A-R Online Music Anthology

Renaissance Genres and Forms

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Introduction: Text is the fundamental element in Renaissance non-instrumental music

In "An Introduction to Renaissance Music," Stephanie Schlagel describes the various ways in which Renaissance composers "sought to achieve ever closer relationships between music and words." [1] These methods range from the alignment of melismatic musical phrases to the poetic form in the fifteenth-century French chanson to the "alignment of musical gestures with the meanings of words and phrases, imagery, overall mood, and poetic voice" in the Italian madrigal and the chansons and motets influenced by that genre. One can say that, in general, the text is the most important element in the composition of non-instrumental music in the Renaissance. This chapter will explore the various ways of analyzing Renaissance music, chiefly by examining the relationships between text and music. (Of course, other methods are necessary to look at purely instrumental music.)

As an illustration of the kind of text-music relationship achieved by composers of the late sixteenth-century high Renaissance, here is a brief introduction to the proper relationship between a text and its musical setting as explained by the influential composer and theorist Gioseffo Zarlino (1517–1590) in his treatise *Le istitutioni harmoniche* (Venice: 1558; rev. ed. Venice: Francesco de I Franceschi Senense, 1573[2]).

In Book 4, chapter 32 ("How the Harmonies are Adapted to the Words Placed Beneath Them"[3]), Zarlino describes how to set a text to music by paying close attention to the meaning, affect, and structure of the poetry. Basing his argument on Plato's definition of melody in the *Republic* as a combination of speech, harmony, and rhythm (in that order), Zarlino placed speech, or the text, first, with the other two subservient to it. This philosophy is described in perhaps one of the most well-known statements from the work:

> For if in speech, whether by way of narrative or of imitation (and these occur in speech), matters may be treated that are joyful or mournful, and grave or without gravity, and again modest or lascivious, we must also make a choice of a harmony and a rhythm similar to the nature of the matters contained in the speech in order that from the combination of these things, put together with proportion, may result a melody suited to the purpose.[4]

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[1] Stephanie P. Schlagel, "An Introduction to Renaissance Music." A-R Online Music Anthology, 2016. http://www.armusicanthology.com/anthology/Default.aspx?music_id=729, 6

[2] Facsimile of the 1558 edition (New York: Broude Brothers, 1965).

[3] Gioseffo Zarlino, *Le istitutioni harmoniche*, translated by Oliver Strunk, in *Strunk's Source Readings in Music History*, revised edition (New York: W. W. Norton. 1998), 457–60.

[4] Ibid., 457–58.

In following passages, Zarlino explains in more detail the relationship between text and harmony according to the general affect, or emotional state, expressed by the text in general as well as the meaning of individual words.

> For if the poet is not permitted to write a comedy in tragic verse, the musician will also not be permitted to combine unsuitably these two things, namely, harmony and words. Thus it will be inappropriate if in a joyful matter he uses a mournful harmony and a grave rhythm, neither where funereal and tearful matters are treated is he permitted to use a joyful harmony and a rhythm that is light and rapid, call it as we will. On the contrary, he must use joyful harmonies and rapid rhythms in joyful matters, and in mournful ones, mournful harmonies and grave rhythms, so that everything may be done with proportion.

> In so far as he can, he must take care to accompany each word in such a way that, if it denotes harshness, hardness, cruelty, bitterness, and other things of this sort, the harmony will be similar, that is, somewhat hard and harsh, but so that it does not offend. In the same way, if any word expresses complaint, grief, affliction, sighs, tears, and other things of this sort, the harmony will be full of sadness.[5]

Following this, Zarlino applies the same idea of close attention to the text in selecting rhythms appropriate for each word and syllable.

> Then as to the observance of the rhythms, the primary consideration is the matter contained in the words: if this is joyful, we ought to proceed with swift and vigorous movements, that is, with figures [notes] carrying swiftness, such as the minim and semiminim; if it is mournful, we ought to proceed with slow and lingering movements.

> And although the ancients understood rhythms in another way than the moderns do, as is clear from many passages in Plato, we ought not only to keep this consideration in mind but also to take care that we adapt the words of the speech to the musical figures [notes] in such a way and with such rhythms that nothing barbarous is heard, not making short syllables long and long syllables short as is done every day in innumerable compositions, a truly shameful thing.[6]

Finally, Zarlino explains the rules for accommodating the music to the grammar and structure of the text.

> In a similar way we ought to take care not to separate the parts of the speech from one another with rests, so long as a clause, or any part of it, is incomplete and the sense of the words imperfect, a thing done by some of little intelligence, and unless a period is complete and the sense of the words perfect we ought not to make a cadence, especially one of the principal ones, or to use a rest larger than that of the minim, nor should the rest

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[5] Ibid., 458.
[6] Ibid., 459.

of the minim be used within the intermediate points. … [H]e ought to take care to use the rest of the minim or semiminim (whichever suits his purpose) at the head of the intermediate points of the speech, for these have the force of commas, while at the head of the periods he may use whatever quantity of rest he chooses, for it seems to me that when the rests are used in this manner one may best distinguish the members of the period from one another and without any difficulty hear the perfect sense of the words.[7]

In the next chapter (33), "The Procedure to be Followed in Placing the Musical Figures [Notes] Under the Words," Zarlino lists 10 rules for aligning text syllables with note lengths in order to achieve a clear expression of the text by following the accentuation patterns of the words as they are spoken.

Here is a brief explanation of Zarlino's approach. Each text phrase has its own musical idea. Rhythm and melodic shape are derived from the accentuation patterns of the spoken text. In addition, some composers illustrated images found in the text by using appropriate musical gestures in a technique called "text depiction" or "text painting." For example, a text phrase such as "out of the depths" may be set with descending leaps in individual melodies or set in the lowest ranges of the lowest parts. Similarly, the text phrase "he rose from the dead" usually was set using ascending melodic phrases. After the musical idea is worked with, the section closes with a cadence. The cadences vary with punctuation: strong grammatical points (such as periods) are punctuated with authentic cadences, sometimes followed by rests; weak grammatical points (such as commas) have weaker cadences that often are overlapped. An overlapping cadence is one in which a few voices create the cadence while simultaneously the other voices begin the setting of the next text phrase. The cadences overlap so there always is a continuation of the sound. Sometimes important text phrases are set in homorhythmic or note-against-note texture to make them stand out from the pervasive imitation. In addition, composers could change meter to emphasize a text phrase or to accommodate specific accentuation patterns of the text.

Although the compositional strategy described by Zarlino specifically applies to texted music from roughly the first half of the sixteenth century through the end of the Renaissance, these principles can serve as a basic framework for examining texted music of the previous century as well. As Stephanie Schlagel noted in the "Words and Music" section of her essay, the late medieval musico-poetic forms that continued into the fifteenth century are basic examples of aligning textual structures with musical structures. By analyzing the forms and text-music relationships of the most popular genres of Renaissance music, one will discover the various ways Renaissance composers handled these relationships from the end of the medieval era to the beginning of the baroque era.

Texture

In music, the term "texture" refers to the number of independent parts or melodies occurring at the same time as well as the relationship between those parts. Or to put it another way, texture

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[7] Ibid., 460.

describes the layers of sound heard in a composition and how they relate to each other. Renaissance composers used three basic textures in their compositions: polyphonic, homorhythmic, and homophonic.

In polyphonic texture two or more independent melodies occur at the same time. The easiest way to achieve a polyphonic texture is through imitation. In imitation, one part (or voice) begins a melody. After a certain amount of time, a second voice enters singing or playing the same melody as the first voice. (The second voice can enter on the same pitch as the first or at another pitch level.) The resulting texture is called two-voiced polyphony. After the second voice enters, a third voice can enter playing or singing the same melody, producing three-voiced polyphony. This process can continue using as many voices as there are in the composition. When a work, or a section of a work, begins with imitation in this fashion, it is called a "point of imitation."[8] Texture based on imitation often is called "imitative counterpoint." Polyphonic texture is not dependent on the process of imitation, however. Any time two or more independent melodies are performed simultaneously, the resulting texture is polyphonic. This kind of polyphonic texture often is called "non-imitative" or "free" counterpoint.

A second texture often found in Renaissance music is "homorhythmic" texture. The Renaissance term for homorhythmic texture is "familiar style." In this kind, there are two or more independent melodies sounding simultaneously (making the texture polyphonic), but each voice differs only in melody; they all move with the same rhythm. Sometimes this is referred to as "homophonic texture" or "chordal writing." Homorhythm often is used in passages in which the composer wants the text to be especially clear or to stand out from the preceding section.

The third texture found in Renaissance music is "homophonic" texture. There are two or more independent parts or voices, but one of them clearly is the dominant melody while the other voices are subsidiary and accompanimental. This texture is most frequently found in secular songs such as dance songs or in sacred songs for general congregational use.

Form

The term form refers to "the way in which the various elements in a piece of music—its pitches, rhythms, dynamics, timbres—are organized in order to make it coherent to a listener."[9] In many works, form is based on three processes: repetition, contrast, and variation. That is, music sounds organized when a listener perceives that some sections of the music are repeated, other sections are different, and some portions are repeated but with a few changes. In texted music, the most common form is called strophic. In strophic form, each verse (or strophe) of the text is set to the same music; therefore, the structure is for each verse of the poem the text is different while the music remains the same. A modification of this form is called strophic with refrain: in between

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[8] Today, this process of imitation is known as a "round" or a "canon." These terms are, however, are incorrect when referring to Renaissance imitative polyphony. The Renaissance term for imitation is *fuga* (from which composers in the baroque era derived the term *fugue*).

[9] Denis Arnold and Alison Latham, "Form," *The Oxford Companion to Music*, www.oxfordmusiconline.com.

each verse is a stanza (the refrain) in which both the text and the music remain unchanged.[10] In Renaissance music, the genres that are in strophic or strophic with refrain form are hymns, chorales, metrical psalms, and various kinds of popular songs (frottole, chansons, lieder, lute songs, villancicos, etc.).

The second most common form in Renaissance music is called through-composed form. When a Renaissance composer wrote music by following Zarlino's explanation of how to set a text by giving each text phrase its own musical setting, the resulting work is said to be through composed because there is no repetition or variation. In other words, because the music is based on the text phrases, the work is sectional, with each section being unique. The major Renaissance genres that are through composed are masses, motets, services, anthems, and madrigals.

Use of Pre-Existent Material

In the section "Musical Borrowing," Stephanie Schlagel described how Renaissance composers created new works by borrowing aspects of existing compositions. While using pre-existent material in a new composition was most commonly used to musically unify the five parts of the mass ordinary to create mass cycles, these techniques also were used in creating motets and polyphonic hymn settings. The three primary ways of using pre-existent material to create new works are cantus firmus, paraphrase, and parody. In cantus firmus technique, a pre-existent melody is used as the basis of a new composition. This melody, the cantus firmus (Latin for "fixed song") is heard relatively unchanged, in its entirety, in a single voice (usually in the tenor). In many cases the cantus firmus is presented in longer note values than the surrounding voices in order to set it apart. When the same cantus firmus is heard in each movement of a mass, the resulting mass cycle is called a ""cantus firmus mass" or a "tenor mass." Paraphrase technique most often was used to adapt an unmeasured melody, such as a Gregorian chant, for use in a polyphonic work. The melody was "paraphrased" by being given rhythm and by adding additional pitches to smooth out the melodic contour, fill in large leaps with smaller ones or steps, or emphasize important pitches with ornaments such as upper or lower neighbors. A paraphrased Gregorian chant hymn could then be used in a polyphonic hymn setting. If portions of the paraphrased melody are used in all voices in all movements of a mass cycle, the resulting cycle is called a "paraphrase mass." In parody technique, composers used all the parts of a pre-existent polyphonic work as the basis for a new composition. When this technique is used to create a mass cycle, the result is called a "parody mass" or an "imitation mass."[11]

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[10] In popular music, strophes are called verses and refrains are called choruses.

[11] The use of the term "parody" to denote borrowed polyphonic material was first used in the title of a mass by Jakob Paix in 1587. Previously, the standard wording was "Missa ad imitatione ..." followed by the title of the work on which the mass was based. Beginning in the 19th century, scholars began using the terms "parody technique" and "parody mass" in histories of the mass. Recently, some scholars began to use the designation "imitation mass" in order to be closer to the terminology used in the 16th century. Many scholars today, however, continue to use "parody" to avoid possible confusion with the process of imitation. See Michael Tilmouth and Richard Sherr, "Parody (i)" in Grove Music Online (www.oxfordmusiconline.com).

Procedures for Analyzing Renaissance Music

Although there are no standard methods of analysis for Renaissance music, there are general procedures than can aid in examining this repertory. Some types of purely instrumental music (such as dances, variation sets, and toccatas) can be analyzed by studying the patterns of repetition, contrast, and variation they exhibit. The music of instrumental works that are based on vocal models (such as arrangements of vocal music, settings of existing melodies, the ricercar, and the canzona) can be analyzed in terms of the corresponding models. Vocal works that are in strophic or strophic with refrain in form easily are described in those terms.

Analyzing through-composed, texted music, however, requires a different approach, because the structure of the music is dependent on the structure of the text. In addition, such an analysis must take into account the presence of any pre-existent material. Listed below are the primary areas of investigation that must be included in any thorough analysis.

Begin by examining the text and its translation. Study the grammar and structure: note not only the punctuation (commas, semicolons, colons, periods, etc.) but also the order and arrangement of the ideas and images contained in the text.

Next, examine any pre-existent material to see how it is used in the new composition and try to determine if there is a contextual relationship between the model and the new work.

Finally, study the overall musical structure and how the music corresponds to the structure of the text. Locate the textual-musical phrases and analyze how each one is set. Characteristics to look for include 1. the kind of cadences used (strong [perfect authentic in all voices] or weak [plagal, incomplete, overlapping] according to the poetic idea and punctuation), 2. texture (polyphonic, homorhythmic, or homophonic), 3. method of text setting (syllabic or melismatic), 4. rhythm and accentuation of the text, 5. the relationship between the text and the musical meter, 6. depiction of imagery (text depiction or text painting), and 7. depiction of mood or affect (text expression).

Sacred Music

Mass

In the Renaissance, the term "Mass" referred to a setting of the five texts of the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) as a musically unified composition (i.e., a Mass is a single musical work made up of five movements). Masses that are musically unified in some way are called Mass cycles. As Stephanie Schlegel pointed out, the most common way to unify a Mass is to use "an existing composition as the basis of all five movements." The existing composition could be a single melody or all of the parts of another polyphonic work. The three main types of Mass cycles that use pre-existent material are the cantus firmus or tenor Mass, the

paraphrase Mass, and the parody or imitation Mass. Renaissance composers also wrote Mass cycles that are unified by using the same musical idea at the beginning of each movement: the motto Mass. (In a motto Mass the opening musical idea often is called a "head motive.") In some cases, however, Masses do not have to be unified musically (i.e. based on an existing work) to be considered a single composition. These Masses are called free Masses.

Cantus firmus or tenor Mass   Du Fay: *Missa Se la face ay pale*

In a cantus firmus or tenor Mass each movement is constructed around the same pre-existent melody, usually presented in the tenor voice with note values longer than the surrounding parts so that it can stand out. In the 15th century it became increasingly popular to use secular tunes as canti firmi, a sign of increasing secularization of liturgical music.

For his Missa Se la face ay pale, Guillaume Du Fay used the tenor voice of his three-voice ballade *Se la face ay pale* as the cantus firmus. The ballade melody is found in all five movements: once each in the Kyrie, Sanctus, and Agnus Dei, and three times in the Gloria and the Credo. In almost every movement, the original note values are doubled or tripled to allow it to be heard clearly. In the Kyrie movement, the cantus firmus is included in the two Kyrie sections but not in the Christe section. At the beginning there is a *canon*, an instruction to the performers for how to realize a particular part. The canon for the Kyrie is "Se la face ay pale Tenor crescit in duplo" (in the song *Se la face ay pale* the tenor is doubled). Consequently, the tenor voice has the ballade tenor part in note values twice as long as the original. (In the A-R Anthology, the ballade is transcribed in 3/4 and the Kyrie tenor is transcribed in 3/1, therefore, in this case the tenor is quadrupled.)

In the first Kyrie, the cantus firmus is the first 18 measures of the ballade tenor stated in long note values. The other three voices weave a contrapuntal accompaniment around it. As was typical of the time, the cantus (soprano) melody is the most active while the contratenor bassus and the contratenor altus are slightly more active than the tenor. The Christe is through-composed, melismatic, nonimitative polyphony for the cantus, contratenor bassus and contratenor altus voices; there is no tenor, thus, no cantus firmus. The second Kyrie is similar to the first. The cantus firmus, measures 19–30 of the ballade tenor, keeps the same rhythmic proportion while the other voices retain the same type of contrapuntal accompaniment.

Paraphrase Mass   Josquin: *Missa Pange lingua*

In a paraphrase Mass, the composer takes a pre-existent melody and "paraphrases" it by giving it measured rhythm (if the borrowed melody is a chant) and by adding additional pitches to smooth out the melodic contour, fill in large leaps with smaller ones or steps, or emphasize important pitches with ornaments such as upper or lower neighbors. Parts of the paraphrased melody are then featured in all the voices, adapting phrases from it to use as motives for the counterpoint.

Josquin des Prez's *Missa Pange lingua* is based on a paraphrased version of the Corpus Christi plainchant hymn *Pange lingua gloriosi*. The primary melodic material for each movement is

based on the hymn's six phrases. In a few places the paraphrase remains close to the original hymn, but in most cases the hymn's melody serves as inspiration for quite sophisticated adaptations. The paraphrase of the hymn is most easily observed (and heard) in the Kyrie. In this movement Josquin uses all six phrases of the hymn: phrases one and two in the first Kyrie, phrases three and four in the Christe, and phrases five and six in the second Kyrie.

The first Kyrie begins with imitation of a motive clearly derived from the hymn's first phrase. The paraphrase states all the pitches in order (setting "kyrie ele-") before breaking into a melisma decorating the pitch C on "-ison." This first point of imitation is paired imitation: imitation between two duets (tenor-bass then soprano-alto) (measures 1–10). Starting in measure nine, thus overlapping with the soprano-alto duet, the basses, tenors, and sopranos enter with another point of imitation on a motive derived from phrase two of the hymn. The paraphrase remains true to the hymn phrase at the beginning, but as with the first motive, it quickly breaks off into melismatic ornamentation to finish. In the Christe, the motive setting the word "Christe" is a paraphrase of the hymn's third phrase (measures 17–36) and the motive setting the word " eleison" is a paraphrase of the hymn's fourth phrase (measures 35–52). The second Kyrie is similar to the first. The first statement of "Kyrie eleison" is based on phrase five of the hymn and the texture is paired imitation, although the order of the duets is reversed (measures 53–61). The second statement of "Kyrie eleison" is based on phrase six, primarily the beginning A–B–G–A motive (measures 60–70).

| Parody or imitation Mass | Palestrina: *Missa Lauda Sion* |

In a parody or imitation Mass composers used all the parts of a pre-existent polyphonic work as the basis of the new composition. The basic idea was to use the pre-existent section as a "jumping off point" for the composer's imagination in order to show how well he could expand on musical material not his own. Of course, the most popular thing to do was to base a parody mass on a pre-existent motet, either one's own or that of another composer as a sign of respect. The parts of a motet that were borrowed were typically the points of imitation at the beginning of a major section, a section after a meter change, or a concluding section, especially if it is melismatic or is an "amen" setting. Usually composers began the parody Kyrie, if not all the movements, with the motet's opening point of imitation.

Palestrina's Missa Lauda Sion is based on his four-voice motet of the same name (described below). The Kyrie and Gloria movements are good examples of the parody technique. The Kyrie begins with the first phrase of the motet in all voices: paired imitation between the soprano-alto voices and the tenor-bass voices in which the soprano and tenor parts are a paraphrased version of the first melodic phrase of the chant (measures 1–8). The first Kyrie ends with one more statement of "Kyrie eleison" in free polyphony (measures 8–13). The Christe begins with first the soprano then the bass quoting the second phrase of the motet while the altos and tenors have free polyphony (measures 14–27).[12] The second Kyrie begins with paired imitation with soprano-alto and tenor-bass duets, but this time in reverse order (tenor-bass then soprano-alto).

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[12] The second phrase of the motet, "Praise your leader and shepherd," is appropriate to use for a setting of the Christe section.

The tenor and soprano voices begin their sections with the paraphrased version of the chant melody found in the third phrase of the motet (measures 28–33). The Kyrie concludes with free polyphony.

Because the Gloria has a much longer text than the Kyrie, Palestrina set it using syllabic text setting, few melismas, few text repetitions, and primarily homorhythmic texture. At the beginning, the soprano quotes the first melodic phrase of the motet (measures 1–4). The rest of the section, through measure 53, is in free polyphony. Occasionally, one voice, especially the soprano, quotes the first four pitches of each phrase of the sequence, paralleling Palestrina's technique in part one of the motet. The last section of the Gloria (measures 55–77), entirely in triple meter, is based on the second part of the motet. The first three measures (55 to the downbeat of measure 58) are taken from measures 53–56 of the motet. After a section of free homorhythm, "Christe" (measures 65–67) is set using an ornamented version of the motet's measures 59–61. The following "cum sancto spiritu" is a quotation of measures 63–65 but with the soprano and tenor parts exchanged. The concluding "in gloria Dei Patris" is a quotation of the motet's paired imitation in measures 66–71.

Free Mass	Palestrina: *Pope Marcellus Mass*

As noted above, a free Mass is one that is not based on pre-existent material. Composers set the complete text in a phrase-by-phrase manner as described by Zarlino (see the description on page 2 above).

Palestrina's [Pope Marcellus Mass](#) (Missa Papae Marcelli) is considered to be not only the ideal of post-Tridentine sacred music but also one of the finest Masses of the sixteenth century. It also is an excellent example of Palestrina's style: the melodies move by step or easy leap, the harmonies are consonant, all dissonances are carefully prepared and resolved, the text is always clear, and the use of text depiction is appropriate and subtle. In his Masses the longer texts (Gloria and Credo) are set primarily syllabically and homorhythmically and the shorter texts (Kyrie, Sanctus, and Agnus Dei) are more melismatic and polyphonic. The Pope Marcellus Mass is scored for up to seven voices using different combinations of a double quartet (SSAATTBB) but Palestrina varies the texture by frequently using subsets of the whole (duets, trios, quartets, and quintets).

The Agnus Dei I is a good example of the style of the entire Mass. It has one of the shorter texts, so the text setting is melismatic and there is frequent text repetition. The movement begins on a point of imitation, but the musical idea being imitated is only a motive: a syllabic setting of "Agnus" on the same pitch followed by an upward leap of a perfect fourth and a short stepwise descent for the first syllable of "Dei."[13] From there the parts break into free polyphony, although most entrances of "Agnus Dei" after a rest use the same opening motive to begin a new melody. In measures 14–15 five of the voices conclude the "Agnus Dei" section with a perfect authentic cadence that is slightly overlapped with the entrance of the next phrase. "Qui tollis peccata

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[13] An ascending fourth followed by a stepwise descent is a common motive in Palestrina's music. The Kyrie of the *Pope Marcellus Mass* begins on a point of imitation using this same motive and almost the same order of voices, creating an interesting symmetry at both ends of the Mass.

mundi" is set in nonimitative polyphony; most statements of "mundi" include a melisma on the first syllable. This section concludes with a plagal cadence that is slightly overlapped with the beginning of the last text phrase: "miserere nobis" (measure 34). The "miserere" also is in nonimitative polyphony, but most of the entrances are rhythmically syncopated and most of the time the last syllable is on a lower pitch. The first syllable of "nobis" almost always is given a melisma. The movement ends with a plagal cadence, heralded by five-measure held C in the first tenor.

    Latin Motet   Dunstable: *Quam pulchra es*
                                             Josquin: *Ave Maria … virgo serena*
                                             Victoria: *O magnum mysterium*
                                             Palestrina: *Lauda Sion*

In the Renaissance era, the meaning of "motet" became quite broad. By the end of the sixteenth century, a motet was a musical setting of a Latin text other than the texts of the Mass ordinary. The majority of Latin motets used Mass proper texts (introits, antiphons, graduals, etc.) and Office texts (Psalms, antiphons, hymns, etc.). In addition, musical settings of sacred texts in languages other than Latin also were called motets.

John Dunstable's "Quam pulchra es," composed c. 1430, is one of the first masterpieces of the motet genre not based on a pre-existent chant melody. The text is adapted from The Song of Solomon chapter 7, verses 4–12. Poetic passages from this book often were interpreted allegorically as expressing the relationship between Christ (the groom) and the Church (the bride). Dunstable's setting is divided into roughly two parts. The text of the first half, measures 1–29, is the voice of the groom. The text of the second half, measures 31–57, is the response of the bride. Each phrase of the text is given its own musical setting with no word repetition and syllabic text setting. The texture is predominantly homorhythmic; melismatic polyphony is almost exclusively reserved for the ends of phrases. The harmonies are predominantly imperfect, with much use of vertical thirds and sixths, making many passages sound tonal to modern listeners.[14] The cadences at the ends of the phrases are the old-fashioned medieval cadences of a sixth expanding to an octave in the outer voices, sometimes ornamented with an "under-third" (or "Landini") cadence. The accidentals placed above the staff indicate *musica ficta*; although the chromatic alteration of those pitches is not given in the original score, Renaissance performers most likely would have done so.

Josquin des Prez's four-voice setting of "Ave Maria … virgo serena" was one of the most popular motets of the early sixteenth century. As Stephanie Schlagel pointed out, it "is a study in textural possibilities, with a variety of imitative and homophonic textures articulating each stanza," including pervasive imitation, imitative duos (or duets), canon, and chordal homophony (or homorhythm). The phrase-by-phrase structure is readily apparent. For example, the first stanza of the text ("Hail Mary, full of grace: The Lord is with you, serene Virgin.") contains four sub-phrases. Each sub-phrase is set as a point of imitation, with only one statement of the text

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[14] Such use of harmonic thirds and sixths created a sonority referred to as *contenance angloise* (English face or English sound) by musicians on the Continent.

and a rest in each voice afterward (measures 1–30). The phrases are overlapped: one voice begins a new point of imitation while a voice is still singing the last statement of the preceding phrase. The first stanza concludes with a weak cadence in all voices that is overlapped when the soprano and alto begin the next phrase while the tenors and basses are still singing their cadential pitches (measures 30–31). The next five stanzas are similarly constructed. The text of each stanza contains a single idea, a different attribute of the Virgin Mary (conception, birth, annunciation, purification, assumption), and each stanza has its own structure. The second stanza begins with imitative duets, or paired imitation, in measure 31. In measures 40–42 the word "solemn" is emphasized with a homorhythmic setting. After a barely overlapping cadence, the third stanza begins with another imitative duet in measure 53; the second half of the stanza features a point of imitation in all the voices beginning in measure 64. The stanza concludes with what would later be called a perfect authentic cadence in all voices (measures76–77). Stanza four features four imitative duets (soprano-alto and tenor-bass). The meter changes from duple to triple for stanza five (measure 94), underscoring the text with an attitude of celebratory dancing. In keeping with the style of dance, the texture is predominantly homorhythmic. In stanza six, the four sub-phrases are set in paired imitation (soprano-alto and tenor-bass) in which the beginning of each pair is essentially the same. Josquin's setting of the final stanza is remarkable. The short text parallels the brevity of the first stanza, but the tone is much different. Instead of a celebration of Mary's virtues, it is a simple, solemn, and earnest prayer to the Mother of God. Josquin set the text as simply as possible: homorhythmically, with no text repetition, and the concluding "Amen" is harmonically perfect (without a third in the chord).

Tomàs Luis de Victoria's setting of "O magnum mysterium" is today one of the most popular Renaissance motets for the Christmas season.[15] Like Josquin's "Ave Maria … virgo serena," it is an excellent example of Renaissance composers' attention to the structure and grammar of the text in creating a motet. The text consists of two sentences, both ending with a period, expressing two different ideas: the miracle that the animals in the stable could witness the birth of Jesus and praise to the Virgin Mary. The final "alleluia" brings the text to a close on a celebratory note. Victoria sets the first two phrases ("O magnum mysterium, et admirabile sacramentum") as a textual and musical unit. The motet begins with a point of imitation, treating the soprano and alto voices as a pair and the tenors and basses as a pair. The open fifth, A down to D and back again, instantly creates a mood of mystery and wonder. After the tenors and basses have finished their opening statement all the voices repeat "admirabile sacramentum" in homorhythm before cadencing (measures 16–18). The cadence is overlapped, with the tenors and basses continuing with the next textual and musical idea ("ut Animalia") in measure 21. The end of the phrase ("viderent Dominum natum") is set several times, predominantly homorhythmically, reflecting the image that the animals witness the miracle as a group. With no pause for a cadence, the next phrase concludes the first sentence with active imitative polyphony and a decisive cadence on G (measures 38–39). After a rest in all voices, the next phrase begins with "O beata Virgo." In order to emphasize the idea of "blessed virgin," "O beata" is set homorhythmically in all voices,

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[15] The text is the Responsory following the fourth Lesson of the second Nocturne of Matins for Christmas Day. Ron Jeffers, *Translations and Annotations of Choral Repertoire, Volume 1: Sacred Latin Texts* (Corvallis, Oregon: earthsongs, 1988), 177 and *Liber Usualis with Introduction and Rubrics in English*, ed. by The Benedictines of Solesmes (Tournai, Belgium: Society of St. John the Baptist, Descleé & Co., 1938), 382.

followed by an ornamented melismatic stting of "Virgo" in the soprano and bass (measures 40–43). Victoria brings the second sentence to a close with imitative polyphony setting "cuius viscera meruerunt portare Dominum Iesum Christum." In this section, "portare" is set syllabically and homorhythmically (measure 48) and "Dominum Iesum Christum" is set melismatically and imitatively in all voices (measures 49–53). Without a break, all the voices begin the final "alleluia" homorhythmically in triple meter (measure 53). During the repetition of "alleluia" the texture becomes increasingly active and polyphonic. In measure 67 duple meter returns and the last two statements of "alleluia" are set polyphonically and melismatically. The motet concludes with a plagal cadence and the final sonority is (to put it anachronistically) a G-major triad. (Later this sonority would be called by some a "Picardy third.")

For the motet _Lauda Sion salvatorem,_ Palestrina set just the first and twelfth verses of the sequence for the Feast of Corpus Christi, composed c. 1264 by Saint Thomas Aquinas.

> 1. Lauda Sion salvatorem,
>   Lauda ducem et pastorem,
>   In hymnis et canticis.
>   Quantum potes, tantum aude,
>   Quia major omni laude,
>   Nec laudare sufficis.

> 12. Bone pastor, panis vere,
>   Jesu nostri miserere,
>   Tu nos pasce, nos tuere,
>   Tu nos bona fac videre,
>   In terra viventium.

> 1. Praise, O Zion, praise your Savior,
>   Praise your leader and shepherd
>   In hymns and canticles.
>   As much as you are able, so much dare,
>   For He is above all praise,
>   Nor can you praise him enough.

> 12. Good Shepherd, true Bread,
>   Jesus have mercy upon us,
>   Feed us, protect us,
>   Make us to see good things
>   In the land of the living.

The motet is divided into two clear sections according to the verse. Verse one is set in measures 1–52 and verse two is set in measures 52–83. The two-part division makes sense because the two verses have different meanings: the believer is first urged to praise the Savior in music and the motet concludes with a petitionary prayer. In addition to the text, the two sections are

differentiated by meter: section one is entirely in duple meter and section two begins in triple meter before switching back to duple meter for the last 12 measures.

The motet's structure is based not only on the text phrases, but also on the melody of the sequence.[16] The soprano begins the motet with a paraphrased version of the chant's first melodic phrase (measures 1–7). Thereafter, the soprano begins each textual/musical unit with a paraphrase of the corresponding musical phrase of the sequence melody. In most cases, the paraphrase uses only the first four pitches of each phrase of the sequence (measures 8–9, 15–17, 35–36, and 42–44). Because the melodic shape of the four-pitch phrases is the same, the entire motet sounds tightly organized to the listener.

The motet begins with paired imitation. The soprano and alto have a duet, which is then imitated by the tenor and bass beginning in measure four. While the lower two voices are cadencing in measure eight, the upper two voices begin the second text phrase ("Lauda ducem et pastorem") with another example of paired imitation. The third textual phrase ("In hymnis et canticis") begins in measure 15 with the soprano stating the four-pitch melodic phrase, which is then imitated by the bass after the alto and tenor enter with free imitation. The fourth text phrase ("Quantum potes, tantum aude") begins the second half of verse one in measure 28. With the exception of the bass melody in measures 28–30, the music of measures 28–35 is the same as in measures 1–8, thus creating an interesting musical parallelism. Text phrase five ("Quia major omni laude") begins with the same soprano-alto duet as text phrase two, but the tenor and bass voices do not follow the pattern and the phrase finishes with free polyphony. After an overlapping cadence, section one concludes with a point of imitation in the soprano, tenor, and bass followed by a perfect authentic cadence.

After a rest in all voices, verse 12 begins in triple meter with all the voices moving homorhythmically (measures 53–71). Technically, the texture is homophonic because the soprano voice has a paraphrased version of the chant melody. The triple-meter section ends with paired imitation between the upper and lower voices. The setting of the last text phrase and the concluding Amen are back duple meter. The quick, scale passages in the upper voices musically illustrate the image of "the land of the living." The final statements of "Amen" are homophonic in texture because the soprano voice carries the melody of the sequence's "Amen."

       Hymn Settings   Du Fay: *Conditor alme siderum*

In the early Renaissance era, composers continued the practice of writing polyphonic settings of hymns. Many of them are for three voices with an ornamented version of a Gregorian hymn melody in the top voice. In a number of these three-voice settings only the top and bottom voices were notated and the middle voice (called the fauxbourdon) was improvised. In performance, it was common to alternate polyphonic verses with verses in the original (monophonic) chant, called *alternatim* performance.

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[16] "Lauda Sion Salvatorem," *Liber Usualis with Introduction and Rubrics in English*, 945.

Dufay's version of the Gregorian hymn *Conditor alme siderum* is a good example of this type of hymn setting. The plainchant melody is used for singing the first, third, and fifth verses and the polyphonic setting is used for the second, fourth, and sixth verses, thus alternating between monophony and polyphony. In the polyphonic version, the melody has been rhythmicized in simple triple meter, which precisely fits the accentuation pattern of the spoken Latin text (accented syllables are sung on the downbeat of each measure and in many cases are given longer note values as well).[17] In addition, Du Fay ornamented the ends of the first, second, and fourth phrases with syncopated rhythms and "under-third" (or "Landini") cadences. The tenor part is an independent melody that harmonizes with and provides a foundation for the chant tune. The middle voice, labelled "Faulx bourdon," simply parallels the chant melody at a perfect fourth below. The sharp signs above the staff in the top and middle voices indicate *musica ficta*, assuming that singers automatically would raise the pitches a half step because a major sixth expanding to an octave sounds sweeter than a minor sixth expanding to an octave.

New Genres Inspired by the Reformation Movements

Different areas of Europe embraced different ideas about the Reformation, and thus musical styles developed differently in the different areas. The most significant new styles and types of works are the chorale and chorale motet in Lutheran areas (primarily central Europe and Scandinavia), the Anglican Service and anthem in England, and metrical psalms in Calvinist areas (primarily parts of Switzerland, France, and the Low Countries).

Chorale   Luther: *Ein feste Burg*

A chorale is a strophic hymn with a German text and a melody sung in unison. Martin Luther and other composers created these songs for congregations to sing in church and for individuals and families to sing as part of home devotions. Chorales were created from several sources. Some were adaptations of existing Gregorian chants and German devotional songs. Others were adaptations of secular folk or popular songs, a process called contrafactum. Still others were newly composed in the style of popular songs.

The most famous chorale is *Ein feste Burg ist unser Gott* by Martin Luther, who wrote both the text and the melody. The text describes how God protects believers from the cunning and cruel weapons of the "old, evil enemy" (the devil) through the strength of the "righteous man" (Jesus Christ).

Text phrases	Melodic phrases
1. A sturdy fortress is our God,	a
2. a good defense and weapon.	

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[17] In a modern edition, it is customary to indicate the pitches of the original chant with corresponding asterisks above the staff.

3. He helps us flee from all afflictions	a
4. that have now befallen us.	
5. The old, evil enemy	b
6. now means to deal with us seriously:	
7. great power and much cunning	
8. are his cruel armaments:	
9. on Earth is not his equal.	(a)

1. With our own strength is nothing done,	a
2. very soon we are entirely lost:	
3. but fighting for us is the righteous man,	a
4. whom God himself has chosen.	
5. Do you ask, who he is?	b
6. His name is Jesus Christ,	
7. the Lord Sabaoth,	
8. and there is no other God:	
9. he must hold the battlefield.	(a)

The text and melody are ideal for a chorale: most of the text is set syllabically with longer note values on the accented syllables, the rhythms have just enough syncopation to be catchy, the range is only an octave, the melody is primarily stepwise but with some easy leaps, and the melodic shape is simple (the first two phrases descend an octave from the upper final to the lower final and the next phrases ascend from the lower final to the upper final and back down again). The overall form of the chorale is strophic: for each verse the text is different but the melody remains the same. The form of the melody for each verse is called "bar" form (diagrammed aab) the form most commonly used in German popular song at the time.[18] The first two phrases (aa), setting the first four lines of each verse, are identical. The musical phrases setting the last five lines of each verse (b) collectively are twice as long as a single "a" section. In this melody, the last musical phrase of the "b" section is the same as the second phrase of the "a" sections, creating what is called rounded bar form (diagrammed aab(a)).

Chorale Motet	Walter: *Ein feste Burg*

Chorales were used as the basic material for motets similar to the ways in which Gregorian chants were used as the basis for Catholic Latin polyphonic music. There are two main types of chorale motets, based on the way in which the chorale melody is used. In the first type the melody is treated as a cantus firmus by featuring it in long note values in the tenor voice while the other voices accompany it with free or imitative polyphony. In the second type, each melodic phrase is written as a point of imitation (similar to Franco-Netherlands-style motets).

Johann Walter's polyphonic setting of *Ein feste Burg ist unser Gott* is an example of the first type. The chorale melody is in the tenor voice, unchanged, largely in whole and half notes. The

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[18] Technically, the term "bar form" was coined by scholars in the nineteenth century. In the Renaissance, the terms were *Vorgesang* (consisting of two *Stollen*: "aa") for the first section and *Abgesang* for the second ("b") section.

other three voices accompany the tenor melody with independent melodies in free polyphony. The accompanying voices move faster than the tenor and have more melismas. In the "a" section the first phrase ends with an authentic cadence, but it is slightly overlapped to underscore the unified thought of the first two pairs of lines (measures 3–4). The "a"section concludes with a perfect authentic cadence in all voices, followed by a rest (measures 7–8). In the "a"section each text line concludes with an overlapping cadence (measures 10–11, 13, 18–19) and the verse concludes with what would later be called a perfect authentic cadence in all voices.

Anglican Service

In the Church of England, the music for the three most important liturgies[19] was called the *Service*. A Service featuring contrapuntal and melismatic music was called a *Great Service*, and a Service primarily using homorhythmic and syllabic music was called a *Short Service*.

| Anglican Anthem | Byrd: *Sing joyfully* |
| | Gibbons: *This is the Record of John* |

Anthems (the name is derived from the term "antiphon") were the Anglican versions of the motet, sung by the choir in Matins and Evensong. Most anthems set texts from the Bible or the *Book of Common Prayer*[20] in English. An anthem that was choral throughout was called a *full anthem*. The usually more elaborate *verse anthem* alternated between sections for soloists accompanied by viol or organ and sections for the full choir accompanied by an instrumental group.

William Byrd's full anthem *Sing joyfully* is an excellent example of the high Renaissance style. The text is Psalm 81:1–4.

1. Sing joyfully unto God our strength. Sing loud unto the God of Jacob.
2. Take the song, and bring forth the timbrel, the pleasant harp and the viol.
3. Blow the trumpet in the new moon, ev'n in the time appointed, and at our feast day.
4. For this is a statute for Israel, and a law of the God of Jacob.

The phrase-by-phrase structure is clear throughout. Each text phrase has its own musical idea; text phrases ending in commas have weak, overlapping cadences; and text phrases ending in periods have stronger cadences, usually with motion in the bass voice up a perfect fourth or down a perfect fifth, foreshadowing the perfect (dominant to tonic) cadences of tonal harmony.

The first verse begins with imitation in four voices. The melodies in each voice are not exactly the same, but they all have the same melodic shape. After a weak cadence, all the voices enter

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[19] The three liturgies were Morning Prayer (the Anglican version of Matins and Lauds), Holy Communion (the Anglican version of the Mass), and Evensong (the Anglican version of Vespers and Compline). Douglass Seaton, *Ideas and Styles in the Western Musical Tradition*, 4th ed. (New York: Oxford University Press, 2015), 153.
[20] The Book of Common Prayer was first published in London by Edouard Whitchurche in 1549. The current version is available online at http://www.bcponline.org/.

with "Sing loud" (measure 10), which automatically is louder with all the voices joining in (an example of text depiction). "Unto the God of Jacob" is set in free, non-imitative polyphony, and the verse concludes with a much stronger cadence (comparable to the later perfect authentic cadence) in all voices simultaneously (measures 16–17). Verse two begins with imitation, but as in verse one, while the melodies in each voice are not exactly the same they all have the same melodic shape and note values. The verse is concluded with a very weak and barely overlapping cadence, which perfectly sets up the entrance of verse three (measures 29–31). Byrd set the first statement of "Blow the trumpet in the new moon" for four voices in homorhythmic texture. The rhythm of the motive is ideal for singing it. Each time the phrase begins on the downbeat of a measure, the accented syllables occur on beats one and three, and the rhythmic pattern is exactly the same as when one speaks it. Text depiction is quite apparent here: the first statement is homorhythmic, imitating the beginning of a brass fanfare, and the subsequent staggered entrances of the motive aurally depict festive trumpet calls. The excited mood calms down with the smooth, almost completely stepwise motion of the phrase "ev'n in the time appointed" (measure 40). Verse three concludes with a strong cadence in all voices simultaneously followed by a rest in all voices (measures 50–51). The text of verse four has two similar ideas laid out in two phrases. Byrd begins by setting "For this" homorhythmically in five voices, underscoring the serious nature of the rest of the phrase. As with "blow the trumpet in the new moon," the phrase "For this is a statute" is set with rhythms that closely align with the patterns of the spoken text. The concluding phrase, "and a law of the God of Jacob" (measure 56) is set imitatively but to some degree independently. The motives in each voice are not always identical, but all have the same melodic shape: an arc with the word "God" as the highest pitch. The final cadence brings the anthem to a close with a dominant-to-tonic-sounding chord progression including an ornamented suspension in the alto 2 voice and decorative activity in the tenor.

Orlando Gibbons's *This is the Record of John* is a setting of John 1:19–23, the gospel reading for the third Sunday in Advent, for alto soloist, SAATB choir, and a five-part viol consort. There are three sections for the soloist (labeled "verse") followed by three sections for the choir (labeled "full").

This is the record of John,	Verse
when the Jews sent priests and Levites from Jerusalem	
to ask him, Who art thou?	
And he confessed, and denied not, and said plainly,	
I am not the Christ.	
And he confessed, and denied not, and said plainly,	Full
I am not the Christ.	
And they asked him what art thou then? Art thou Elias?	Verse
And he said I am not.	
Art thou the prophet? And he answered, No.	
And they asked him what art thou then? Art thou Elias?	Full

And he said I am not.
Art thou the prophet? And he answered, No.

Then said they unto him, What art thou?   Verse
that we may give an answer unto them that sent us.
What sayest thou of thyself?
And he said, I am the voice of him that crieth in the wilderness,
Make straight the way of the Lord.

And he said, I am the voice of him that crieth in the wilderness,   Full
Make straight the way of the Lord.

In the verses the soloist asks the questions and provides John's answers; the choir then reiterates, thus emphasizing, the answers. The viol consort accompanies the soloist with essentially nonimitative polyphony, although a few short motives are heard in close proximity with each other. For example, in measures 6–13 variants of the motive setting the text "from Jerusalem" is heard at various points in all the parts. Gibbons pays particular attention to the accentuation of the spoken text: accented syllables fall on strong beats, have longer note values, or are placed in rhythmic syncopation. In the modern edition, occasional measures are transcribed in triple meter to accommodate the accentuation patterns. The first full section begins with the homorhythmic declaration "And he confessed, and denied not." The rest of the section is set using nonimitative polyphony. The structure of the rest of the anthem is similar. The verse sections are scored for the soloist accompanied by the consort in nonimitative polyphony. The full sections also are polyphonic with the most important phrases set, sometimes not absolutely strictly, in homorhythm.[21]

Metrical Psalm   Bourgeois: Psalm 134 (*Or sus, serviteurs*)
                                  William Kethe: Psalm 100 (*All people that on earth*)

In Switzerland, Jean [John] Calvin (1509–1564) eliminated all music except for monophonic congregational singing. In Switzerland and France the psalms were given monophonic settings musically similar to chorales. These settings are called metrical psalms: metric, rhymed, strophic translations of psalms in the vernacular language that were set to newly composed melodies or tunes adapted from chant. In France and Holland metrical psalms were composed and published for congregational singing and private devotions in books called *Psalters*.

The most famous metrical psalm tune was composed by Loys Bourgeois to set the version of [Psalm 134](#) by Clément Marot and Théodore de Bèze. It was first published in the 1551 Genevan Psalter. The melody is ideal for a metrical psalm. The text is set syllabically, there are four equal phrases separated by rests, the first three phrases have the same rhythmic pattern, the mode clearly is hypolydian (the plagal mode with F as the final), and the range is only an octave. The English version is a setting of Psalm 100. During the reign of the Catholic Queen Mary, English

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[21] For example, measures 47–52 and 74–75.

Protestants fled to the continent, where they encountered metrical psalm singing. Under Queen Elizabeth, psalm singing in services and in private devotions was once again allowed. In the *English Psalter* (1561), Bourgeois' tune was matched with Kethe's version of Psalm 100. The fit was so ideal that the tune and Psalm 100 have been paired ever since and the tune came to be called "Old Hundredth."

Secular Music

Although the Franco-Flemish style became the standard Renaissance style (especially for sacred music), different countries developed their own local types of popular music. These included the the frottola, lauda, and madrigal in Italy, the lute song in England, the chanson and musique mesuree in France, the Lied in Germany, and the villancico in Spain.

In the Renaissance secular vocal music was very popular and was performed by both professional and amateur musicians. Music was performed at parties, after dinner, and at many kinds of social occasions. Just about everyone in proper society was expected to be able to sing or play an instrument. Young girls of the middle classes were taught music (both to sing and to play an instrument) to increase the prospects of a good marriage.

Vocal Music: Italy

Frottola   *Cara: *Io non compro più speranza*

Frottola was a generic term for popular settings of various kinds of Italian poetry. Frottole (plural) usually were written for three or four voices, were homophonic in texture, used simple harmonies and dancelike rhythms, and were strophic with refrain in form. The text is laid under the top voice only. The lower voices could have been performed with instruments or could have been sung; most likely, however, frottole were performed by a solo voice accompanied by instruments (particularly the lute).

Marchetto Cara's *Io non compro più speranza* is typical of the simple and dance-like type of frottola. The texture is basically homophonic, with the top voice having the most musical interest while the lower two are definitely accompanimental. As with other light genres, this texture suggests that the work was intended to be performed by a solo voice with instrumental accompaniment, but completely vocal performance is not out of the question. The form is strophic with refrain. Each stanza begins with a simple setting of the first two lines. The music and text of the first two lines of the first stanza are repeated at the end of each stanza, thus becoming the refrain. The refrain, however, has an additional setting of the phrase "which is false goods" with an extended melisma at the end.

Madrigal   *Arcadelt: *Il bianco et dolce cigno*
                                                     *Rore: *Dalle belle contrade*
                                                     *Gesualdo: *Moro lasso*

Madrigal is a generic term for musical settings of Italian poetry. More specifically, the sixteenth-century madrigal is a polyphonic, through-composed setting of a single poetic stanza. Madrigals were written for three to twelve voices; in the early sixteenth century four voices was standard, but by the end of the century five or six voices were the most common. They were composed in a phrase-by-phrase structure like motet. Textures were imitative, homorhythmic, or somewhere in between. The music of madrigals was supposed to underscore or illuminate the text (text depiction or text painting). The choice of harmony also reflected the text: descending movement, root movement by thirds, and increased dissonance were used to reflect sadness, grief, or loss; diatonic harmonies, rising movement, etc. were used to underscore happiness, delight, and love (text expression). Madrigals were chamber music, sung by individuals one on a part. In the beginning of the sixteenth century, most madrigals were intended for the pleasure of the performers, but as the nobility began to cultivate them and hire singers to perform them, madrigals increasingly became concert music.

Historians have identified three phases of madrigal development.

Early Madrigals (c. 1525–c. 1545)

In the 1520s, northern Franco-Flemish composers working in Italy began setting Italian poetry to music. These early works were predominantly homorhythmic or homophonic with the text phrases clearly separated. Jacques Arcadelt's *Il bianco e dolce cigno* was one of the most popular early madrigals. The texture is predominantly homorhythmic, but some parts are a little more active in places to provide some rhythmic and melodic interest. The text phrases are absolutely clear and are usually concluded, if not also begun, by all voices. For example, the first two sentences are united by the theme of weeping, therefore, the first sentence concludes with a weak cadence in measures 4–5 while the second concludes with an authentic cadence in measures 14–15. Instances of text depiction also are plainly seen (and heard). In measures 20–24 the word "beato " ("blessed") is given extended treatment, ending with an ornamented suspension, in contrast to the swan's plain, almost rushed "moro disconsolato" ("dies disconsolate") in measures 18–19. Arcadelt saved the most obvious example of text depiction for the final phrase. In Renaissance poetry, "to die" was a euphemism for sexual climax, therefore, setting the phrase "di mille morte" in imitative polyphony was quite fitting.

Mid-Century Madrigals (c. 1545– c. 1580)

Mid-sixteenth-century madrigals had more sophisticated musical settings and more detailed reflection of the meaning of the text in the music. They still were composed in the phrase-by-phrase structure, but display an increasingly sophisticated use of various textures, including both imitative and free polyphony. In addition, the harmonies in these madrigals, with chromatic inflections and quick changes between modes, are more adventurous than the earlier ones. Cipriano de Rore was the most esteemed composer of madrigals in the mid sixteenth century, and his madrigals display a more sophisticated musical language. As Stephanie Schlagel points out, in *Dalle belle contrade d'oriente* Cipriano de Rore … uses two different musical languages to represent the two characters, a man and a woman, in a miniature dramatic scene of lovers

parting at dawn. The male character's words sound in conventional diatonic counterpoint, while the distressed female responds with sudden chromatic shifts from the sharp to the flat side of the circle of fifths (though the circle of fifths did not yet exist as a theoretical concept) and unexpected pauses to suggest her anguish as her companion departs. "As expected, there are more instances of text depiction in these madrigals as well. In measure 33 the woman's cry of "solo mi lasci" ("you are leaving me alone") is only in the soprano voice. In measure 40 the end of the woman's question "scura e dolente?" ("gloomy and sad?") is not given a conventional cadence. The last chord is followed by a rest in all voices, thus leaving the question hanging in the air. The last two lines of the poem provide several images appropriate for text depiction. Not surprisingly, the phrase "iterando gl'amplessi" ("repeating her embraces") is set multiple times in imitative counterpoint, and the eighth-note melismas musically depict the coils of twining vines.

Late Sixteenth-Century Madrigals (c. 1580– c. 1620)

According to Stephanie Schlagel, "Later in the century, the use of chromaticism and madrigalisms both become more extravagant. Chromaticism and dissonance were favorite devices of late sixteenth-century madrigalists such as Carlo Gesualdo (1566–1613), who represented extremes of emotional distress with cross relations and chains of unresolved dissonances." The madrigals composed in the late sixteenth and early seventeenth centuries display even more sophisticated use of various textures, chromatic harmony, and dissonance for special effects.

Gesualdo's setting of *Moro lasso* is an excellent example of the late-period madrigal.

I die, alas, in my suffering,
And she who could give me life,
Alas, kills me and will not help me.

O sorrowful fate,
She who could give me life,
Alas, gives me death.

The madrigal begins with a striking harmonic progression setting the words "I die, alas" in long note values. Then, before the lower voices can complete the phrase, the soprano jumps in with "and she who could give me life" to launch into a section of imitative and free polyphony. The musical setting of the phrase is characteristic of Gesualdo: short, syllabic, and a quick melisma on "vita" ("life"). There is no conclusive cadence to separate the second phrase from the third. In measure 10 the tenor holds a C while the alto enters with an F-flat, thus setting up a cross relation with the E-natural in the bass in the following measure. The next phrase, "e non vuol dar mi a ita" ("and will not help me") is set syllabically and concisely and almost homorhythmically. Following a rest in all voices, the first stanza is repeated, though not literally, beginning in measure 16. Each phrase of the stanza is set almost the same way as the first time, but with some differences. For example, the opening "moro lasso" is set the second time transposed up a perfect fourth and in the upper four voices instead of the lower four voices. The other phrases also are

similar to, but not exactly like, their counterparts. The second stanza begins with a short section of imitative polyphony setting the first phrase ("O sorrowful fate"). The rest of the stanza is a homorhythmic setting of the second phrase ("She who could give me life") and imitative counterpoint setting the last phrase ("Alas, gives me death"). The phrase "mi da morte" ("gives me death") is very interesting: down a whole step and back up with two half steps (for example, E–D–E-flat–E natural). These last two phrases are repeated literally, with repeat signs.

Vocal Music: England

Canzonett & Ballett   *Morley: *Sing we and chant it*

Along with the madrigal, in the sixteenth century the Italian canzonetta and balletto became popular in England, where they were called canzonets and balletts. The forms and textures are the same as their Italian counterparts. Thomas Morley defined a ballett as "a song being sung to a ditty may likewise be danced."[22] Certain balletts, called "Fa Las," were intended to be danced to voices as well.

Morley's *Sing we and chant it* is a "Fa La." It has two sections, or strains, both of which are repeated with a change of text. Each strain is like a strophic song: two primarily homorhythmic text phrases followed by a contrapuntal "fa la."

Madrigal   *Weelkes: *As Vesta was*

Madrigals were extremely popular in England, especially after Nicholas Yonge published *Musica transalpina* in 1588, a book of Italian madrigals translated into English.[23] In the 1590s, all English composers were expected to write madrigals, and most did. English madrigals tended to be a bit more conservative in text-painting and chromatic harmony than Italian ones. The most popular English composer of madrigals was Thomas Morley, who put together a collection of madrigals (ostensibly) in praise of Queen Elizabeth I called *The Triumphs of Oriana*. Each madrigal ended with a setting of the phrase "Long live fair Oriana!"

Thomas Weelkes' contribution to the collection was *As Vesta was from Latmos Hill descending*. Musically, the madrigal uses the same phrase-by-phrase structure as the Italian madrigal and motet. The most prominent characteristic of the work is the numerous examples of text painting. Weelkes himself wrote the text, and included many words and poetic images perfectly suited for the technique. The most obvious examples are descending melodic motives setting the word "descending," ascending melodic motives setting the word "ascending," quick descending motives for "came running down amain," duets and trios setting "first two by two then three by three," and a solo setting of "all alone." The concluding section, "Long live fair Oriana," is in very active and jubilant polyphony using both imitative and free counterpoint while the bass voice sings the phrase using comparatively long note values.

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[22] Thomas Morley, *A Plain and Easy Introduction to Practical Music*, 2d edition, ed. by R. Alec Harman (New York: W.W. Norton, 1963), 295.
[23] Thomas Yonge, *Musica transalpina* (London: Thomas East, 1588).

Lute song / Ayre   Dowland: *Flow my tears*

Around 1600, as the madrigal began to decline in popularity, the solo song accompanied by the lute gained in popularity. These songs were called lute songs or ayres. Many of the lute parts were written in tablature rather than in staff notation, therefore many modern editions have both styles. The most famous composers of lute songs were John Dowland and Thomas Campion.

Many lute songs have dark, sad, or melancholy texts, and composers illustrated them with discordant harmonies or other effects. John Dowland's most famous work, *Flow my tears*, is an excellent example of the genre. The song is adapted from his pavane for lute entitled *Lachrimae* ("Tears"). Traditionally, pavanes were sectional in form, with three sections, or strains, each repeated (AABBCC). In *Flow my tears* all three sections are repeated. In the first two sections the text is different for the repeats. The third section, however, has only one text and is sung twice. The music is aptly called "Tears." In the Renaissance, a stepwise descent encompassing a perfect fourth symbolized tears, sadness, or lamentation. Both the A and B sections begin with this motive so that the listener hears it a total of four times. The C section, however, begins with an ascending stepwise perfect fourth, perhaps as a hint that the end of grief is near. But the text argues against such hope, and the stepwise descending fourth returns to set the phrase "they that in hell."

Vocal Music: France

Polyphonic Chanson   *Sermisy: *Tant que vivray*
                                            *Janequin: *Voulez ouyr les cris de Paris?*

The generic term for French popular song is *chanson*. Many sixteenth-century chansons were strophic in form, were written for four voices with an emphasis on the top voice, used primarily syllabic text setting, combined imitation with homophonic or homorhythmic sections, had simple harmonies, and often featured sections of repeated notes. Strophic chansons do not attempt to illustrate the text. Composers also wrote polyphonic chansons for four or five voices. These chansons, similar to the madrigal, were through composed and included musical text depiction.

Claudin de Sermisy's charming *Tant que vivray* quickly became one of the most popular chansons of the sixteenth century soon after it's first publication in 1528. It is an ideal example of the strophic chanson as described above. The form of each strophe is "aab." The a section is homophonic; in the "b" section the soprano and bass are homorhythmic while the alto and tenor voices are polyphonic for the first few measures. In the text the poet extolls the virtues of both love and of his beloved lady.

As long as I am able-bodied,   (a)
I shall serve the potent king of love
through deeds, words, songs, and harmonies.
Many times he made me languish,   (a)

but after mourning, he let me rejoice,
because I have the love of the fair lady with the lovely body.
Her alliance is my betrothal.   (b)
Her heart is mine, mine is hers.
Shun sorrow.
Live in merriment, because there is so much good in love.

Clément Janequin's polyphonic chanson *Voulez ouyr les cris de Paris?* ("Would you like to hear the cries of Paris?") is an exuberant musical romp through the streets of Paris.[24] It is composed in the same phrase-by-phrase structure as madrigals and motets. After a homorhythmic opening (measures 1–2), the question is stated in free polyphony with some imitative entries. The first line is set as two phrases linked by an overlapping cadence; the final cadence is authentic. Beginning in measure 38, Janequin musically sets the sounds of market vendors hawking their wares and trying to attract buyers. There are some 40 products, including wine, tarts, pies, vinegar, mustard, tobacco, assorted vegetables and fruits, clothing, and various items for the home. Each cry has its own musical setting with some featuring rapid repeated notes characteristic of the French chanson. The work is primarily in duple meter but some phrases are in triple meter to accommodate the accentuation of the text and to provide rhythmic variety (measures 70–77, 96–100, and 132–37, for example). The texture is almost entirely polyphonic with both imitative and free polyphony, but there also are a few phrases in homorhythm. In addition there are duets of various configurations, sometimes responding to each other in a call-and-response fashion. In essence, the settings of the cries are as varied as the products. The chanson concludes with an authentic cadence in all voices.

Musique mesurée   Le Jeune: *Revecy venir du printemps*

In the late sixteenth century a group of French poets and composers who called themselves the *Academie de Poesie et de Musique* (Academy of Poetry and Music) developed a style of poetry which they believed was based on the metrical principles of ancient Greek poetry. They called their metrical poems *vers mesurés à l'antique* (measured verses in ancient style). When composers set *vers mesuré* to music (called *musique mesurée* or "measured music"), they used rhythmic patterns in which accented syllables in the text were twice as long as unaccented syllables. Measured poetry and music both were rather stilted and were not popular for very long; however, some interesting pieces came out of the concept.

The most famous work of *musique mesuree* is Claude Le Jeune's *Revecy venir du printemps* in which the rhythmic pattern is clearly heard: short-short-long-short-long-short-long-long. The form is strophic with refrain. All the strophes (*chant*) and the refrain (*rechant*) are based on this rhythmic pattern. The refrain is set for all five voices and is primarily homophonic in texture. The first verse is set for two voices, the second verse is set for three voices, and the third verse is

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[24] The text and translation is available at http://musichistoryi.com/Music_HistoryI/7_Audio_files/Le_Cris_Text.pdf.

set for four voices. The verses contain ornamental passages but still retain the common rhythmic pattern.

Rechant	Here again comes the spring, the amorous and fair season.

Chant:	The currents of water that seek the canal in summer become clearer;
	And the sea calms her waves, softens the sad anger.
	The duck, elated, dives in, and washes itself happily in the water.
	And the crane breaks its path, crosses back and flies away.

(Rechant)

Chant:	The sun shines brightly with a most serene clarity:
	From the cloud the shadow flies and plays and runs and darkens
	and forests and fields and hillsides, human labor makes green again,
	and the prairie unveils its flowers.

(Rechant)

Chant:	From Venus' son, Cupid, the universe is seeded in milk,
	is warmed by his flames.
	Animals that fly in the air, animals that slither in the fields,
	animals that swim in the seas, even the unsentient ones,
	Once in love, are melted by pleasure.

(Rechant)

Chant:	So let us laugh: and let us seek out the frolicking and the games of spring.
	All the world laughs in pleasure: Let us celebrate the happy season,

(Rechant)

Vocal Music: Germany	Polyphonic Lied Senfl: *Zwischen Berg und tiefen Tal*
	Meisterlied Sachs: *Nachdem David war redlich*

The German generic term for song is *Lied*. Monophonic Lieder were sung in Germany all through the Medieval era and well into the Renaissance. In the 15th and 16th centuries many solo Lieder were composed by the Meistersinger: middle-class tradesmen and craftsmen who formed musical societies or associations called guilds. These guilds preserved the tradition of unaccompanied solo singing, including the composition of songs (both melody and poetry) according to rules passed down from the fifteenth century. The songs are strophic, with each verse in bar form.[25]

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[25] Bar form is described earlier in the section on the Reformation chorale.

Hans Sachs's *Nachdem David war redlich und aufrichtig* is in rounded bar form, with one complete *Stollen* attached to the end of the *Abgesang*. Aside from a few ornamental melismas, the text setting is syllabic. The melismas decorate the beginning of each *Stollen* and anticipate the internal cadences. The Lied is in the mixolydian mode, with the final on G and the reciting tone on D. In the *Stollen* the melody cadences first on the final, then it climbs to the reciting tone, where it cadences twice before descending to the final to close the section. Before the final descent, the melody peaks at the G an octave above the final. The *Abgesang* has a similar melodic shape. The first phrase revolves around G. The succeeding phrases climb to the reciting tone for an internal cadence; the second phrase includes the octave G before descending to the final G for the last phrase. The entire *Stollen* is then repeated.

In the first half of the sixteenth century polyphonic Lieder continued to be popular. The favorite type was the Tenorlied, in which the melody is treated as a cantus firmus by featuring it in long note values in the tenor voice while the other voices accompany it with free or imitative polyphony. This kind of construction is clearly seen in Ludwig Senfl's *Zwischen Berg und tiefem Tal*. The first text phrase ("'Tween mountain and deep valley") is set as a point of imitation using the first five pitches of the melody as the motive. The second phrase ("there runs a free road") is set in free polyphony. Beginning with the third text phrase ("He who has not a sweetheart") the tenor and bass are in dialogue with each other using with the same longer note values while the upper voices continue with free counterpoint. This texture continues until the final cadence.

'Tween mountain and deep valley there runs a free road.
He who has not a sweetheart may not walk upon it.

Vocal Music: Spain

Villancico   *Encina: *Todos los bienes del mundo*

The villancico was composed primarily for the aristocracy as an imitation of simple, popular songs. They were usually homophonic in texture, used simple harmonies and dancelike rhythms, and were strophic with refrain in form (refrain: *estribillo*, stanzas: *coplas*). The texts usually dealt with rustic, bawdy, or humorous themes.

Juan del Encina's *Todos los bienes del mundo* is set for four voices. As was traditional, the text is laid under the top voice only. The lower voices could have been performed with instruments or could have been sung. The texture is homophonic because the top voice clearly carries the primary melody, although much of the time all voices are homorhythmic. The work is in triple meter, except for a few measures in the top voice and the 1. Contra voice which are in compound meter, creating interesting hemiola patterns.

Estribillo   All the goods of the earth pass quickly out of memory, except fame and glory.
Copla   Time carries away some, others are taken by fortune and luck,
                    in the end comes death, which leaves us with nothing.

Copla	All goods are from fortune, and fade quickly from memory, except fame and glory.
Estribillo	The best and greatest ventures pass quickly out of memory, except fame and glory.

Instrumental Music

In practice, instruments commonly were used in conjunction with voices in vocal works (doubling parts, substituting for vocal lines, accompanying soloists, etc.). However, the Renaissance era also saw the development of music written specifically for instrumental performance. Music historians have distinguished five broad categories of Renaissance instrumental music: (1) dance music; (2) instrumental arrangements of vocal music; (3) instrumental settings of existing melodies; (4) variations; and (5) abstract instrumental works.

      1. Dance Music   *Gervaise: *Pavane & Galliard d'Angleterre*
                                            Praetorius: *Terpsichore* (excerpts)

Dancing was quite popular in the Renaissance, therefore much dance music was written for solo instruments (especially keyboard or lute) or for ensembles. There were various kinds of dances (circle dances, line dances, processional dances, etc.). Each type of dance differed in meter, tempo, rhythmic pattern, and form. Additionally, different countries were known for different kinds of dances. In many cases dances were paired, with a slow dance preceding a fast one, or a stately dance preceding a lively one. The most popular dance pair was the pavane-galliard. Often a dance in duple meter would be paired with a dance in triple meter, and sometimes the melody of the second dance in a pair would be a variation of the melody of the first. In addition, pieces were written that took the form of dances, but were not intended for dancing. Most ensemble, or multi-part, dances were intended to accompany actual dancing. In general, these were homophonic in texture, with the primary melody in the top voice and the lower voices not elaborately contrapuntal.

Claude Gervaise was a music editor and composer, primarily of dances and polyphonic chansons. The *Pavane & Galliard d'Angleterre* come from the sixth book of a collection of dances printed by the firm of Pierre Attaingnant in Paris in the 1550s. This pavane and galliard present typical characteristics of a Renaissance dance pair. Both dances are sectional with repeats.[26] The texture is homophonic and homorhythmic, with the primary melodies in the soprano voice. The individual parts are rather simple, featuring mainly stepwise motion and easy leaps, and the ranges rarely encompass more than a sixth. The pavane is a slow and stately dance in duple meter. The galliard is faster and in triple meter. In this pair, the melodies of the galliard are easily discernible variations of the pavane melodies.

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[26] It was traditional for the performers to ornament any repeated section.

The two dances by Michael Praetorius come from his collection of instrumental French dances titled *Terpsichore* (1612).[27] The bourree is a rather fast, duple meter courtship dance and the volte was a triple meter dance whose tempo should be fast enough so that each measure has a single beat. Both dances are homophonic in texture, with the primary melodies in the soprano voice. The lower three voices in the bourree support the melodies with active free polyphony, while the accompanying voices in the volte are much more homorhythmic. Both dances are sectional with repeats.

 2. Arrangements of Vocal Music   Narváez: *Cancio mille regres*

Often instrumentalists created and played arrangements of vocal works. In particular, lutenists and keyboard players made solo arrangements of vocal works; such arrangements are called intabulations because lutenists and keyboard players used tablature rather than standard musical notation. Intabulations were more than just reductions of the original work—they often were in reality variations on the original. For example, since a lute cannot sustain pitches, composers included runs, turns, and other ornaments to keep the harmonies sounding and to add interest.

Luis de Narváez was a vihuelist (a player of the vihuela, a Spanish plucked string instrument similar to the lute) and a skilled composer for the instrument. His *Cancio mille regres* is an intabulation of the chanson *Mille regres* [*Mille regretz*], believed to have been written by Josquin des Prez. In his arrangement Narváez retained the harmonies and four-voice texture of the chanson. Because of the rapid decay of the sound of a plucked string, however, the vihuela, like the lute, could not sustain chords. Narváez, therefore, filled out the harmony with running passages and various ornaments (called figuration, divisions, or diminutions).

 3. Settings of Existing Melodies

It was common for composers of instrumental music to incorporate existing melodies. For example, church music composers incorporated chant tunes or chorale melodies in organ works to serve as substitutes for liturgical items or to introduce them. In these chorale preludes (sometimes also called organ chorales) the existing melody is heard completely in a single voice, usually the soprano, in long note values.

 4. Variations   *Byrd: *Browning my dear a 5*

Variations on a theme were quite popular in the sixteenth century, especially in England and Spain. The theme could be any musical idea: a melody (with or without accompaniment), a bass line, or a harmonic plan. In late sixteenth-century England a group composers who wrote a number of pieces in which variation figured prominently became famous. This group is known as the English virginalists, so named for their favorite keyboard instrument, the virginal. English composers also wrote variation sets for other instruments, including solo lute and viol consorts.

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[27] *Terpsichore* (Wolfenbüttel: Fürstliche Druckerey, 1612).

William Byrd, the leading figure of the English virginalists, composed variation sets for both keyboard instruments and consorts of viols. His fantasia *Browning my dear a 5* is a set of 20 variations on the short tune "The leaves be greene" (also known as *Browning* or *Browning my dear*) for five voices. What is interesting about this variation set is that the melody appears continuously throughout the work in a different voice each time (i.e., there are no breaks in between statements), but it remains unchanged—what is varied is the accompaniment. The accompanying voices constantly surround the theme in a web of counterpoint, at times in free, nonimitative polyphony and at other times in imitative polyphony. The meter remains the same throughout, but the accompanying voices in variations 18 and 19 are in triplets, which creates rhythmic interest just before the final statement of the theme.

5. Abstract Instrumental Works

Improvisation was widely practiced in the Renaissance, and instrumental pieces written in an improvisatory style became an independent genre of music. These pieces, usually called *fantasia*, *toccata*, *prelude*, or *intonazione*, often displayed the skill of the performer or composer by including virtuosic passages. In addition, some abstract instrumental works (such as the ricercar and canzona) developed from instrumental versions of vocal music.

Toccata   Merulo: *Toccata duodecimo detto VI. tuono*

The primary genre of keyboard music in an improvisatory style was the toccata, whose name was derived from the Italian verb "toccare," which means "to touch." Toccatas generally were sectional in form and emphasized figuration and embellishment.

The toccatas by the organist Claudio Merulo, including the *Toccata duodecimo detto VI. tuono* (Toccata Number 12 in the Sixth Mode), best illustrate the genre. Although the sections in this toccata are not formally marked or differentiated by stark changes in tempo or texture, there are three basic sections. Section A (measures 1–46) is made up of a steady chord progression decorated with figuration and fast scale passages. Section B (measures 47–89) contains four-voice, freely imitative polyphony, but with occasional figuration and fast scale passages in the style of section A. Section C (measures 90–133) returns to the texture of section A, but features many scale passages in dialogue between the left and right hands.

Ricercar   Andrea Gabrieli: *Ricercar del duodecimo tuono*

The name "ricercar" (or "ricercare") comes from the Italian verb "ricercare," which means "to seek" or "to try out." Some scholars have suggested that the term may have come from lutenists who improvised short pieces to check the intonation of their instrument. By c. 1540 the term "ricercar" was used to describe instrumental works organized much like motets: a series of imitative phrases connected by overlapping cadences, like a textless motet.

Andrea Gabrieli's *Ricercar del duodecimo tuono* (Ricercar in the twelfth mode) is a representative example of the mid-sixteenth-century ricercar. It is organized as a series of

phrases or sections, each beginning with a point of imitation and concluding with either an overlapping cadence or a cadence in all voices. A work organized in this way may seem aimless without a text to provide meaning, but Gabrieli avoids this potential problem through repetition. There are three primary sections: section A is measures 1–14, section B is measures 14–28, and section C is measures 28–49. Section C is then repeated in measures 49–69 and the work ends with a restatement of section A in measures 71–84. Section A begins with paired imitation between the tenor-bass and soprano-alto voices. After the duets, all voices continue with imitation using parts of the musical phrase as separate motives, and the section ends with an authentic cadence in all voices. Section B also begins with paired imitation in the same order as the preceding section, but the phrases are much shorter and the texture quickly breaks out into free imitation. Section C begins after an overlapping cadence. The change from duple to triple meter makes the section stand out. It, too, begins with paired imitation in the same order as sections A and B, but returns to duple meter and free imitation before the final, overlapping cadence. As noted above, section C is repeated in its entirety, and after a measure of adjustment rather than a real cadence, Section A returns. The ricercar, and section A, ends with the same authentic cadence as before.

Canzona	*Giovanni Gabrieli: *Canzon septimi toni a 8*

The background of the canzona (or canzon) is similar to that of the ricercar. They began as instrumental arrangements (intabulations) of French polyphonic chansons, but, naturally, composers began to write new compositions in the same style for instrumental ensemble and organ. Independent canzonas contained a series of sections, with different melodies being imitated in each section. Many canzonas retained the opening "long-short-short" rhythmic pattern typical of the chanson.

Giovanni Gabrieli's *Canzon septimi toni a 8* (Canzona in the seventh mode for eight parts [+ basso continuo]), like Andrea Gabrieli's ricercar, is constructed in sections in which some sections are repeated. Section A (measures 1–18) begins with a point of imitation played by the Primus Chorus, followed by the Secundus Chorus playing a short imitative passage concluding with an overlapping cadence. Section B (measures 18–23) begins in triple meter with the two choirs exchanging brief, primarily homophonic passages before switching back to duple meter. Section C (measures 26–39) contains free polyphony played first by the Primus Chorus followed by a brief imitative dialogue between the two choruses, concluding with more free polyphony played by the Secundus Chorus. In measure 39, an overlapping cadence connects Section C with a restatement of Section B (measures 39–47). A new section, Section D (measures 47–60), features statements by the second choir and the first choir and concludes with imitation between the two choirs in dialogue. After an authentic cadence in all voices Section B returns (measures 61–69), and the canzona concludes with Section E (measures 69–77) played by both choirs with a few motives imitated by both groups. The final cadence is plagal.

Conclusion

In "An Introduction to Renaissance Music," Stephanie Schlagel notes that in the Renaissance era, "musical composition was regarded as akin to poetry." Like poets, composers paid close attention to both the meaning and emotional connotation of words and phrases and wrote music to bring them to the listener's attention with techniques such as text painting. In addition, music was structured in many ways like poetry: rhythms were aligned with the stress patterns of the spoken text, musical phrases corresponded in length and shape to textual phrases, the types of cadences reflected the grammar of the text, and changes in musical texture helped to emphasize important text phrases. Even some types of abstract instrumental music, such as the ricercar and canzona, had roots in vocal genres. True to the spirit of the Renaissance (the "rebirth" of interest in the culture of classical antiquity) the scholars who wrote about music turned to the classical Greek philosophers such as Plato for concepts with which to explain how music could move the listener. At this point in time, music became expressive, even more so when it was united with poetry.

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Mass

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Josquin, *Missa Pange lingua*, A-R Online Music Anthology,
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Giovanni Pierluigi da Palestrina: *Missa Lauda Sion*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=153

Giovanni Pierluigi da Palestrina, *Pope Marcellus Mass*, A-R Online Music Anthology,
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Latin Motet

John Dunstable, *Quam pulchra es*, A-R Online Music Anthology,
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Josquin, *Ave Maria ... virgo serena*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=118

Tomàs Luis de Victoria, *O magnum mysterium*, A-R Online Music Anthology,
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Giovanni Pierluigi da Palestrina, *Lauda Sion*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=151

Hymn Settings

Guillaume Du Fay, *Conditor alme siderum*, A-R Online Music Anthology,
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New Genres Inspired by Reformation Movements

Chorale

Martin Luther, *Ein feste Burg*, A-R Online Music Anthology,
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Chorale Motet

Walter, *Ein feste Burg*, A-R Online Music Anthology,
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Anglican Service

Anglican Anthem

William Byrd, *Sing joyfully*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=77

Orlando Gibbons, *This is the record of John*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=493

Metrical Psalm

Loys Bourgeois, Psalm 134 (*Or sus, serviteurs*), A-R Online Music Anthology,
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William Kethe, Psalm 100 (*All people that on earth*), A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=239

Secular Music

Vocal Music: Italy

Frottola

Marchetto Cara, *Io non compro più speranza*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=272

Madrigal

Jacques Arcadelt, *Il bianco et dolce cigno*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=392

Cipriano di Rore, *Dalle belle contrade*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=431

Carlo Gesualdo, *Moro lasso*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=94

Vocal Music: England

Canzonett & Ballett

Thomas Morley, *Sing we and chant it*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=245

Madrigal

Thomas Weelkes, *As Vesta was from Latmos Hill descending*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=210

Lute song / Ayre

John Dowland, *Flow my tears*, A-R Online Music Anthology,
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Vocal Music: France

Polyphonic Chanson

Claudin de Sermisy: *Tant que vivray*, A-R Online Music Anthology,
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Clément Janequin, *Voulez ouyr les cris de Paris?*, A-R Online Music Anthology,
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Musique mesurée

Claude Le Jeune, *Revecy venir du printemps*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=139

Vocal Music: Germany

Polyphonic Lied

Ludwig Senfl, *Zwischen Berg und tiefen Tal*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=182

Meisterlied

Hans Sachs, *Nachdem David war redlich*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=171

Vocal Music: Spain

Villancico

Juan del Encina, *Todos los bienes del mundo*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=235

Instrumental Music

Dance Music

Claude Gervaise, *Pavane & Galliard d'Angleterre*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=92

Michael Praetorius, *Terpsichore* (excerpts), A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=163

Arrangements of Vocal Music

Luys de Narváez, *Cancio mille regres*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=264

Variations

William Byrd, *Browning my dear a 5*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=74

Abstract Instrumental Works

Toccata

Claudio Merulo, *Toccata duodecimo detto VI. Tuono*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=293

Ricercar

Andrea Gabrieli, *Ricercar del duodecimo tuono*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=89

Canzona

Giovanni Gabrieli, *Canzon septimi toni a 8*, A-R Online Music Anthology,
http://www.armusicanthology.com/anthology/music_id=423