth of the majesty of thy glory.

9. Thee the glorious choir of the Apostles,

10. Thee, the admirable company of the Prophets,

11. Thee, the white-robed army of the Martyrs doth confess,

12. Thee, the holy Church throughout all the world doth confess,

13. The Father of incomprehensible majesty,

14. Thine adorable, true, and only Son,

15. And the Holy Ghost the Paraclete.

16. Thou, O Christ, art the King of glory.

17. Thou art the everlasting Son of the Father.

18. Thou, having taken upon thee to deliver man, didst not disdain the Virgin's womb.

19. Thou, having overcome the sting of death, hast opened to believers the kingdom of heaven.

22. Te ergo quaesumus, tuis famulis subveni, quo pretioso Sanguine redemisti.

23. Aeterna fac cum Sanctis tuis in gloria numerari.

24. Salvum fac populum tuum, Domine, et benedic hereditati tuae.

25. Et rege eos, et extolle illos usque in aeternum.

26. Per singulos dies, benedicimus te.

27. Et laudamus nomen tuum in saeculum, et in saeculum saeculi.

28. Dignare, Domine, die isto sine peccato nos custodire.

29. Miserere nostri, Domine, miserere nostri.

30. Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.

31. In te, Domine, speravi: non confundar in aeternum.

20. Thou sittest at the right hand of God, in the glory of the Father.

21. Thou we believe art the Judge to come.

22. We beseech thee, therefore, to help thy servants, whom thou hast redeemed with thy precious Blood.

23. Make them to be numbered with thy Saints in glory everlasting.

24. O Lord, save thy people, and bless thine inheritance,

25. And govern them, and exalt them for ever.

26. Day by day, we bless thee;

27. And we praise thy name for ever; yea, for ever and for ever.




28. Vouchsafe, O Lord, this day, to keep us without sin.

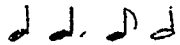







29. Have mercy on us, O Lord; have mercy on us.


30. Let thy mercy, O Lord, be upon us; as we have trusted in thee.

31. In thee, O Lord, have I hoped: let me not be confounded for ever.



Prima Pars:


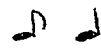

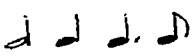


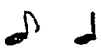
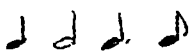

<u>Meas. Nos.</u>	<u>Text</u>	<u>Values</u>	<u>Voicing</u>	<u>Texture (CQATB)</u>
1-4	Te Deum		a 5	(H), T anticipates by one beat (Phrygian cadence).
4-6	"		a 4(-B)	(H), T imitates previous B; opening "Te" shortened; essentially (↑5), A-D cadence.
7-9	Te Dominum		a 5	(H), T anticipates by


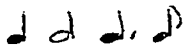










				two beats, c-G plagal cadence.
10-16	Te aeternum		a 5	↳, free imitation of rhythm & contour; becomes animated chordal style, V-I.
17-20	Tibi		a 3 (CQA)	↳, ch, animated; becomes H.
20-25	tibi		a 4, a 5	↳, slight rhythmic and contour imitation, essentially free ctpt. with strong root movement by 5ths.
26-29	tibi		a 3 (CQT)	↳, H; opens with flourish reminiscent of m.17, becomes H, root position triads in 8ths.
29-32	incessabili		a 4 (-B)	(H), interesting harmonic rhythm and metric shift in second half of m.29 creates a feeling of shift to two measures of 3/4 and in m.31 a shift to 3/2 (hemiola).
32-36	Sanctus		a 5	Ch, animated; the harmonic rhythmic and overall rhythmic stress of text requires continued 3/2 until m.35; conflict of accent creates increased excitement & interest; entrance in m.35 begins shift to 3/4.
36-39	Dominus		a 5	Ch, animated; 2nd half of 36-37 shift to 3/4; m.38 returns to 4/4.
40-45	Pleni		a 5	Ch, strong root posi-









- 46-48 gloriae  a 5
 →, Q & A imitate C strict except for last few pitches over B \flat harmonic support in T & B.
- 48-51 " " a 5
 →, static harmony until V-I cadence; shift takes place to g minor by 3rd relation. All but Q state motive in m.46 a 3rd lower. B has slight augmentation beginning in m.49.


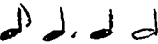


Secunda Pars:

- 1-15 Te gloriosus  a 5
 →, "fugato", 2 subjects for same text; 2nd subject in C essentially is derived from A which it imitates freely in stretto after 2 beats (almost identical rhythmically); T & B state both subjects rather strictly in turn; Q imitates very freely; after all real statements have been made, a transient modulation occurs to cadence in the dominant (A-D perfect authentic).
- 15-21 te Prophetarum  a 5
 ↳, stretto imitation at octave & 5th, g-D cadence.

22-26	te Martyrum		a 5	→, paired rhythmic & contour imitation in stretto; rather static harmony; F-C cadence.
27-29	laudat		a 5	→, rhythmic imitation, syncopation.
30-31	Te per		a 3(ATB)	→, H, T & B (G ²) imitate A after one beat.
31-32	"	"	a 4(-B)	→, H, [30-31 (↑5) & added voice].
33-37	sancta		a 5	(H), changing meter; microrhythm here could be effectively barred: 3/4 3/2 4/4 3/2.
38-40	immensae		a 3, a 4	Ch, 2 melismas (T & C), mostly syllabic.
41-44	venerandum		a 5	→
45-48	et		a 5	→, paired voices, one with syncopation, become stretto statements a 5 at cadence; symbolic descent.
49-52	sanctum		a 4(-B)	Ch, effective mood change.
53-56	"	"	a 5	Ch, A-D cadence.
Tertia Pars:				
1-6	Tu Rex		a 5	→, inverted pedal in C; A & T (G ²) in 3rds imitated by Q & B; all voices become free about 2 measures; ornamented Phrygian cadence.

6-9	Tu Rex		a 4(-B)	→, [1-6 revoiced (↑4)].
10-14	Tu Patris		a 5	→, G ² ; A & T imitate B strictly; (↑8) and (↓5) respectively at beginning.
15-21	Tu ad		a 4(-B)	(H); → m.19-21.
22-26	Tu devicto		a 5	(H)
27-30	aperuisti		a 5	→, (rhythmic), G ^{2,3} ; general ascent; B drops out in m.30.
31-34	Tu ad		a 5	(H), T anticipates A line of (H) texture by one beat.
35-38	in gloria		a 5	→, G ^{2,3} .
38-40	Iudex		a 3(ATB)	(H), A anticipates by one beat.
41-43	"	"	a 3(CQT)	[38-40 revoiced (↑3)].
43-47	"	"	a 5	[38-40 (↓5) all voices, some →]; plagal close c-G.
Quarta Pars:				
1-9	Te ergo		a 5	→, C in half notes derived from the chant (simple tone, M & V 1978) serves as inverted pedal.
10-17	quos		a 5	C continues chant; other voices in animated chordal style.
18-24	aeterna		a 3(CQA)	Ch
24-28	salvum		a 4(-C)	Ch, G ² .

28-34	et benedic		a 5	┌→
34-37	et rege		a 5	→→→
37-41	et extolle		a 5	→→→, D-G cadence.
42-45	"	"	a 5	[37-41 revoiced (double ctpt.) (↓4)], A-D.
46-49	"	"	a 5	[37-41 revoiced; begins (↓5), modulates back to original level in m.47], D-G.
50-53	"	"	a 5	→→, ch; Q imitates C; T imitates B; A free; cadences g-D.
Quinta Pars:				
1-7	Per		a 5	→→→, A imitates Q in <u>stretto</u> at 5th↓ after one beat; imitated by B & C after 2 m.; T imitates A after 2 m.; all voices become H at m.6; cadence g-D.
8-14	et		a 5	→→→, B imitates A at 5th↓ after one beat; Q & T imitate B & A; in 10 statements (↓2) becomes (H) to H in m.12.
15-19	et in		a 5	┌→, (rhythmic), begins a 2; texture thickens and becomes a 5 (H) m.17.
19-22	Dignare		a 3(ATB)	(H), A at variance.
22-26	sine	"	"	→, on various levels; typical half step movement for "peccato".
26-33	miserere		a 5	→, ascending half

				step movement through P 4th; imitation at 5th below enters at the octave on the highest pitch of subject and continues chromatic scale through another P 4th; imitated at unison & 5th in other voices; begins on dominant and modulates to subdominant.
33-39	"	"	a 5	→, [26-33 reversed; begins in subdominant descending chromatic imitation; returns to dominant by means of Phrygian cadence].
39-42	Fiat		a 4(-B)	H; syncopation; mostly root position chords; cadences A-D.
43-44	quem		a 4(-B)	(H)
45-48	"	"	a 4(-C)	[43-44 revoiced (↓4), extended cadences: D-G].
49-55	In te		a 4(-B)	H (slight flourishes twice); rests in all voices before m.49; strong A-D cadence followed by half rest in all voices.
56-62	"	"	a 5	[49-55 with B added and transposed (↓4); cadences D-G.
62-65	non		a 5	Coda [59-62 in duple meter] creates increased rhythmic activity at approach to final cadence; authentic D-G.

APPENDIX B
TEXT SOURCES

Abbreviations:

A Antiphon
C Communion
G Gospel
H Hymn
LU Liber Usualis
MV Mass and Vespers
P Psalm
R Responsory

<u>No.</u>	<u>First Line</u>	<u>Type</u>	<u>Use</u>	<u>Source</u>
1	Non omnis	G	Seventh Sunday after Pentecost	Matthew 7:21 LU 1011 MV 868
2	Ecce prandium	A	Thursday within the Octave of the Sacred Heart - Feast of the Eu- charistic Heart of Jesus	Matthew 22:4 and Proverbs 9:5 MV 1192 with <u>Venite ad nuptias</u> and <u>alleluia</u>
3	Ab Oriente	G		Matthew 2:1,11,12 with <u>alleluia</u>
4	In te Domine speravi	P	Septuagesima Sunday	Psalm 30:1-6 LU 624 MV 2006
5	Diligam te Domine	P	Mass of the Rogation Days	Psalm 17:1 MV 2013
6	Beati pauperes	G		Matthew 5:3-10
7	Ecce nunc benedicite	P	Sunday at Compline	Psalm 133 LU 764 MV 229
8	Cantate Domino	P	Fifth Sunday after Easter	Psalm 95:1-3 LU 387 MV 2013 (text only)

<u>No.</u>	<u>First Line</u>	<u>Type</u>	<u>Use</u>	<u>Source</u>
9	Venite exsul- temus Domino	P	The Burial Service at Matins	Psalm 94:1-3 LU 1779 MV 1788
10	O Domine Jesu Christe			Origin of text unknown.
11	Laudate Do- minum	P	After the blessing	Psalm 116 LU 1853 MV 1988
12	Iusti autem	R	At None on Feast of All Saints (Nov. 1)	Origin of text unknown.
13	Hodie Christus natus est	A	Magnificat in II Vespers in the Feast of the Nativity	LU 413 MV 328 with <u>noe</u> inter- polated
14	O sacrum convivium	A	Magnificat in II Vespers in Feast of Corpus Christi	LU 959 MV 820
15	Petite et accipietis	A	Magnificat at Ves- pers, 5th Sunday after Easter	John 16:24,27 with <u>alleluia</u> LU 834 MV 718
16	Euge serve bone	G (A)	December 6: St. Nicholas of Myra	Matthew 25:21 LU 262 ⁸ (altered) LU 1200 (altered) MV 992
17	Vide homo			From a poem by Philippe, chan- cellor at Paris in 13th c. (see texture chart).
18	Gaude et lae- tare	A	Magnificat in II Vespers in Feast of the Nativity	From a <u>Cantuale</u> dated from the mid-16th c.
19	Qui vult ve- nire post me	A	Magnificat at II Vespers, One	Matthew 16:24 with <u>dicit</u>

<u>No.</u>	<u>First Line</u>	<u>Type</u>	<u>Use</u>	<u>Source</u>
			Martyr out of Paschal Time	<u>Dominus</u> (MV 412) <u>LU 1128</u> MV 1612
20	De profundis	P	Nov. 1: Vespers for the Dead	Psalm 129 LU 1763 MV 1546
21	O quam beata lancea			Origin of text unknown.
22	In illo tem- pore	G	Jan. 1: The Circumcision of our Lord	Luke 2:21 with <u>alleluia</u> added <u>LU 441</u> (text only) MV 360
23	Paracletus autem	G	Whit Sunday	John 14:26 with <u>alleluia</u> <u>MV 763</u>
24	Videte manus meas	G	Easter Tuesday	Luke 24:39 with <u>alleluia</u> <u>LU 791</u> (text only) MV 658
25	Domine Deus meus	P	The Burial Ser- vice at Matins	Psalm 7:1 LU 1784 MV 1795
26	Viri Galilaei	A	At II Vespers, Ascension of our Lord	Acts 1:11 with <u>alleluia</u> <u>LU 850</u> MV 741
27	Ubi duo vel tres	A	Seasonal antiphon at Vespers, Ta- ble III	Matthew 18:20 LU 1090
28	Beati omnes	A	Table IV at Vespers	Psalm 127 LU 290 MV 196
29	Timor Domini			Proverbs 1:7-8
30	Hodie beata virgo Maria	A	Closing antiphon at Magnificat for	Luke 2:25,27-29 LU 1367

<u>No.</u>	<u>First Line</u>	<u>Type</u>	<u>Use</u>	<u>Source</u>
			II Vespers for the Feast of the Purification of the Blessed Vir- gin Mary (Feb.2)	MV 1059 with <u>Nunc dimittis</u> (LU 764)
31	Ecce virgo concipiet	C	Fourth Sunday of Advent	Isaiah 7:14 with <u>alleluia</u> LU 1683 MV 298
32	Gaudete omnes			Origin of text unknown.
33	Regina coeli	A	From Compline of Holy Saturday to None of Saturday after the Feast of Pentecost.	LU 275 MV 242
34	Magnificat	G	August 15: Assump- tion of the Bless- ed Virgin Mary	Luke 1:46-55 LU 218 MV 1356, also 121
35	Angelus ad pastores ait	A	Christmas: at Lauds	Luke 2:10-11 with <u>alleluia</u> LU 397
36	Tanto tempore	A	At II Vespers on May 1: Saints Philip and James	John 14:9 with <u>alleluia</u> LU 1451 MV 1156
37	Te Deum laudamus	H	For Thanksgiving	Commonly as- cribed to Nice- tas, Bishop of Remesiana in Dacia. LU 1832 MV 1972

APPENDIX C

ALLELUIA TREATMENT

<u>No.</u>	<u>Text Treatment</u>	<u>Texture</u>	<u>Organization</u>	<u>Tonal areas</u>	<u>Closing treatment</u>
2	Syllabic	Imitative	Harmonic sequence	F B \flat C F	Coda
3	Syllabic	Rhythmic imitation	Tonal	g B \flat c G	Coda & figuration
*13	Syllabic	Antiphonal a 2, a 3	Tonal	G A G C	Coda; alternation of <u>noe</u> & <u>alleluia</u> statements.
*14	Syllabic	Antiphonal a 2, a 3	Ascending scale Descending scale	C F C	Coda; figuration at cadence.
15	Syllabic	Antiphonal a 2, a 3	Harmonic sequence	C A D G C	Coda; figuration at cadence.
22	Syllabic	Imitative & antiphonal (<u>stimmtausch</u>)	3 sections: 4 6 4 4 4 4	G C G	Coda; figuration.
23	Melismatic	Paired imitation in <u>stretto</u>	Some modal sequence	d F a d g D (strong modal lines)	Coda; figuration.
24	Syllabic	Antiphonal a 3, a 4; homo-rhythmic; $\frac{3}{2}$	2-measure modulating sequence	G c a d G	Coda

<u>No.</u>	<u>Text Treatment</u>	<u>Texture</u>	<u>Organization</u>	<u>Tonal areas</u>	<u>Closing treatment</u>
26	Syllabic	Paired imitation	Descending scales: G Dorian B Lydian D Aeolian F Ionian A Phrygian	II V I A D G approach to cadence; essentially Dorian.	Coda; figuration.
31	Syllabic	Rhythmic imitation	Melodic & modulating sequence in strong tonal design.	G c d G D G	Coda; figuration.
32	Syllabic	Imitative & antiphonal	A B B' C (seq.) Melodic & modulating sequence	C G C	Coda; figuration.
*33	<u>Pars I & II</u> Melismatic	Imitative	2 melismatic subjects	F	Authentic cadence.
	<u>Pars III</u> Melismatic	Imitative	<u>Cantus firmus</u> & melismatic subject		Plagal cadence & figuration.
	<u>Pars IV</u> Melismatic & syllabic	Imitative	Harmonic sequence	F B \flat g C F	Authentic cadence & figuration.

<u>No.</u>	<u>Text Treatment</u>	<u>Texture</u>	<u>Organization</u>	<u>Tonal areas</u>	<u>Closing treatment</u>
35	Syllabic	Imitative, antiphonal, <u>stimmtausch</u> & invertible counterpoint	Melodic & modulating sequence, repeated with C & Q exchanged.	g d B♭ G	Coda
36	Syllabic	Rhythmic imitation & antiphonal a 4	Descending 2-measure sequence in thirds	F d B♭ g F	Coda; figuration.

* Motets in which the alleluia is an intrinsic element of the text.

APPENDIX D
VOICE RANGES

	Sop. I	Sop. II	Alto	Tenor I	Tenor II	Bass
1						
2						
3						
4						
5						
6						
7						

	Sop. I	Sop. II	Alto	Tenor I	Tenor II	Bass
8						
9						
10						
11						
12						
13						
14						
15						
16						
17						

	Sop. I	Sop. II	Alto	Tenor I	Tenor II	Bass
18						
19						
20						
21						
22						
23						
24						
25						
26						
27						

Sop. I

Sop. II

Alto

Tenor I

Tenor II

Bass

28

29

30

31

32

33

34

35

36

37

The image shows a musical score for six voices: Soprano I, Soprano II, Alto, Tenor I, Tenor II, and Bass. The score consists of ten measures, numbered 28 through 37. Each measure is represented by a set of six staves, one for each voice part. The notes are written in a simple, clear style, with some accidentals (sharps and flats) visible. The Soprano I part has a treble clef, while the other parts have bass clefs. The notes are mostly quarter and half notes, with some rests. The Soprano II part has a few notes in measures 28, 30, 31, 32, 34, and 37. The Alto part has notes in measures 28, 29, 30, 31, 32, 33, 34, 35, 36, and 37. The Tenor I part has notes in measures 28, 29, 30, 31, 32, 33, 34, 35, 36, and 37. The Tenor II part has notes in measures 28, 29, 30, 31, 32, 33, 34, 35, 36, and 37. The Bass part has notes in measures 28, 29, 30, 31, 32, 33, 34, 35, 36, and 37.

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