Some general observations on Mass composition in the Renaissance

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Some General Observations
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The composition of polyphonic settings of the Ordinary of the Mass was a common practice in the Renaissance period. "Virtually every Renaissance composer wrote for the Church, and Masses and motets were their normal products." (Wien, 66). The texts of the Proper of the Mass were generally set as motets, while those of the Ordinary usually became polyphonic movements of a Mass cycle. The first known polyphonic setting of the complete Ordinary by one composer is the Messe de Notre Dame by Guillaume de Machaut (c. 1300-1377). This Mass "... is considerably more significant in the historical development of this form, for it is not only the earliest known setting of the Ordinary by one composer, but it contains a thematic fragment or motive that binds the movements together in cyclic fashion." (Wien, 41).

After Machaut, the Mass cycle became increasingly important as a type of sacred composition. According to Besseler, "After 1446, Dufay wrote only pieces based on plainsong, instead of free motets; and from 1440 he gave the lead to Mass-composition. The change is to an art that serves. It is the goal of the netherlanders. The Mass holds a position of absolute leadership from mid-century on." (Bes, 11). Other composers contributed to the development of Mass cycles and the form became so prevalent that, beginning in the second half of the fifteenth century, "... the Mass was the principal form of composition, in which the composer was expected to demonstrate fully his skill and imagination." (Grout, 160). The purpose of this paper is to examine and compare representative Masses com-

For the purposes of this paper, the Renaissance period will be considered generally between 1450 and 1600.
posed during the Renaissance period, and to reach some conclusions on Mass composition at this period in music history. For this study, six Masses from the period 1460-1605 will be examined and compared. These Masses are the work of six composers who are representative of Renaissance style. The Masses to be studied are: Missa Mi-mi by Johannes Ockeghem, Missa Carminum by Heinrich Isaac, Missa La sol fa re mi by Josquin des Prez, Missa Papae Marcelli by Giovanni Pierluigi da Palestrina, Missa La sol fa re mi by Costanzo Porta, and the Mass for Four Voices by William Byrd, in that order.

The emergence of choral polyphony and Renaissance style has a long and involved history. The only type of choral music generally practiced in the Middle Ages was unison singing of plainsong. This was especially true in the Church, where the participation of the choir in the worship was limited to the unison singing of plainsong melodies. The chants of the Ordinary received no polyphonic settings until the beginning of the fourteenth century and the appearance of such settings by Machaut and other composers. The idea of a polyphonic choir was foreign to medieval tradition. "The first polyphonic choral music occurred in the church and the secular compositions were slow in taking up the new fashion." (Buk, 189).

The final step toward polyphonic choral Mass music was taken by Guillaume Legrant who, in 1426, wrote a pair of movements (a Gloria and a Credo) in which choral polyphony was clearly distinguished from solo-ensemble writing. The choral sections were chordal in style, while the solo sections were in free rhythm. In addition, the choral sections were indicated by chorus, and the text was carefully placed under all three voices. (Pisk, 117). "This development of polyphonic choral singing out of an essentially soloistic
tradition constitutes one aspect of the transition from the late Gothic period to the Renaissance." (Pisk, 118). This opinion is shared by Bukofzer, who asserts that "... the beginnings of choral polyphony coincide with the beginnings of the musical Renaissance." (Buk, 189).

By the beginning of the fifteenth century, polyphonic singing had become a more general practice. Before becoming really commonplace however, many older practices and attitudes had to be changed. One change was the writing for voices alone, without the involvement of instruments. One of the first to write such music was Johannes Ockeghem. His shift to this type of composition "... was in the spirit of his time. Increasingly, instrumental music received its models from polyphonic singing: an ideal of the Renaissance." (Bes, 11). The use of large choirbooks, a practice of Italian origin, became increasingly common. The size of the choir used in polyphonic performances had to increase. "The Papal chapel had only nine singers for polyphonic performances in 1436 and gradually increased the number to twelve, sixteen, and finally twenty-four persons in the second half of the century." (Buk, 189). The most important change which had to come about was the acknowledgement of the fact that music could be used to express the emotions. "The most noticeable fact about the musical theory of the fifteenth and early sixteenth centuries is the complete absence of ... an account of music as an expressive agent, as speaking the 'language of the heart'." (Stevens, 64). With these and other changes, the polyphonic style became more widely used, although "... the employ-
ment of the whole chorus for polyphonic singing did not become common until the sixteenth century." (Wien, 39).

The historical developments that led to the polyphonic settings of the Ordinary of the Mass cover a lengthy period of history. The chants of the Mass are commonly divided into two groups, the Proper and the Ordinary. The chants of the Proper are the Introit, Gradual, Alleluia or Tract, Offertory, and Communion. These texts were commonly set as motets, and until the beginning of the fourteenth century were the only portions of the Mass set polyphonically by composers. The chants of the Ordinary are the Kyrie, Gloria, Credo, Sanctus (and Benedictus), and the Agnus Dei. These five chants were not included in the Mass specified by Pope Gregory I (590-604). "Most, if not all of the items of the Ordinary originated in the Eastern Greek Church (Byzantium). Except for the Gloria, they were all originally sung by the congregation, a practice reflected in the simple style of the oldest melodies." (Apel, 27). These chants remained for many centuries unelaborated and simply sung by the congregation or choir in unison on some plainsong melody. "The Ordinary of the Mass played little or no part in musical developments up to the time of the Ars nova." (Pisk, 90).

About the beginning of the fourteenth century, however, the interest of composers turned from settings of the Proper to polyphonic settings of the separate sections of the Ordinary. This switch was at least practical, for one setting of the text of the Ordinary might by sung most of the year, while a setting of the variable Proper was useful for only a single occasion or a brief season. A major step toward the cyclical Mass was taken when com-
Composers began combining two or three of the Mass sections into one cyclical work, in such combinations as a Gloria-Credo, a Sanctus-Agnus, or a Gloria-Credo-Sanctus. By the middle of the fourteenth century, there was a new attitude toward the Ordinary of the Mass, and it was receiving more polyphonic settings than the texts of the Proper.

The chants of the Ordinary have several elements in common. "Their place and function in the Mass, as well as the invariability of their texts, relate them to each other, even though they are separated in the actual rite." (Pisk, 91). In spite of this, no elements of musical unity appear in the setting of these texts before the fourteenth century. Even the sets of two or three combined sections were arrived at arbitrarily, and the composers rarely attempted to unify these sections. "Two steps were taken that were to make the cyclical Mass -- that is, one thematically unified in some planned fashion -- a historical reality. The first step went no further than collecting pre-existent Mass items and placing them together in a single manuscript. The second step was taken by Machaut when he set the texts of the Ordinary in a single composition." (Pisk, 91). Machaut worked to unify his Mass by using a thematic fragment or motive common to all sections of the work. After Machaut, polyphonic Masses began to be commonly accepted.

"The polyphonic settings of the Ordinary are inserted as substitutes for plainsong renditions of the same text. In many instances, the polyphonic movements are based on plainsong which is, therefore, still present although not always easily perceptible." (Wien, 35).
There soon arose a demand for polyphonic settings of the texts of the Ordinary, which the composers in all likelihood were glad to fulfill, for these works gave them an opportunity to display imagination and originality. "The fifteenth and sixteenth centuries represent the most vital, inventive, and varied period of Mass composition. Much of the variety is probably due to the fact that composers felt impelled to demonstrate their mastery of musical materials while filling the need for complete sets of sections which we now call Mass cycles." (Wien, 49). This originality and variety by the composers is seen not only in the different types of Masses composed, but also in the various means of unification used.

Perhaps the most common type of Mass was the Cantus Firmus Mass, concerned with embellishing, paraphrasing, or otherwise reworking a borrowed melody that appeared in all movements, usually in the tenor. A related type of cantus firmus Mass, which had greater liturgical than musical unity, was the so-called Plainsong Mass. "Here a different cantus firmus was used in each movement--a Gregorian Kyrie in the first movement, a Gregorian Gloria in the second, and so on--hence this type is not cyclical." (Pisk, 111). Another type of Mass used a treble-dominated style and is called a "cantilena Mass". Sometimes a motto or head-motif was used at the beginning of each movement to bind them together into a cyclical Mass. Paraphrase Masses (also called "discant Masses") were also very common. These used borrowed material that was rhythmically altered, most often in the topmost voice (the discant or superius).
Often it was also embellished through the addition of short melodic turns or ornamented tones. A variant of this type of Mass was the "discant-tenor Mass", in which the cantus firmus was used in long note values in the discant.

The Tenor Mass often employed both borrowed melodies and cyclic treatment. "Tenor Masses provided the most successful solution to the search for a means of cyclic unification for the several portions of the Ordinary. During the century and a half commencing about 1450 ... three separate sources of cantus firmi came into common use: the tenor could be drawn from liturgical material, as was that of Caput; it could be extracted from a secular piece, as in the case of L'Homme arme and many others; or it could be based upon the recurrent treatment of a tenor that had been specifically composed for a single Mass." (Wien, 53). Tenor Masses, with the borrowed material in the tenor, made frequent use of imitation and the many varieties of canon. Composers of the Renaissance were given to showing their mastery through use of canonic imitation and imitative counterpoint. From the time of Ockeghem onward, "... this type of writing that we call imitative counterpoint was open to development, culminating eventually in the free-flowing, equal interchange that typifies the works of Palestrina and other composers of the Roman school at the end of the Renaissance." (Wien, 56).

Another important type of Mass form that developed during the Renaissance was the Parody Mass. The emphasis was shifted from the adoption of a cantus firmus to the elaboration or modification of entire polyphonic complexes as they stood in the original com-
position. The Parody Mass also included pre-existing material sometimes worked together with new material. "The parody Mass became a favorite form throughout the sixteenth century, when much ingenuity was expended on concealing and elaborating the borrowed material." (Pisk, 123). The Parody Mass was particularly common in the late Renaissance among the compositions of composers of the Roman school. "...the Parody Mass assumed a position of major importance in sacred polyphonic music. Its examples are found in the fifteenth and sixteenth centuries alike, but none are so clearly indicative of the method and variety as those of Giovanni Pierluigi da Palestrina (1525-1594), whose total of one hundred and five Masses contains fifty-two of the parody type." (Wien, 61).

Composers during the Renaissance relied upon different devices to achieve contrast. Contrast was used between voice parts, between the settings of specific words or phrases, between textures, between entire sections, and even between tempos and rhythms. There was contrast between thematic imitation and rhythmic imitation, and in the way cadences were treated. The number of voices were often altered within sections to create contrast. "The Harmonic art of this period was based much more on the relation of successive chords to each other than on that of all chords to a tonic." (David, 13). Even in the relation of chords to one another there is contrast. Everywhere one looks in Renaissance music, "...the essence of polyphony rests in the relationship between the parts." (David, 18).
The Fleming Johannes Ockeghem, the greatest master of the period in which he lived, was born around 1430 and died at Tours in 1495. He may have been a pupil of Dufay, though this is not certain; but we do know that he was a choir singer in Antwerp, Cambrai, and in the Royal Chapel at Paris. During his life, Ockeghem served as chaplain and composer to three French kings -- Charles VII, Louis XI, and Charles VIII. (Pisk, 118). His entire known repertoire includes only twelve Masses, ten motets, and some twenty chansons, but it is thought that many of his works have been lost. (Grout, 159). Although he composed both secular and sacred works, Ockeghem's full development shows only in his sacred works, that is, in his Masses. (Pisk, 118). "Ockeghem himself was a highly independent individual. None of his Masses is worked out on the same scheme as the others: from the model of strictest double canon to entirely free forms, from the tenor-cantus-firmus Mass with parody insertions to cyclic construction through imitation of a head-motif, they are of every sort, and freedom of imagination is in no way restricted." (Blume, 46). It was this independence and individuality which caused Cosimo Bartoli (in his much-quoted Ragionamenti accademici,1567) to call Ockeghem the "rewake-ner of music". (Blume, 18).

The majority of Ockeghem's Masses are for four voices, and cantus firmus Masses predominate. "The principal stylistic feature of the Masses is a smoothly flowing web of contrapuntal lines not derived from each other." (Pisk, 118). His counterpoint is generally non-imitative, and characteristic opening motives, which could be easily imitated in other voices, do not usually appear.
Voice parts often have long, spun-out, melodic passages which result in a variety of sonorities. (Pisk, 118). Ockeghem shows a melodiousness, a regard for the expression of emotion, a free-flowing polyphonic style, and a complete mastery of contrapuntal techniques which is not seen in the style of composers before him. (Pisk, 119). Rhythmic subtlety and variety and a flexible rhythmic flow are strongly emphasized. Ockeghem occasionally writes "patterned lines", in which "... voices are related by imitation and organized by repeated, complementary rhythmic patterns." (Sparks, 232).

Ockeghem expanded the range of the voice parts, extending all voices lower than usual. The soprano part is pitched lower than today, roughly corresponding to today's alto range. This expansion produced a fuller, richer texture and a darker, more homogeneous sound. (Grout, 161). Ockeghem avoids internal cadences and shows little concern for harmony as such. (Jacobs, 34). Despite the erratic chord progression and the avoidance of internal cadences, there is some feeling of the bass as the foundation of the entire chord structure, and there is a buildup of tension and complex activity in the approach to final cadences. (Jacobs, 35).

Although most of Ockeghem's Masses were based on a cantus-firmus pattern, a few of his Masses were freely composed and explore the possibility of composition without resorting to contrived or restrictive patterns. A good example of such a Mass is the Missa Mi-mi, which has no apparent or identified source for its melodic patterns. A Mass with no apparent source was often called Missa sine nomine, or by a name identifying its mode, such as Missa
quarti toni (Mass in Mode IV), as the Missa Mi-mi is called in one source. (Wien, 57). The Missa Mi-mi, like all of Ockeghem's works, is not dated (Reese, 118), and therefore, it can only be estimated that it was written sometime in the last half of the fifteenth century, probably around 1460. It is a cyclical Mass, the sections of which are unified by the use of a head-motif. It is from this head-motif that the Mass derives its name. The opening bass notes of the motif, e-A, represent the syllable "mi" in both the natural and soft hexachords as described by Guido of Arezzo in the eleventh century. This motif appears in the bass part at the beginning of each movement, and at several other places throughout the Mass, and the rhythmic pattern is consistent for all movements except the Gloria (See Example 1). "Serving as a head-motif in every movement, it imparts a feeling of organization to the opening notes, even though no attempt is made to recall or imitate the material within the movement." (Wien, 57).

In some cases, the melodic similarities extend beyond the opening notes (Again, Ex. 1). There are frequent drops of a fifth in the bass and other parts, and the motif frequently appears in reverse at phrase endings and cadences (See Ex. 2).

There is little imitation in the Mass, and in only a few places are the opening notes of sections imitative ("Et incarnatus" and "Et unam sanctam catholicam" in the Credo). An example of the way in which Ockeghem increases the rhythmic motion and builds up tension at the approach of a final cadence is seen in the setting of the word "Amen" at the end of the Credo (See Ex. 3). This passage also shows a slight use of imitation between the
Ex. 4

Credo (mm. 67–68)

Ex. 5

Gloria (mm. 75–78)

Credo (mm. 11–15)
soprano and bass lines and a great deal of imitation between the soprano and tenor. It is also indicative of Ockeghem's practice, in this Mass, of frequently delaying or repeating the last cadence note in one or more voices. The Missa Mi-mi is relatively free of the crossing of parts, especially at cadences. The only cadence where this does occur is at the end of the first subsection of the Credo (See Ex. 4). Chordal or homophonic writing is used sparingly, and even when used, it seldom lasts for more than three or four words of the text (See Ex. 5). Dotted rhythms and melismas abound, especially at the close of sections. "The work lays no great stress on imitation, symmetry, or contrast, though it is not without them; external means of giving shape to the composition are secondary." (Reese, 131). Heinrich Besseler expresses the same view in the Foreword to the Chorwerk edition of the Mass: "The center of gravity lies throughout in music-making itself." (Bes, CW 4, 4).

The Missa Mi-mi draws upon liturgical plainsong melodies in only two short passages. The soprano of the Credo begins with a brief quotation from Credo V of the Gregorian Chant, and the bass in the Benedictus section is based upon Kyrie XI. An example of the typical spun-out melodic style and the unbroken, continuous texture employed by Ockeghem in this Mass is found in the Credo on the words "et invisibilium" (See Ex. 6).

The Kyrie of the Missa Mi-mi has three sections, each ending with a full stop. The first section, or Kyrie I, is in triple meter, as is the last section, or Kyrie II. The middle section, the setting of the text "Christe eleison", is in duple meter.
Ex. 7
Christe (Alto, mm. 19-24)

Kyrie II (Tenor, mm. 35-40)

Ex. 8
Gloria (mm. 8-9)

Ex. 9
Gloria (Alto, mm. 35-37)
There is little imitation in this movement, and no homophonic writing. The tenor line at the beginning of Kyrie II has an adaptation of the head-motif (See Ex. 1). One characteristic of the word-setting which is seen throughout this Mass, is the interruption of the setting of a word by rests, such as on the word "eleison" (See Ex. 7).

The Gloria of the Missa Mi-mi is in triple meter before the setting of the words "Qui tollis", and in duple meter afterwards. All four voices enter together at the beginning and cadence together at the final cadence. Another example of a word being interrupted by rests is seen on the word "voluntatis" (See Ex. 8). A melodic and rhythmic figure which appeared once in the Kyrie and is in other sections of the Mass, is the Landini cadence, and is seen on the word "tuam" in the alto part (See Ex. 9). A full stop precedes the setting of the words "Qui tollis", and the words "suscipe deprecationem nostram" (See Ex. 5) receive a homophonic setting.

The Credo of this Mass is divided by full stops into four sections, beginning with the words "Patrem omnipotentem", "Et incarnatus", "Crucifixus", and "Et resurrexit". The first section, in triple meter is closed by a rhythmic setting of the word "coelelis" in a descending line. The second section, also in triple meter, is a trio for soprano, tenor, and bass. It is slightly imitative, as noted, but the imitative aspects seldom last beyond the first four or five notes. The third section is a duo for soprano and tenor in triple meter. The settings of the words "Pilato" and "sepultus" offer a good example of the "spun-out"
melodic technique of Ockeghem. The final section of the Credo is in duple meter throughout until a change to a fast triple meter for the last thirteen measures. The words "Et unam sanctam catholicam ..." receive imitative treatment, and the rhythm becomes predominantly dotted after the time change on the words "Et vitam venturi" (See Ex. 3).

The Sanctus is in triple meter for the most part. The texture of the first section becomes imitative after the first chord. The head-motif appears in the bass in inverted form several times, and a full stop precedes the words "Pleni sunt coeli". This section has contrast in the number of voices used. The words "Pleni sunt coeli" are given to the soprano and alto, "et terra" to tenor and bass, "gloria" to soprano, alto, and tenor, and "tua" to soprano and alto. Another full stop precedes the setting of the words "Osanna in excelsis", sung by all four voices in free counterpoint. The voices do not reach the final cadence together, the bass being delayed in ending. A full stop precedes the Benedictus section which, like the "Pleni sunt coeli" section, uses contrasting sets of voices. The word "Benedictus" is sung by the tenor and bass, "qui venit" by soprano and alto, and "in nomine Domini" by soprano and tenor. The "Osanna in excelsis" is repeated exactly as before.

The Agnus Dei of the Missa Mi-mi is in three sections, separated by full stops. The first two sections are in triple meter, the last in duple meter. The head-motif appears in the bass at the beginning of each section. The first section is for four voices and has the inverted head-motif in the bass; the second begins
with the tenor and bass in a duo, which is joined by the soprano on the word "mundi", and the voices cadence together; the final setting of the text "Agnus Dei is for four voices in free counterpoint. The final cadence of the Missa Mi-mi is delayed in the soprano and bass.

Heinrich Isaac lived from about 1450 until 1517 and held a privileged position in the court of Lorenzo de' Medici for the major portion of his life. He lived in several countries during his life and showed equal facility in the style of each country's music. (Pisk, 129). For a time, Isaac served as musician to the Imperial chapel in Innsbruck. (Blume, 46). He was equally at home in all branches of composition, and he wrote some two dozen Masses. (Pisk, 129). He also composed one of the few polyphonic settings of all the texts for the Proper of the Mass (called the Choralis Constantinus). (Wien, 65). It is in his Masses, which demonstrate his continuous polyphonic style, that Isaac excelled in the Italian style that was so rhythmically alive. (Pisk, 129).

The Missa Carminum, an example of a tenor Mass based on material borrowed from secular works, employs melodies borrowed from German lieder. The Mass was probably not intended for liturgical use. H. Rietsch "... conjectures that the Mass may have been written for a monastery in the Tyrol, into which Isaac was admitted as a lay member in 1506." (Rietsch, H., "Heinrich Isaac und das Innsbrucklied," Jahrbuch der Musikbibliothek Peters (1917), p. 36; quoted in Reese, 647). The Mass first appeared in print in 1541 in an edition entitled Opus Decem Missarum. (Heyden, CW 7, 2).
The Mass is short and simple, and only in four sections does it vary from its four-voice texture. "There are occasional passages of writing, and others in which one pair of voices is juxtaposed against the other." (Reese, 647).

Reinhold Heyden discusses the sources for the melodies used in this Mass in the Foreword to the Chorwerk edition:

... In the Qui sedes, the bass after measure 98 uses the whole melody of a song known from Ott's songbook of 1534: (Die brünlein die do fliessen." ...) Individual line-motives of this song wander elsewhere throughout the Mass. In the Credo a folk melody not yet identifiable by name, is situated in the alto; in the same movement, after measure 46, a line of an old song works its way through all the voices. Some motivic relation between the settings can be presumed, because the set melodic changes are based upon a common song, just as in the motivic relationship between "hominibus" and "Qui sedes."...

...The tenor of Kyrie II is noticeable for its relationship to the melody of the Zwingli song "Herr, nu heb den Wagen selb"; ... Isaac's tenor is more nearly like this tune than that by Othmair, "Ich weiss mir ein Maidlein hübsch und fein", otherwise related to it. The melody of Kyrie I, which must have been particularly important to Isaac, because he repeats it in the Sanctus, is unfortunately not traceable. (Heyden, CW 7, 4).

Heyden does not mention that the second Christe is patterned after the setting of "Isbruck, ich muss dich lassen" that incorporates canon. (Reese, 647).

The Kyrie of the Missa Carminum is unlike the typical Mass movement Kyrie of the Renaissance period because it contains two settings of the text "Christe eleison". Unlike the beginnings of most of the sections of the Ockeghem Mass, the sections of the Missa Carminum begin imitatively. In not one of the major sections of this Mass do all the voices enter together. Of the four sections
of this Kyrie, the Christe I is the only one in which all voices do not cadence together. Isaac's preference for imitation can be seen in the first Kyrie section and not only at the beginning as in Ockeghem's Mass (See Ex. 10). The first four notes in the soprano in Kyrie I might be considered a kind of head-motif, because this figure appears at the beginning of every movement except the Gloria (See Ex. 11). Throughout the Kyrie there are long scale runs which recur in different note-values throughout the entire Mass (See Ex. 12).

The Gloria of the Missa Carminum is quite different from the style of Ockeghem in being very imitative. This movement probably best contrasts the styles of the two composers as far as can be seen from the two Masses studied. Besides being both rhythmically and melodically imitative, the sections of the Gloria frequently begin imitatively. The setting of the text is varied by contrast between pairs of voices. A plagal cadence on F, with a full stop precedes the "Qui tollis" section, scored for three voices (discant, altus and tenor). This section is highly imitative and abounds in scale passages. At the words "Qui sedes", and after a full authentic cadence on F, the texture reverts to four voices. Unlike Ockeghem, Isaac makes use of internal cadences. An example of this is on the word "altissimus" (See Ex. 13). Another figure seen in Isaac's style in this Mass is the repetition or swirling about two or three notes, especially near a cadence point. This is exemplified by the bass line on the words "Cum sancto spiritu" (See Ex. 14).

The Credo of the Missa Carminum is also highly imitative and makes extensive use of parallel thirds. Often there is imitation
Ex. 15

vi-si-bi-li-um. Et

o-mni-um, et in - vi-si-bi-li-um.

et in - vi-si - bi - li - um.

Credo (mm. 11-14)
of a melodic line in a varied rhythmic pattern, as on the words "et invisibilium" (See Ex. 15). Isaac sets much of the text of the Credo for only two voices -- the top two voices having one phrase of the text, the bottom two, the next. As in the Gloria, runs and scale passages occur, especially near the internal cadences. Full stops precede the phrases beginning "Et resurrexit" and "Qui cum Patre". Time changes also frequently occur at phrase endings.

The Sanctus is composed of five sections, each separated by a full stop. These five sections, "Sanctus", "Pleni sunt", "Osanna", "Benedictus", and "Osanna", are the sections which are most commonly seen in this movement of the Mass in the Renaissance. In the first section, full of imitative figures the voices do not cadence together. The second, scored for three voices (discant, altus, and bassus), is also highly imitative with a great deal of textual repetition, especially on the words "et terra", "gloria", and "tua". The two "Osanna" sections, both imitative, differ from each other and also contrast meters, the first being in duple and the second in triple time. The "Benedictus" section, scored for discant, altus, and tenor, is imitative throughout.

The Agnus Dei of the Missa Carminum contains three settings of this text. The third setting, however, is atypical, for instead of setting the words "dona nobis pacem", it repeats the final phrase of the other two settings, "miserere nobis". Agnus I is in triple meter, while the other two sections are in duple time. Agnus II is scored for altus, tenor, and bassus. These three sec-
tions of the *Agnus Dei* contain many of the same devices and are in the same contrapuntal style as the rest of the *Missa Carminum*.

Ockeghem and his contemporaries had established the outlines for the Mass cycle, and later composers, such as Isaac, had experimented with the many devices which could be put to use in such a work. (Blume, 48). Ockeghem, in the Flemish tradition, had been concerned with technical possibilities; Isaac was influenced by the Italian style which sought color and flexibility. "It remained for Josquin to bring about the complete fusion of the two styles: Flemish counterpoint, with its technical possibilities, intellectual appeal, and serious purpose; and Italian spiritedness, with its harmonic color, flexible rhythms, and charming directness. The result was a Renaissance style which became virtually universal in the sixteenth century and gave rise to some of the most refined, moving, and expressive works in the repertoire of Western music." (Pisk, 132). Josquin des Prez, the composer who perhaps did the most to effect a rebirth of musical expression, was born about 1450 in Hainault. A pupil of Ockeghem, Josquin later went to Italy to serve in the court of Duke Sforza of Milan. He later returned to Burgundy where he died in 1521. (Pisk, 123). Heinrich Glarean, in his *Dodecachordon* (1547), called the music produced by Josquin "ars perfecta". "Josquin is among the first of the composers in whose works a subjective approach can be traced throughout. A new aesthetic principle, in which one of the functions of music was to parallel the rhetoric of the text, was in the process of being born in Josquin's time." (Pisk, 128).

The new style created by Josquin included contrapuntal texture,
emotional expressiveness, and a new awareness of contrasting choral sonorities. "The ideal resolved itself into three: vivid expression of the sense of the words, careful accentuation, and audibility. In the middle of the sixteenth century the name musica reservata was given by Adriaan Coclicus to the music of Josquin and his contemporaries, in which the quality of vivid emotional expressiveness is first apparent." (Stevens, 69). In addition to this expressiveness Josquin extended the vocal ranges so that there was less need for voice crossings; and he also made more use of a mixture of contrapuntal and chordal styles. (Pisk, 127). Josquin, like Isaac in his Missa Carminum, uses contrasts in the thickness of the texture. All of his Masses are for four voices, but he frequently composed passages for the top or bottom two, the top three, or all voices but the tenor, to give varied sonorities to the music. (Pisk, 127).

"In the Missa La sol fa re mi Josquin expands the normal scope of motivic usage by concentrating on one motive alone, which he retains not merely for a single more or less extensive passage but for the duration of the entire work. In the most comprehensive sense, this Mass belongs with those other contemporary works which spring from a single device or procedure and reveal the interest of composers in planning, and their capacity for realizing, an all-embracing organization of the several parts of a Mass." (Sparks, 326). This Mass derives its name from the constant repetition of the pitches represented by those solmization syllables (a-g-f-d-e) and their transpositions. The Mass employs skillful imitation in voices other than the tenor, while the basic five-note pattern is
repeated in the tenor in a seemingly endless variety of rhythms.

The Missa La sol fa re mi can be called a motivic Mass because the repetition and appearance of the five-note figure in all voices, but most often in the tenor, gives the Mass a concentration of material and provides unity for its component movements. In the Kyrie I, the motive appears in all four voices, in the Christe, it is treated in imitation in all voices, and in the Benedictus, the five-note pattern appears in the soprano, tenor, and bass. Throughout the remainder of the Mass, the motive appears chiefly in the tenor, often stated and restated in an uninterrupted stream. "... merely by dint of repetition the tenor attains the position of the most important voice and gives the impression of being a cantus firmus whether it rightfully is one or not." (Sparks, 328). There is some relief, however, from the incessant repetition of this five-note figure. There are often times when the motive is not in any of the voices, even the tenor. Also, the five-note pattern is varied rhythmically, and moves from one hexachord to another. The basis of this Mass might be said to be "... motivic treatment in all its manifestations -- sequence, ostinato, imitation, and probably most important of all, variation." (Sparks, 326).

The Mass is more chordal than other Masses by Josquin, but it still has the extended melismas and sweeping vocal lines which are found in his other works. (Reese, 239). The title of the Mass employs a device often used during the Renaissance period. This device, known as soggetto cavato, consisted of carving a subject or theme from a word or sentence by letting each vowel indicate a
Ex. 16

Kyrie I (mm. 9-11)
corresponding syllable of the hexachord. According to Glarean in his _Dodecachordon_, "Again, when Josquin sought a favor from some important personage and when that man, a procrastinator, said over and over in the mutilated French language, _Laisse faire moy_, that is, "leave it to me", then without delay Josquin composed, to these same words, a complete and very elegant *Missa La sol fa re mi*." (Glar, 272). Besides the five-note theme, plainsong melodies appear in the _Gloria_ and _Credo_. The superius of the _Gloria_ borrows from the _Gloria_ of Mass XV as far as the words "Gratias agimus ...", and fragments of this plainsong melody are quoted later, once in imitation. The _Credo_ draws less exactly on portions of _Credo_ I and V.

The _Kyrie_ of this Mass is divided into the usual three sections, all three of which have imitative entrances, and in which the voices cadence together. The _Kyrie I_ has the CF in all four voices, as does the _Christe_, but in the _Kyrie II_ the CF is absent from the alto.\(^2\) Both _Kyrie_ sections are in triple meter, while the _Christe_ section is in duple meter. There are times when the five-note pattern is repeated again and again in the tenor, and other times when it is absent from the tenor, but present in another voice (See Ex. 16).

Throughout the _Gloria_ the CF is repeated in the tenor in varied rhythm, while the other three voices are worked out in a free imitative style. A full stop preceding the words "Qui tollis"
and a time change from triple meter to duple meter divide the *Gloria* into two major sections. There is variety between contrapuntal and homophonic settings of the text phrases, with many internal cadences at phrase endings such as "voluntatis" and "Laudamus te" (See Ex. 17). Josquin's contrast of homophonic sections and free imitative sections is especially noticeable in the second major section of the *Gloria*. The setting of the words "suscipe deprecationem" is extremely homophonic in three voices (SAB) while the following material, "Qui sedes ...", is very imitative in texture. This contrast in three voices is accompanied by the CF in the tenor in repeated patterns of varying rhythms and in transposed form.

The *Credo* of the Missa *La sol fa re mi* uses the same stylistic devices as the *Gloria*, but also employs long scale runs, both ascending and descending, and contrasts between stepwise movement and movement by leaps within the melodic lines. The tenor has the CF throughout, beginning either on a or e.³ The only full stop precedes the words "Et incarnatus", however, a generous use of internal cadences (e.g., "de Deo vero", "facta sunt", "et homo factus est", "non erit finis") and frequent changes in time from triple to duple meter and back emphasize phrase endings (See Ex. 18). Josquin uses typical word-setting practices on the word "ascendit", for the soprano and bass lines on this word rise (See Ex. 19). On the words "per prophetas" the soprano and the alto have the CF beginning from g (See Ex. 20). On the word

³ Pitch names in this paper shall be in accordance with system 1. on page 536 of the *Harvard Dictionary of Music*. 


Ex. 21
Credo (mm. 226-229)

Ex. 22
Sanctus (Alto, mm. 33-38)

Ex. 23
Agnus Dei (Soprano, mm. 27-29)
"saeculi" Josquin employs ascending melodic lines in small-note values which vary rhythmically and are also melodically imitative (See Ex. 21).

The Sanctus is in the usual five sections which were common in Masses of the Renaissance period, however, in the score studied, the "Benedictus" and the second "Hosanna" appear as a major movement of the Mass. The first three sections are in triple meter, and all have imitative aspects. The CF appears in the "Pleni sunt ..." section from both A and a', but new melodic outlines are formed by the mutation of the motive through the combination of two hexachords (See Ex. 22).

The "Benedictus" is in duple time, while the second "Hosanna" reverts to triple meter. The "Benedictus" is highly imitative with small note-values, and even the tenor drops the CF and imitates the melody which began the section. Josquin has a full stop after the word "Benedictus", a practice not seen in the other five Masses under study. The section beginning "qui venit ..." is scored for soprano, alto, and bass, and has both imitative and sequential aspects. This section lacks the five-note CF until the last thirteen measures, when it appears in the soprano and alto. The second setting of the "Hosanna" has the CF in the tenor throughout.

The two settings of the Agnus Dei are in triple meter. Agnus I has the CF several times in all four voices, but mostly in the tenor and bass. A Landini cadence appears in the soprano of Agnus I (See Ex. 23). Agnus II is a duo for soprano and alto,
in which the alto has the CF throughout. At the end of Agnus II, in the score studied, are the words "Agnus tertium super primum", indicating that the Agnus I was resung with the words "dona nobis pacem" substituted for the words "miserere nobis." There is no Agnus III.

A canon which was passed by the general session of the Council of Trent in September, 1562, dealt with the music that was to be used in the celebration of the Mass. It stated: "All things should indeed be so ordered that the Masses, whether they be celebrated with or without singing, may reach tranquilly into the ears and hearts of those who hear them, when everything is executed clearly and at the right speed." (Reese, 449). The composer who was to do much to bring about a style of sacred music that complied with the wishes of the Council of Trent, and indeed, who is regarded by many as the greatest representative of late Renaissance sacred music was Giovanni Pierluigi da Palestrina. Palestrina was born at Praenesta (Palestrina) in 1525. He studied in Rome as a boy. In 1551, he became maestro di cappella of the Julian Chapel in Rome and from 1555 he sang in the Papal choir. He held positions of choirmaster at St. John Lateran from 1555 to 1560, and at Santa Maria Maggiore from 1560 to 1567. After several other positions he returned in 1571 to the Julian Chapel, where he was maestro until his death in 1594. (Pisk, 146). Palestrina represents the culmination of the Roman school of Renaissance composers, whose works are especially notable for their consistency of style. (Pisk, 146). His works include one hundred and five
Masses, two hundred and sixty motets, and a large number of related works. (Reese, 462-472). Of the importance of Palestrina, Hans Theodore David says:

Palestrina restored and augmented the dignity of sacred music by renouncing the elements that in his time seemed most modern and vivacious. More specifically, he purified choral music of a great deal of passage-work and established a genuine a cappella style which has served as the model for writers of choral church music ever since. In his own day he was essentially conservative: instead of striving for new effects or trying to further musical tendencies then in the course of development, he was intentionally restricting his means. Within these self-imposed limits, he achieved unique variety and fluency of expression, and created a type of music at once so dignified, noble, rich, and intense that it seems divorced from the limitations of a period. (David, 32).

Palestrina's melodies are based almost entirely on the modes, and his melodic lines have aim and direction, giving an entire work a broad, sweeping melodic curve. (Pisk, 147). His melodies are predominantly conjunct, and when leaps do occur, they usually outline triads. His counterpoint becomes florid only when nearing cadence points. (Pisk, 147). In rhythmic aspects, Palestrina was governed by restraint and balance. In word-setting and in the composition of each phrase, Palestrina is concerned with giving the accented syllables or words a place of prominence in the tonal structure (i.e., by means of a high pitch, a long note, or a melisma). (Pisk, 149). "Palestrina's underlaying of the text conforms to a very considerable extent to the precepts which Zarlino lays down. There is, however, none of the stiffness in his word underlaying which Zarlino's hard and fast rules suggest. Palestrina seems to have achieved an almost perfect blend of musical and verbal claims." (Andrews, 240). Two words which
summarize Palestrina's style are moderation and restraint.

The *Missa Papae Marcelli* is called by many authorities the most famous work of Palestrina. It is not based on any pre-existing work (although Reese points out that the *Christe* bears a relationship to the *Gloria* of Palestrina's *Missa Benedictae*). (Reese, 480). The amount of chordal writing in this Mass is greater than in Palestrina's previous works, and clear declamation of the text is no problem. (Pisk, 152). The Mass, published in 1567, is for six voices throughout, with the exception of three subsections. Even with the full texture of the six-voice structure, Palestrina concentrated on the clear declamation of the words and avoided anything which interfered with this aim. "The clarity in the treatment of the text results from the high percentage of note-against-note writing, yet the departures from it and in particular the skillful handling of rhythmic variety and vocal registration prevent the work from losing a true polyphonic character." (Reese, 480).

There are several motives which recur throughout the Mass. One motive, especially prominent in the bass voice, is stated at the beginning and then repeated in every movement of the Mass, either in the original or a derived form. This motive does not always appear at the beginning of the movement and therefore, cannot really be called a head-motive. Like that device, however, it does provide unity of thought to the entire work. In Palestrina's freely-composed Masses, says Andrews, it was common to have "... a strong vein of thematic connection running through the works as
Ex. 24

Kyrie eleison,
Kyrie I (Tenor I, mm. 1-4)

Ex. 25

Kyrie eleison,
Kyrie I (Soprano, mm. 16-18)

Ex. 26

Kyrie II (mm. 76-77)

Ex. 27

Gloria (mm. 35-39)
a whole, which, though less clearly and systematically defined than in the case of the masses written upon already existent polyphonic compositions, and though less obvious than the varying 'points' based on the cantus firmus technique ..., is, in some respects, more important, since it shows a deliberate awareness of the formal implications of thematic repetition and development." (Andrews, 240).

The Kyrie of the Missa Papae Marcelli is made up of the usual three sections, each divided by full stops. All three sections are in duple time, set for six voices: soprano, alto, tenor I, tenor II, bass I, and bass II. Kyrie I begins with all six voices in imitation on a subject that appears again in each subsequent section, either in original or elaborated form (See Ex. 24). In the soprano is another motive which recurs throughout the Mass, though less frequently than the first motive (See Ex. 25). All three sections of the Kyrie are imitative, but the imitation is usually confined to the beginnings of phrases. None of the Kyrie exhibits chordal tendencies or any such treatment as appears later in this Mass. The final chord of Kyrie II is noteworthy for the root of the chord appears in the bass I and not in the bass II part (See Ex. 26).

The Gloria of the Mass is homophonic when compared with the Kyrie. Throughout the entire movement there are usually at least three voices together on the same words and in the same rhythmic patterns at the same time. A favorite device of Palestrina's is the setting of two or three voices contrapuntally, and accompanying them by three or four voices arranged chordally (See Ex. 27). There is much repetition of the text in this movement and throughout the entire Mass. "Palestrina allows himself quite a large
Ex. 28

Gloria (mm. 57-61)  Misere-re-re nobis.

Ex. 29

Credo (Bass II, mm. 1-5)

Credo (Bass I, mm. 5-7)

Credo (Soprano, mm. 113-115)

Credo (Tenor I, mm. 28-32)

Credo (Soprano, mm. 50-53)

Credo (Soprano, mm. 163-165)
amount of repetition, not only of some part of speech whose sense is complete but of single words or incomplete phrases, nor does he confine this treatment to words that have in them some grave sense and are worthy of consideration." (Andrews, 238). The only internal break is a full stop which precedes the words "Qui tollis". There can be found several examples of repetition of an entire phrase of text such as in the bass parts on the words "miserere nobis" (See Ex. 28). Frequent changes of texture by the alteration of the number of voices are also present in this movement.

The **Credo** of the **Missa Papae Marcelli** is generally written in the same basic style as the **Gloria**. This movement is extremely homophonic in spots, and Palestrina again uses the alteration between passages of chordal and contrapuntal writing, with varying textures. The themes or motives which were stated in the **Kyrie** appear in the **Credo** several times (See Ex. 29). Full stops precede the words "Crucifixus" and "Et in Spiritum sanctum", and internal cadences mark the ends of other phrases. The "Crucifixus" section is scored for four voices -- soprano, alto, tenor I, and bass I. In the **Credo** Palestrina uses suspensions to produce very beautiful effects. "In the Palestrina style, the chief dissonance was the suspension, which was always prepared as a consonance of the same or longer time-value, and subsequently resolved downward by step to another consonance." (Jacobs, 41). The section of the **Credo** beginning "Et in Spiritum sanctum" is less homophonic and more imitative than preceding sections. The **Credo** closes with the imitative setting of the word "Amen" in scale passages.
Ex. 30
Sanctus (mm. 29-30)

Ex. 31
Benedictus (Tenor I, mm. 1-4)
Benedictus (Tenor I, mm. 15-16)
Benedictus (Alto, mm. 25-26)

Ex. 32
Benedictus (Tenor I, mm. 1-6)
Benedictus (Tenor I, mm. 15-18)
Benedictus (Alto, mm. 25-27)
The Sanctus of this Mass is set for six voices throughout, except for the Benedictus which is scored for four. The Benedictus is set apart as a separate movement, although it is not numbered as such in the score used for this study. The first section of the Sanctus employs a great many imitative entrances and much repetition of portions of the text. An internal cadence sets off the section which begins "Pleni sunt coeli" (See Ex. 30). The setting of the words "gloria tua" is highly imitative. Both of the themes which appeared in the Kyrie are restated in this movement, sometimes in elaborated form (See Ex. 31). A full stop precedes the "Hosanna" section which is slightly imitative and ends with a full cadence.

The Benedictus is scored for the four upper voices. It is highly imitative, with no internal breaks or cadences. The text is divided into three points of imitation, however, each with a different subject: one motive for the word "Benedictus"; another for "qui venit"; and a third for "in nomine Domini" (See Ex. 32). At the end of the section, there is no direction in the score to repeat the "Hosanna" section; however, several details suggest that this was the probably procedure. For example, the cadence at the end of the Benedictus is on the dominant chord, while the previous setting of the "Hosanna!" ends on the tonic, and therefore, it seems likely that Palestrina intended for the Benedictus to be followed by the "Hosanna". This is the usual practice in the setting of this text in the Renaissance.

The Agnus Dei of the Missa Papae Marcelli consists of only two sections. The first section is for the regular six voices, while
Ex. 33

Resolutio.

Agnus II (mm. 1-7)
the second is scored for seven voices -- soprano I and II, alto I and II, tenor, and bass I and II. **Agnus I** opens with imitation in all voices on an elaboration of the theme which opened the **Kyrie**. This section is very free and highly imitative, with almost no chordal texture. There is a great deal of repetition of text, and internal cadences precede the words "qui tollis" and "miserere nobis". There is again alternation of time signatures in this section, but there is no regular pattern as there was in the **Gloria**. **Agnus II** shows almost no chordal aspects, and its text is highly repetitious. There is a three-part canon based on the motive which opened the **Kyrie**. This canon, in the first bass part, is answered in the second soprano and second alto parts (See Ex. 33). The other four parts accompany this three-part canon.

Another musician of the late Renaissance period who tried to bring about the clear declamation of the text in his Masses was Costanzo Porta. Porta was considered among the lesser madrigalists of the Venetian orbit, but it was in the field of sacred music that he made his most important contributions. (Reese, 415). Porta was born in Cremona around 1530. A Franciscan monk, he studied under Willaert at Venice and was a personal friend of Claudio Merulo. From 1552 until his death in 1601, Porta held various positions as composer and choirmaster at the cathedrals in Osimo and Ravenna, St. Anthony's in Padua, and the Santa Casa di Loreto. He was also an excellent teacher; his pupils included such musicians as Viadana, Diruta, and Balbi. (Reese, 416). "Contanzo Porta is one of the representatives of the so-called classical a capella-polyphony, whose
name, it is true, is frequently mentioned, but whose works on the whole are as good as unknown." (Mischiati, CA 93, III).

Porta, an Italian, adopted Franco-Netherlandish characteristics in his style, especially in his treatment of contrapuntal and rhythmic intricacy. He did not hesitate to write imitative polyphony, although he did so in a moderate style. (Reese, 494).

"Porta, in the preface to a Mass collection of 1578, dedicated to the archbishop of Ravenna, explained that he had striven to make the text intelligible; thus he aimed to conform with the requirements of the Council of Trent." (Reese, 494).

In the opinion of Oscar Mischiati the Missa La sol fa re mi is especially characteristic of Porta's style. (Mischiati, CW 93, III-IV). It is based on the five-note theme which Josquin used in his famous four-voice Mass of the same name. Porta was surely familiar with this work by Josquin, and probably also the five-voice Mass by Jachet of Mantua, which uses the same theme. (Mischiati, CW 93, III). Porta's Mass is for six voices: soprano I and II, alto, tenor I and II, and bass (originally cantus, cantus secundus, altus, tenor, quintus, and bassus). In the foreword to the modern edition (Das Chorwerk, 93), the editor, Oscar Mischiati compares Porta's setting to the earlier works:

In contrast to Josquin and Jachet, Porta let the five-tone row situated in the tenor begin not only on the highest hexachord tones 'a' and 'e', but also from 'd'. With this was connected a more frequent change of passages and a more free rhythmic motion. The complex passages are conveyed along by spacious breaths; there are lacking frequent repetitions so often used by Josquin and Jachet, which are sometimes stubborn-acting. ...However, certainly not a less interesting feature of this Mass, and at the same time a peculiarity of Porta's personal style is always elegant and strong.
Ex. 34

Kyrie I (Bass, mm. 1-3)

Kyrie I (Alto, mm. 1-4)

Kyrie I (Soprano I, mm. 1-7)

Ex. 35

Gloria (Tenor I, mm. 12-14)
He is always striving to avoid the usual and everyday effects. This elevated contrapuntal art of Porta, which only at certain significant places in the Mass, such as the "Crucifixus", "Pleni sunt coeli", and the "Benedictus", is simplified from the massive structure of the six-voice settings through the reduction of the number of voices, is climaxed in the monumental Agnus Dei. This setting is written for eight real parts, three of which present the theme of the Mass in canon. (Mischiatì, CW 93, IV).

The Kyrie of the Missa La sol fa re mi has the three usual sections and is in duple time throughout. This movement, and the entire Mass in general, is highly imitative, and yet this imitation does not hamper the clear declamation of the text. The five-note motive appears in the tenor part throughout the Kyrie in varied rhythmic patterns, and appears in complete or incomplete form very often in the other parts. Kyrie I begins with imitative entrances in all voices based on the five-note CF (See Ex. 34). The statement of the CF in the Kyrie movement is generally in long note values in the tenor. In the final cadences of both Kyrie I and II, one voice ends early, while in the Christe the voices cadence together. All three sections of the Kyrie begin with imitation.

The Gloria of this Mass also begins with imitative entrances. The CF appears in all six voices and is in the tenor throughout. Porta uses internal cadences and changes in time (from triple to duple and back) to separate verses of the text. The only full stop is at the usual place preceding the words "Qui tollis". The tenor part on the words "Benedictus te" is an example of the CF descending from d' (See Ex. 35). In the tenor II part (measures 37-39) the CF is stated twice with the last note of the first statement
Ex. 36

Gloria (Tenor II, mm. 37-39)

Ex. 37

Credo (Soprano I - Bass, mm. 61-65)
and the first note of the second statement being the same (See Ex. 36). This particular dovetailing figure reappears throughout the Mass and may be one of Porta's ideas, for Josquin appears not to have used it. Sections of this movement are homophonic, usually in at least three voices.

The Credo is divided by full stops into four sections. These stops or pauses precede the words "Et incarnatus", "Crucifixus", "Et in Spiritum sanctum". In the first section, the five-note CF appears once in each part except soprano II, and is repeated in the tenor throughout the section. The section is in duple time, except for the setting of the words "propter nostram salutem" in triple time. On the word "descendit", Porta uses a descending line in the soprano and bass (See Ex. 37). The "Et incarnatus" section is in duple time and the CF is in the tenor throughout. This section is homophonic to the extent that usually three or four lines are on the same syllable at the same time, though imitation is present too, especially between the two tenors. The "Crucifixus" section, in duple time, is scored for four voices (soprano I and II and tenor I and II) with the CF present through the entire second tenor part. This section begins imitatively with the CF in all four voices. The final section of the Credo (measures 135-200) is in six voices and carries the CF always in the tenor. Imitative aspects are present throughout the section, which is in duple time until the final repetition of the words "Et vitam venturi saeculi, Amen" (measures 195-200), which is in triple time. In the Credo, and in the Mass as a whole, Porta's repetition of the text is moderate and reserved, in many places even more so.
Ex. 38

Sanctus (Alto, mm. 120-121)
than Palestrina's.

The Sanctus of this Mass has the usual sections, each separated by a full stop. The five-note CF is in the tenor part through each section, despite changes in texture through the omission of one or two voices. The first section begins with the CF in imitation in all voices except the bass. The second section, beginning with "Pleni sunt coeli", is scored for four voices -- alto, tenor I and II, and bass. There are imitative aspects in this section, the voices other than the tenor being written in free counterpoint. The "Osanna" section for six voices makes slight use of imitation. The "Benedictus" section is scored for five voices (soprano I and II, alto, and tenor I and II) and makes use of imitative techniques. In the alto at measure 120 is another example of the Landini cadence (more commonly called the 'under-third' cadence) which appeared profusely in the Missa Mi-mi by Ockeghem and also in the Missa La sol fa re mi of Josquin (See Ex. 38).

Following the setting of the "Benedictus" section, the words "Osanna ut supra" appear in the score, indicating that the "Osanna" section was repeated at this point. All sections of the Sanctus are in duple time.

The Agnus Dei, like Palestrina's consists of only two sections. Agnus I is in duple time and contains imitation, especially at the beginnings of phrases. The five-note CF is in the tenor for the entire movement. Following the completion of the setting of the entire text (measure 30), the text is repeated from the words "qui tollis ..." (measures 30-43). This resetting of more than one phrase or verse is not seen in any of the other works examined. The Agnus II is scored for eight voices, and is in duple time.
Ex. 39

"Agnus II (Tenor, mm. 84-90)"
This section includes the six original parts with a canon in the tenor part based on the five-note CF. The two additional parts are resolutions of the canon, one at the unison, the other at the fifth. The last seven measures of the word "Amen" at the end of the Gloria and these seven measures, the motive was continuous in a tenor part throughout the entire Mass. This was not done by Josquin in his Missa La sol fa re mi based on the same CF. In Porta's final cadence, the two resolutions to the canon end early, while the original six voices cadence together.

The writing of Mass cycles was not confined to continental Europe or even to musicians living in Catholic countries. In Elizabethan England, William Byrd, one of the greatest composers in the history of English music, wrote and published at least three Masses. Byrd wrote secular vocal music and music for virginals as well as sacred music, and he was perhaps one of the most versatile composers of the entire Renaissance period. (Pisk, 170). He was born in 1543 at Lincoln and is said to have studied under Thomas Tallis, who has been called the "Father of English Cathedral Music". (David, 29). From 1563 he was organist of the Lincoln Cathedral, and from 1570, a member of Queen Elizabeth's Chapel Royal. (Strunk, 137). In 1575 the English government granted Byrd and Tallis a monopoly on music-printing which Byrd subsequently relinquished as unprofitable. Byrd remained a Catholic throughout his life, an unpopular position at that time in England. He was constantly under suspicion, but he had influential friends and escaped persecution. (Jackman, MQ, 1963, 33). Byrd died in 1623 in
Stondon, Essex, still in the favor of the English Court. "Although Byrd remained a Catholic in a time of religious persecution, he continued to the end of his life in favor with the Protestant court and the Reformed Anglican Church, for the services of which he wrote some of his greatest music. His works mark the zenith of English polyphony." (David, 30).

The major accomplishment of Byrd in this style is the fact that his technical mastery never obscures the expressiveness of his melodies. (Pisk, 170). His three Latin Masses (for three, four, and five voices) are all written without a CF. (Pisk, 170). It is usually conjectured that they were published along with Byrd's First Book of Gradualia in 1605. (Jacobs, 63). Byrd strives for expressive melodies in these three Masses. "It is rare in the Renaissance period that a single voice part, taken out of its polyphonic context, shows intrinsic melodic beauty; yet in Byrd's Masses this is repeatedly the case." (Fisk, 170). The Mass for Four Voices is more elaborate in scope and more striking in effect than Byrd's other two Masses. The Mass is freely composed and rich in brilliant polyphonic writing. (Pisk, 170). The score used for this study was edited to make performance of this Mass more acceptable to modern standards. In order not to become involved with questions of performance which have no place in this study, the majority of the editor's markings will be disregarded. The voice parts will be referred to as soprano, alto, tenor, and bass.

The Kyrie of the Mass for Four Voices is dominated by a five-note rhythmic motive (See Ex. 40), which is the basis for several
melodic motives which are imitated throughout the movement. (See Ex. 41). This movement, as well as the entire Mass, is highly imitative. The Kyrie has the usual sections, divided by full stops, each with different melodic motives on the same rhythmic pattern. Kyrie II has two themes, one of which is a variation of a theme in Kyrie I (See Ex. 42). The Christe begins with imitation of a five-note descending line (See Ex. 43).

The Gloria is highly contrapuntal although some homophonic aspects are seen on the words "Laudamus te", "Glorificamus te", and "gratias agimus tibi". This movement is basically in duple time throughout. Byrd makes frequent use of internal cadences to separate phrases or verses of text (See Ex. 44). Another rhythmic figure which is common in this Mass, and also in the other works under study, is seen on the word "omnipotens" (See Ex. 45).
Palestrina was particularly fond of this rhythmic pattern and it is seen often in his Pope Marcellus Mass. (See Ex. 46). A full stop precedes the words "Domine Deus, agnus Dei, filius patris" which are set in trio form for alto, tenor, and bass. The next phrase, "Qui tollis ... miserere nobis", is set for soprano, alto, and bass; and the phrase, "Qui tollis ... suscipe deprecationem nostram", is for soprano, tenor, and bass. At the words "Qui sedes" the four-voice texture returns and remains until the end of the Gloria.

The Credo of Byrd's Mass for Four Voices is generally written in the same style as the Gloria. Each verse or phrase begins imitatively with the exception of the two phrases beginning "Crucifixus" and "Et in spiritum sanctum". These two phrases have homo-
phonic beginnings. As in the Gloria, Byrd uses numerous internal cadences to separate the phrases of the text. A full stop precedes the phrase which begins "Qui propter nos homines", and this phrase is set as a trio for soprano, tenor, and bass. The four-voice texture returns at "Et incarnatus est" and remains until "Crucifixus", a trio for soprano, alto, and tenor. In measures 88 and 89, the word "Catholicam" is set twice homophonically to the same rhythmic motive that appeared in the Gloria (See Ex. 45). A full stop precedes the words "Et unam sanctam catholicam". In measure 100, on the words "et vitam venturi saeculi", is an example of the way Byrd sometimes uses the standard sixteenth century technique of setting two voices against two other voices.

The Sanctus of this Mass also employs imitative beginnings and internal cadences. The repetition of the text "Dominus Deus sabaoth" is logical and does not prevent the clear understanding of the text. A full stop ends the first section in the usual place. The "Pleni sunt coeli" is a trio for soprano, alto, and tenor. Unlike the usual practice, this section is not followed by a full stop, but is separated from the "Osanna" only by an internal cadence. The "Osanna" section is set imitatively for the regular four voices. In this Mass, the Benedictus and the second setting of the "Osanna" are scored as a separate movement of the Mass. This is a practice that had been developing during the Renaissance, and can be seen in the works of a number of composers. For instance, all of Lasso's Masses printed to date (thirty-three) have the Benedictus and second "Osanna" as a separate movement. Again, contrary to the usual practice, no full stop precedes the
Ex. 4-7

Benedictus (mm. 9-10)
"Osanna" and the cadence is delayed in the tenor, with that part not ending until after the entrance of the soprano and alto parts on the word "Osanna" (See Ex. 47).

The Agnus Dei of the Mass for Four Voices is in one continuous section, with the three statements of the text separated by internal cadences and not by full stops. Agnus I is a duo for soprano and alto, and is contrapuntal with imitative aspects. Agnus II, a trio for soprano, tenor, and bass, is imitative both melodically and rhythmically, but the imitation does not usually remain for more than four or five notes. Agnus III restores the original four-voice texture and is highly imitative.

The study of representative musical works by representative composers of a historical period can reveal much about the musical style of that period. There are several general observations which can be made concerning Mass composition in the Renaissance after studying the six above-mentioned Masses. In general, Renaissance composers for the most part, as seen in the representative works studied, attempted to compose beautiful and, at the same time, usable Mass cycles. Whether by the use of internal cadences, full stops, changes in texture, or changes in pace, these composers tried to set the phrases of the text of the Ordinary usually along the lines prescribed in the modern Liber Usualis. This is particularly true of the Gloria and Credo sections, the texts of which are separated into verses in the Liber. Some other general observations about Mass composition in the Renaissance can
be made concerning each specific movement of the Ordinary.

The Kyrie movement of the Mass during the Renaissance was usually composed of three sections, each separated by a full stop. This arrangement (Kyrie I, Christe, Kyrie II) was the rule in all the Masses studied except the Missa Carminum by Isaac. Isaac added a fourth section, Christe II, before the Kyrie II. In most cases, there is contrast of keys between the sections, the usual key relationship being I-V-I, as in the Masses by Isaac (I-V-I-I), Palestrina, and Byrd, or I-IV-I, in the Masses of Josquin and Porta. The time signature usually varied with the different sections of the Kyrie, being the same throughout only in the Masses by Palestrina and Porta.

The Gloria of the Mass has a text which consists of an extended series of short and ever-varying sentences or verses. Because of the nature of the text, this section, as well as the Credo, received varied treatment by each Renaissance composer. In liturgical use, the Gloria was begun by the priest and continued by the choir from "Et in terra pax". In accordance with the usual practice during the Renaissance, therefore, all six of these Masses begin with these words in the Gloria. There was consistently a full stop preceding the words "Qui tollis" (Byrd is the only composer of the six who does not do this). At several other places in the setting of the text, some composers have used full stops, while others have an internal cadence or a time change or change in texture. One of the most conspicuous of these spots is that preceding the words "Qui sedes".
The Credo of the Mass also has a text of many verses of varying length, and like the Gloria, it was begun by the priest and continued by the choir from "Patrem omnipotentem". As was the usual practice, the settings of the Credo in all six Masses begin with these words. As for the use of full stops in separating sections of the text, there is not much agreement between the six composers studied. Ockeghem, Josquin and Porta place a full stop before the words "Et incarnatus", Ockeghem, Palestrina and Porta before the word "Crucifixus", Ockeghem and Isaac before "Et resurrexit...", and Palestrina and Porta before "Et in Spiritum sanctum". All six composers, however, use some device, whether it be an internal cadence or changes in time or texture, to stress these four and other ends of phrases throughout the Credo.

The next movement of the Mass received quite a bit of development and varied treatment during the Renaissance period. The Sanctus, as set by Ockeghem and others in the early Renaissance, consisted of five sections each usually separated by full stops. These five sections were the settings of the text beginning with the words "Sanctus", "Pleni sunt coeli", "Osanna", "Benedictus", and "Osanna". The second "Osanna" section could be a direct repetition of the first, as was done by Ockeghem and Porta, and evidently intended by Palestrina, or it could be a newly-composed section. The Masses of Isaac and Porta follow Ockeghem's pattern of setting all five sections of the Sanctus in one movement. However, as the Renaissance passed, it became common practice to have the "Benedictus" and second "Osanna" scored as a separate movement.
of the Mass, entitled the Benedictus. This is the pattern which is followed in the Masses of Josquin, Palestrina, and Byrd. As noted earlier, Byrd was the only one of the six composers to deviate from the practice of separating each of the sections by full stops, for no full stop precedes either of the "Osanna" sections in his Mass for Four Voices.

Liturgical practice specifies that the text of the Agnus Dei be sung three times, the last time with the words "dona nobis pacem" instead of "miserere nobis". Composers in the Renaissance in general attempted to follow this tripartite structure when setting the text in polyphonic movements. There were many variations from this, however, as noted before. Isaac, in the Agnus III of his Mass, does not set the words "dona nobis pacem", but repeats the words "miserere nobis" for the third time. The Agnus III is a verbatim repetition of the Agnus I in Josquin's Mass. Byrd, as in his Sanctus also, omits the full stops between the three settings of the text. Perhaps the most striking deviation from this practice is seen in the Masses by Palestrina and Porta. In both there are only two sections of the Agnus Dei, the second of which in each Mass contains a three-part canon on one of the main themes in that Mass. The Mass by Palestrina adds one voice part, the one by Porta adds two extra parts in the Agnus II, thereby closing out each Mass with a massive, multi-textured polyphonic setting.

As seen in the six Masses studied in this paper, the composi-
tion of a Mass presented a Renaissance composer with both problems and opportunities. Some of the problems encountered, as we have seen, were the clear declamation of the text, effective word-setting, the achievement of contrast and variety through the use of many devices, and an effective means of unifying the work as a whole. The Mass cycle, in addition to enjoying veneration as a tradition, and despite the problems which it held for a composer, offered him the chance to express himself and demonstrate his mastery of musical skills and techniques. It was, therefore, both the problems and the opportunities of Mass composition, and the fulfillment of a need for this type of music, that made the genre so popular during the Renaissance period.
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