

Duos and Modules  
In Palestrina's Motet and Mass

*O Rex glória*

by

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## ABSTRACT

Peter N. Schubert in “Hidden Forms in Palestrina’s ‘First Book of Four-Voice Motets’” (*Journal of the American Musicological Society*, 2007) defines significant blocks of vertical relationships in imitative and non-imitative duos in the thirty-six motets of Palestrina’s *Motectus festorum totius anni cum communi sanctorum*, published in 1564. Schubert describes these blocks of vertical relationships that proceed from duos as *modules* and organizes them according to categories of construction and function.

Palestrina’s parody Mass, *O Rex glóriæ*, reveals the same duos and modules that Schubert discovers in Palestrina’s motet of the same name. Palestrina transfers these duos and modules from the motet into the parody Mass, using them as building blocks for points of imitation. The duos, modules, and their motives appear in all but a few places, and are in some cases prominent throughout movements of the Mass, such as the *Kyrie*. Palestrina manipulates and elaborates these duos and modules according to the character and text of each movement. He borrows them consistently in their original order, which he changes only for reasons of textual meaning or verbal similarity.

The module approach to recurring vertical combinations, although a recent application, is valuable for recognizing and treating systematically the duo relationships and their elaboration that are described by late-Renaissance theorists, especially Fray Tomas de Sancte Maria. The identification and analytical interpretation of duos and modules in Palestrina’s motet *O Rex glóriæ* and the parody Mass based on it yields insights not only into his compositional decisions as he adapts material from the motet for its new setting, but also into the potential value of modules as the basis for an analytical approach to the sacred vocal polyphony of the sixteenth century.

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## CHAPTER 1

### INTRODUCTION

Recent years have seen new efforts directed toward the analysis of Renaissance music. Theorists have sought systematic approaches to pre-tonal music comparable to those that have developed for tonal music. New focus on the civic contexts of Medieval and Renaissance Europe and the music, coupled with continued study of extant manuscripts and theoretical writings, has led to greater understanding of polyphonic music beyond the well-known norms of modes, consonance and dissonance, contrapuntal lines, voice leading, cadences, and other commonly recognized statements of stylistic characteristics. Although much has been accomplished, pre-tonal music is still a stumbling block in the arenas of interpretation and in-depth analysis. Tonal music has widely applicable analytical tools, such as the approach developed by Heinrich Schenker and his followers, but no system as yet exists for pre-tonal music.

Creative avenues often come to the fore when standard means arrive at dead ends. Jessie Ann Owens examines compositional practices of Renaissance musicians from 1450 to 1600, helping to shed light on some of the difficult analysis issues. For instance, she finds that it was not the practice of Renaissance composers to compose vocal music in score form. Often, music was conceived in the mind; then, composition became an “additive” process, which included “sketching brief segments” later to be combined in “draft” form.<sup>1</sup> New understanding of such compositional techniques results in explanations for some idiosyncrasies and discrepancies in early music. By studying the composition processes, Owens says, “[m]any pieces will yield the secret of how they

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<sup>1</sup> Jessie Ann Owens, *Composers at Work* (New York: Oxford University Press, 1997), 196.

came into existence.”<sup>2</sup> In spite of new avenues and means, Peter Schubert comes to the conclusion that no one can truly get into the minds of yesterday’s composers; however, today’s methods combined with the available music theory of the time yield insights into the composers and their compositions.<sup>3</sup>

Today’s analytical methods, built on the foundations of theorists like Schenker, include better tools, years of combined expertise, and new approaches and terminology that can sometimes be stretched successfully to pre-tonal music in some fashion. In “Hidden Forms in Palestrina’s ‘First Book of Four-Voice Motets,’” Peter Schubert looks at thirty-six motets through the glass of current postulations combined with the writings of music theorists of the sixteenth century.<sup>4</sup> Inspired by the analytical concepts of current musicologists, including Jessie Ann Owens, John Milsom, and Joel Lester, and the sixteenth-century music theorists Gioseffo Zarlino (1517-1590), Fray Thomas de Sancta Maria (?-1570), Pietro Cerone (1566-1625), and Francisco de Montanos (1528-1595), Schubert analyzes imitative combinations in these thirty-six motets.

Because imitation is one of the basic features of sixteenth-century music, all four of the theorists above discuss the concept in their treatises. The most prominent theorist of the sixteenth century, Gioseffo Zarlino, in *Le istitutioni harmoniche* (1558), separates imitation into two categories: *fuga* and *imitatio*.<sup>5</sup> Essentially the same procedure, each category requires the imitating line to repeat the original either at the unison or some

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<sup>2</sup> Owens, *Composers at Work*, 314.

<sup>3</sup> Peter N. Schubert, “Authentic Analysis,” *The Journal of Musicology* 12 (Winter, 1994), 3-18.

<sup>4</sup> Peter N. Schubert, “Hidden Forms in Palestrina’s ‘First Book of Four-Voice Motets,’” *Journal of the American Musicological Society* 60 (Fall, 2007), 483-556.

<sup>5</sup> Gioseffo Zarlino, *The Art of Counterpoint, Part Three of Le istitutioni harmoniche, 1558*, trans. Guy A. Marco and Claude V. Palisca (New Haven: Yale University Press, 1968), 126-141.

other interval. *Fuga* requires every interval of the first voice to be found in the imitating voice. Thus, the imitating line in *fuga* might begin on the unison or octave, or above or below the originating line on the fourth or fifth, where *ficta* or accidentals would be minimal and the mode would remain intact. Zarlino's term *imitatio* insists on the same contour, but does not include the stringent rule of exact interval. For instance, the major third may become a minor third to fit the mode. Thus, the imitating line could conceivably begin on the second, third, sixth, or seventh (and their octave compounds) above or below the original line and retain the pitches of the mode without accidentals.<sup>6</sup> If the imitative voice (in either *fuga* or *imitatio*) is strict (*legate*), it will imitate the original voice for the length of the *soggetto* or subject.<sup>7</sup> If the imitative voice is free (*sciolte*), it will veer off at some point into free counterpoint.<sup>8</sup> The primary vehicle for imitation in the sixteenth century, the point of imitation, utilizes both procedures.<sup>9</sup> A point of imitation, or simply "point," describes a section of a work usually delineated by a portion or phrase of text in which one musical subject is imitated throughout, either completely or partially.

The layout of imitative lines within a point contributes to yet another layer of imitation. In four-part polyphonic music, imitative lines are often coupled in twos.

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<sup>6</sup> Imogene Horsley, *Fugue History and Practice* (New York: The Free Press, 1966), 11.

<sup>7</sup> *Soggetto* covers a wide variety of musical possibilities in late sixteenth-century music. Schubert, in "Counterpoint Pedagogy in the Renaissance," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (New York, Cambridge University Press, 2007), 503-504, describes *soggetto* as "...primary musical material—sometimes called a *soggetto*—by varying it or combining it with some other melodic material. As we will see, a *soggetto* need not be simply a melodic subject in equal or mixed rhythmic values; it could also be a duo, or in the case of parody technique, even an entire polyphonic composition." Throughout the study at hand, the term *soggetto* will be used to describe subject lines only.

<sup>8</sup> Zarlino, *The Art of Counterpoint*, 127.

<sup>9</sup> Paul M. Walker, "Fugue," in Grove Music Online, Oxford Music Online, <http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/> (accessed 9-19-13).

Spanish theorist and composer Fray Thomas de Sancte Maria describes the coupling of two imitative voices (e.g., soprano and alto, or tenor and bass) as a “duo.”<sup>10</sup> Two voices state motivic material imitatively, followed eventually by two other voices that present themselves similarly together. One voice of the duo imitates the other, usually entering shortly after the other has started. In four-part writing, the second duo often follows suit either by a repetition of the imitation, a new imitation, or even a non-overlapping presentation. Hence, in a single point, two (or more) sets of imitative duos may present themselves. This form of presentation can yield an organized, unified musical product, whereby two sets of the same melodic imitative idea sound compellingly in a single point. Fray Thomas describes this four-voice practice thoroughly in the chapter titled “The Method of Playing Subjects Polyphonically in Four Voices:”

[W]hen one is playing upon some subject that begins in the two lower voices, the same subject must be answered by the two upper voices; and in exactly the same fashion, when the subject is begun in the upper voices, the lower voices must answer it. This is the same as playing a subject in duos, one duo formed with the two lower voices and the other duo with the two upper voices. And so the subject on which one is playing may begin with the two lower or with the two upper voices . . . The second duo, whether formed with the lower voices or with the upper voices, and whether at the beginning of a work or during its course, must generally follow the same melodic lines and the same procedures as those maintained in the duo that first began the subject upon which one is playing.<sup>11</sup>

The composer must carefully tend not only to the horizontal lines of duos, but to the vertical relationships as well. In other words, as imitative lines are repeated, so are the combinations of vertical relationships, whether varied by invertible or double counterpoint, entrances at different intervallic distances, or any device that may disrupt

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<sup>10</sup> Fray Thomas de Sancte Maria, “The Method of Playing in Two Voices,” *Libro Llamado el Arte de Taner Fantasia*, trans. by Almonte C. Howell, Jr. and Warren E. Hultberg, ed. Yvette E. Miller (Pittsburgh: Latin American Literary Review Press, 1991), Book II, 205-207.

<sup>11</sup> *Ibid.*, 237.

the original consonances and dissonances. Correct consonance and dissonance relationships take the foreground in any form of variation. Variation may also occur in the layout of the duos. Some layouts are straightforward. Others, however, may overlap or sound in partial form. In fact, the newly formed intervals resulting from variation produce imitative lines that are not only more interesting, but in some cases more difficult to hear. Variation opens new doors to creative ways to build on one idea: to evolve, to move in new directions, to change the mood, to “develop” a *soggetto*.

Blocks of vertical relationships may be spotted by carefully studying duos that are repeated. John Milsom examines such combinations in compositions of Thomas Crecquillon (1505-1557?) and Clemens non Papa (1510-1556); he describes vertical blocks of imitative subjects as “*fuga* cells,” and vertical blocks of subjects and countersubjects as “S/CS cells.”<sup>12</sup> Jessie Ann Owens describes repeated blocks in her study of the compositional processes of Cipriano de Rore (1515/16-1546). She calls such a block a “module:”

A point of imitation can often be further divided into smaller units of activity that could be called “contrapuntal events.” Thus, for example, a composer could begin with a pair of voices that present the motive and form a ‘module,’ that is, a contrapuntal relationship that can be repeated; the next contrapuntal event—within the same point of imitation—could be the transposition of the module down an octave with the addition of a third voice as a kind of decoration.<sup>13</sup>

Proceeding from Owens’s description, one may look at repeated modules to speculate how they are used to construct and develop points in a motet or Mass, for

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<sup>12</sup> John Milsom, “Crecquillon, Clemens, and Four-Voice Fuga,” in *Beyond Contemporary Fame: Reassessing the Art of Clemens non Papa and Thomas Crecquillon*, ed. by Eric Jas (Turnhout, Belgium: Brepols Publishers n.v. 2005), 344.

<sup>13</sup> Jessie Ann Owens, “The Milan Partbooks: Evidence of Cipriano de Rore’s Compositional Process,” *Journal of the American Musicological Society* 37 (Summer, 1984), 284.



example. Because modules mark out sections of points, contrapuntal portions that are “left over,” such as duos that are not modules, free imitation, homophonic sections, and free counterpoint, also stand out. Viewing the modules in a point of imitation provides a clearer picture of the content and its development.

In the same vein, Peter Schubert presents an in-depth exploration and analysis of repeated blocks or modules in the thirty-six four-voice motets of Palestrina’s *Motecta festorum totius anni cum communi sanctorum quarternis vocibus*.<sup>14</sup> He identifies five types of modules that Palestrina utilizes compositionally and suggests how these modules serve to highlight and extend points and to achieve intensity, tension, relaxation, musical balance, and forms within the points of imitation.

Schubert’s approach encourages further exploration. Because the modules are found in the sixteenth-century motets, they may also be sought out in other works constructed by imitation and duos. In particularly close relationship among the other potential works are the parody Masses Palestrina bases on the motets from the *Motecta festorum*, especially those for four voices, where the duos, if present, would be easiest to see. Hence, the modules Schubert discovers in the ninth motet of this collection, *O Rex glóriæ*, will be sought out here in Palestrina’s four-voice parody Mass, *O Rex glóriæ* (published posthumously in 1601).<sup>15</sup> This extension of the analytical approach will be made for the purpose of discovering how and where Palestrina employs the same

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<sup>14</sup> Schubert, “Hidden Forms,” 483-556.

<sup>15</sup> Edition of Mass *O Rex glóriæ* used in this analysis: Giovanni Pierluigi da Palestrina, “O Rex glóriæ” in *Il libro decimosecondo delle Messe a 4, 5 E 6 Voci*, ed. Lino Bianchi, vol. XXIX of *Le Opere Complete di Giovanni Pierluigi da Palestrina* (Rome: Istituto Italiano per la Storia della Musica, 1960), 30-53. This edition of the Mass employs modern rhythmic values and measure numbers. Thus, a breve is a half note, a semibreve is a quarter note, etc. This paper will use the modern rhythmic values and measure numbers to remain compatible with the edition. Thus, a “beat” will refer to the quarter note in the edition.

modules in the Mass, how they are as important to the Mass as they are to the motet, and whether they are utilized differently from, or in a similar fashion to, those of the motet. The modules to be identified will be examined in all five movements of the Mass—the *Kyrie eleison*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*.<sup>16</sup> Based on Schubert’s article, a case will be made that in addition to other borrowing techniques, the modules, duos, and their *soggetti* from the motet are dominant events Palestrina uses to shape and move phrases, serve the text, and expand, relax, intensify, and vary points in the parody Mass.<sup>17</sup>

In addition to the large structural characteristics of the motet that are retained in the Mass, Palestrina borrows, varies, and exploits these specific vertical combinations of the motet. Indeed, Palestrina varies and exploits these vertical combinations more fully in the parody Mass than in the motet. Certainly, the opportunities to borrow modules from the motet are numerous in the Mass’s five movements.

Others who have studied borrowing techniques of Palestrina and his contemporaries have highlighted different facets of borrowing in the parody-Mass genre. Michelle Fromson compares structural borrowing by a number of Counter-Reformation composers, including Palestrina. Her results show that these composers borrow openings, closings, and elisions, and sometimes mirror the number of breves used in

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<sup>16</sup> Edition of motet *O Rex glóriæ* used in this analysis: Giovanni Pierluigi da Palestrina, “Motecta festorum totius anni cum communi sanctorum quaternis vocibus,” in *Il Libro Primo dei Mottetti a 4 Voci*, ed. Raffaele Casimiri, vol. III of *Le opera complete di Giovanni Pierluigi da Palestrina* (Rome: Per Cura E Studio di Raffaele Casimiri, Edizione Fratelli Scalera, 1939), 30-34. This edition of the motet employs modern rhythmic values and measure numbers. Thus, a breve is a half note, a semibreve is a quarter note, etc. This paper will use the modern rhythmic values and measure numbers to remain compatible with the Casimiri edition. Thus, a “beat” will refer to the quarter note in the edition.

<sup>17</sup> Schubert analyzes the modules in the first point of the ninth motet, *O Rex glóriæ*, in “Hidden Forms,” 514-520. He names the module type for all the other modules in the six points of the motet, giving time-interval entries for the first three modules in the appendix, “Modular Analyses of the Motets in Palestrina’s First Book of Four-Voice Motets,” Motet #9. Peter N. Schubert, “Revised and Corrected Table for ‘Hidden Forms in Palestrina’s First Book of Four-Voice Motets,’” <http://www.music.mcgill.ca/~schubert/finaltable.pdf> (accessed February 10, 2011), 3.

particular text sections of the model.<sup>18</sup> Quentin W. Quereau discusses an abundant number of motives and the frequency with which Palestrina borrows them for parody Masses. He recognizes six strategies of borrowing from the motet to the Mass, including the use of beginnings and endings of the model as beginnings and endings in the Mass; the presentation of borrowed motives in the Mass in the same order as they appear in the model; the choice of motives from the model with similar meaning to the text in the Mass; the choice of motives with verbal similarities; and, finally, the choice of motives with rhythmic elements that will result in clear declamation.<sup>19</sup> Marcelle Lessoil-Daelman, in his study of borrowing procedures in six parody Masses by Palestrina, Lassus, and de Monte, finds that Palestrina borrows more when he is borrowing from his own composed models than those composed by others.<sup>20</sup> Many of these observations are confirmed by the way Palestrina borrows from the motet *O Rex glóriae* in his Mass.

Palestrina does not simply transplant modules from motet to Mass. Rather, he varies the modules and duos by applying invertible or double counterpoint; overlapping or not overlapping modules and duos; adding new countersubjects or a new voice line for one part of the duo; changing the number of voices, enlarging two-voice modules into three-voice modules; and more. It is clear from his borrowing techniques in the Mass that the modules are tried and true in the motet. In other words, Palestrina chooses the modules from the motet because they are at the heart of its points of imitation and will

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<sup>18</sup> Michelle Fromson, "A Conjunction of Rhetoric and Music: Structural Modelling in the Italian Counter-Reformation Motet," *Journal of the Royal Musical Association* 117, No. 2 (1992), 211-223.

<sup>19</sup> Quentin W. Quereau, "Aspects of Palestrina's Parody Procedure," *The Journal of Musicology* 1, No. 2 (April, 1982), 204-206.

<sup>20</sup> Marcelle Lessoil-Daelman, "Une approche synoptique des motifs et des modules dans la messe parodique," abstract, PhD diss., McGill University (Canada), 2003, ProQuest, UMI Dissertations Publishing, iii.

best make the motet the foundation of the Mass's expanded edifice. Their significance is confirmed by what Palestrina does with them in the Mass.

In the motet, Palestrina can expound on a point as long as he sees fit. In the Mass, however, except for the repetitive texts of the *Kyrie* and *Agnus Dei*, he does not have that luxury. The *Gloria* and *Credo* both contain so much text that extended points of imitation would hinder the flow of the prayer. Thus, in some cases, Palestrina creates unique presentations of the borrowed modules to produce contrapuntally elaborate points in a limited amount of space.

Many modules are truncated or changed a little in the Mass because they are adjusting to new text. In the motets, Schubert is adamant about text consistency and its syllable placement within the modules. When the vertical relationships are the same but the text is different, he labels the combination "counterfeit."<sup>21</sup> All of the points of the motet end with substantial cadences, so each point is well contained. In the Mass, however, it is not possible to demand that the words of two paired modules remain consistent. The transference of the modules to the Mass will not always guarantee that the new text will remain consistent within the new point of imitation. Often one of the voices of the point is merging with either one or both of the previous or the following points, especially in the movements with higher volumes of text. Sometimes the text of two points is so similar (e.g., a one-word change from one text line to the next) that the same module or the module and a variation of it are used for both text points.

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<sup>21</sup> Schubert, "Hidden Forms," 522.

Owens states, “The essence of this imitative style is the constantly changing combination of motivic and non-motivic material.”<sup>22</sup> Illuminating the motivic material set in modules and duos clearly highlights both the motivic and the non-motivic material, similar to the way constellations stand out in a galaxy of stars. What will be evident in the upcoming pages is a twenty-first-century analysis of a standard sixteenth-century procedure. It will evaluate the usefulness of the module and duo approach to see if it will yield insights into the procedures and musical content of the parody. Through this evaluation, new ideas may surface about the creation and meaning of verticalities in both the motet and the Mass.

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<sup>22</sup> Jessie Ann Owens, *Composers at Work*, 251.

## CHAPTER 2

### CHARACTERISTICS AND TYPES OF MODULES

A module has two requirements.<sup>23</sup> First, it forms in a duo when both voices sound simultaneously in a contrapuntal combination. Second, this contrapuntal combination must repeat later in the point of imitation or point. If only part of the duo repeats later in the point, then only that segment of the duo forms a module. The reproduction of the repeating module is not necessarily entirely literal. Repeating modules may be varied, altered, or adjusted to extend a point, to move to a cadence, to adjust to a transposition, to accommodate the text, or to intensify or relax a point. More significantly, the presence of Late-Renaissance variation practices might make these modules difficult to recognize aurally.<sup>24</sup> Double and invertible counterpoint, changing time-interval entries, *stretto* techniques, the use of partial modules, the addition of other voices in free counterpoint, or the inclusion of melismatic passages above or below the module may enhance the point, but can also make the module more difficult to hear.<sup>25</sup> Zarlino states throughout his treatise that variation is essential to the repetition of passages and good composition: "...[I]t is not only permitted but admirable to duplicate a passage or melody as many times as one wishes if the counterpoint is always different and varied."<sup>26</sup>

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<sup>23</sup> Schubert borrows the term "module" from Jessie Ann Owens. ("Hidden Forms," p. 484, and "The Milan Partbooks: Evidence of Cipriano de Rore's Compositional Process," *Journal of the American Musicological Society* 37 [Summer, 1984], 284.)

<sup>24</sup> Schubert, "Hidden Forms," 487.

<sup>25</sup> Zarlino, in *The Art of Counterpoint*, cc. 51 and 52, entitled, "Fugues or Consequences" and "Imitations, and What They Are," discusses contrary motion of the *soggetto* and carries examples of the same in both fugues and imitative compositions, 126-141.

<sup>26</sup> Gioseffo Zarlino, *The Art of Counterpoint*, 154.

Palestrina and his contemporaries follow common practices of variation. These devices add color and direct the voices, such as in the movement to a cadence. They may create new intervals and disguise the modules, but they do not redefine them.

To offer an example from the Mass at hand, the *Agnus Dei* is the first movement to lay out two modules clearly, one after another. It opens with the alto and soprano in imitation, each stating the opening *soggetto* (Example 1). The soprano echoes the alto two beats after the alto begins and at the fifth above.<sup>27</sup> The contrapuntal combination of the two voices creates an imitating duo until the end of m. 3. Ten beats after the alto has begun (m. 3, second half), the bass and tenor I repeat the *soggetto*, imitation, and vertical combination of the upper voices in the lower octave, creating a second imitating duo.<sup>28</sup> The second duo replicates the first exactly an octave lower. The embellishing eighth notes in the soprano at the end of m. 3 send the soprano into a melismatic course quickly followed by the alto, as both voices accompany the long, drawn-out notes of the lower duo.

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<sup>27</sup> The perfect intervals will be labeled without the term perfect, in accordance with the terminology used by theorists and composers of the late Renaissance. The beat in the notated example is represented by the quarter note.

<sup>28</sup> The *Agnus Dei* contains two tenors, making it a five-voice work. The two tenors are in strict canon at a three-whole-note time interval throughout the movement. This canon is one of two in the Mass (the other is in the *Benedictus*).

Example 1. Palestrina, *Mass*, 1601: *O Rex glóriæ, Agnus Dei*, mm. 1-6<sup>29</sup>

A - gnus De - - - - -  
A - gnus De - i, [A - gnus De - - -  
A - gnus De - i,  
A - gnus De - i,

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The first instance of the *Agnus Dei* module actually begins in the second half of m. 1, and the repetition begins on the first beat of m. 4. The *soggetto* in the initiating voice of each duo begins a half note before the contrapuntal event takes place. Again, the module is defined by the vertical intervals resulting from the simultaneity of the two voices of the duo, not always the beginning of the *soggetto*. Therefore, the opening note of the first entry of the *soggetto* in the initiating voice of a duo created by imitation is not usually part of the module.

### Module Types

Schubert describes five module types, four of which appear in the *O Rex glóriæ* motet: (1) imitative duo modules, (2) non-imitative duo modules, (3) modules presented

<sup>29</sup> Giovanni Pierluigi da Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 51.



in periodic entries, and (4) semi-imitative duo modules.<sup>30</sup> Each of these module types is also identifiable in the parody Mass, especially in the *Kyrie*, *Gloria*, *Sanctus*, and *Agnus Dei*, where the often-repetitious text invites the variation of points. Non-repeating categories include free imitation and non-repeating homorhythmic entries.<sup>31</sup>

Homorhythmic entries exist throughout the Mass, but especially in the *Credo*, where they are most accommodating to its extensive text and declamatory nature. Whereas other Mass parts permit more musical elaboration, the *Credo*'s extensive text demands a more straightforward presentation, which Palestrina easily accomplishes with homorhythm interspersed with modules that most act like homorhythm.

### **Imitative Duo (“ID”) Module<sup>32</sup>**

An imitative duo (“ID”) module results from two imitative voice entries that sound together for as long as the second voice repeats the first.<sup>33</sup> Together, the combination of the two voices produces particular vertical relationships and sonorities resulting from the time interval that is set between the entry of the first voice and that of the second. The module is revealed when the repeated combination of the vertical relationships in a second two-voice presentation un.masks the combination in the first duo. ID modules typically are not declamatory, because the text is imitative. Schubert's

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<sup>30</sup> All modules and the names of the four module types in the motet *O Rex glóriæ*, and later discovered in the parody Mass, *O Rex glóriæ*, derive from the modules previously discussed and discovered in Schubert's article, “Hidden Forms.” The first point is discussed at length within the article (pp. 511, 513-514, 516-521, and the revised appendix of the same article, p. 3). Schubert, “Revised and Corrected Table,” 3. Schubert's terminology, motet modules, module types, and module-type terminology: ID, NIm, PEn (five types), and SIm; also non-module terms: declamatory singleton, free imitation, and homorhythm will be used in this paper in order to clarify, discover, and analyze them in the Mass. All terms come from Schubert, “Hidden Forms,” 490-514.

<sup>31</sup> Schubert, “Revised and Corrected Table,” 3.

<sup>32</sup> Schubert, “Hidden Forms,” 495-498.

<sup>33</sup> “The second voice must follow the first voice in the exact manner set forth by the first voice.” Schubert, “Hidden Forms,” 498.

chart reveals that the ID module is the most frequently used type in Palestrina's collection.<sup>34</sup>

### **Non-Imitative Duo (“NIm”) Module<sup>35</sup>**

A non-imitative duo (“NIm”) develops from two voices that sound simultaneously but not imitatively. The two voices may march along in parallel motion and rhythm, as two lines of contrasting rhythm and melody, or as a combination of both. A hallmark of the NIm is the rhythmic and textual consistency of the two voices within the module, although again, this consistency is not necessary. Needless to say, the NIm is an excellent opportunity to present text clearly in two voices simultaneously. In this motet and Mass, lines moving in parallel motion are common. Schubert recognizes three particular uses of NIm modules in Palestrina's four-voice motets: the NIm often appears at the end of a motet in a final point for the sake of a dramatic, contrasting finish; it can establish a “thick texture in the middle” of the motet to keep up “momentum;” its often homorhythmic component produces fortified text and thus a strong declamation, again, often at the end of a motet.<sup>36</sup> When NIm's are parallel and homorhythmic, they will contain the same *soggetto* in both voices. This type of pairing easily invites an additional third voice, often added imitatively to produce a three-voice ID+NIm combination.<sup>37</sup> If a third voice is added to the NIm as another parallel or contrasting line, the opportunity arises for a *fauxbourdon*-type passage.

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<sup>34</sup> “Imitation is of no small service to composers, for in addition to being an ornament it is ingenious and praiseworthy in itself.” Zarlino, *The Art of Counterpoint*, 135. Schubert, “Revised and Corrected Table,” 3.

<sup>35</sup> Schubert, “Hidden Forms,” 490-495, 522, 529-530.

<sup>36</sup> *Ibid.*, 529-530.

<sup>37</sup> *Ibid.*, 522.

## Periodic-Entry (“PEn”) Module<sup>38</sup>

Periodic-entry modules result from at least three adjacent imitative entries, the original and at least two following, which enter one after the other at the same time interval (hence “periodic”). Thus, one module forms and repeats, and “the time interval of imitation equals the length of the module.”<sup>39</sup> The modules are imitative in nature and their entries escalate as they generate a stretto effect.

Schubert describes five periodic-entry types found in *Motecta festorum*.<sup>40</sup> (1) Periodic entry at the octave or unison (“PEn@1”): the modules repeat on the same pitches (unison or octave) as the first entry. (2) Periodic entry stacked canon (“PEn(sta)”): each succeeding entry enters at the same intervallic distance as the previous entry (e.g., three entries a fifth apart). (3) Periodic entry invertible canon (“PEn(inv)”): subsequent entries are each inverted. (4) Periodic entry tonal (“PEn(ton)”): the second half of the first module is varied by transposition to allow the following module entry to remain true tonally. (5) Periodic entry alternating fourths and fifths (“PEn(@4&5)”): new entries arrive on alternating fourths or fifths.

Periodic-entry modules create intensity in areas where Palestrina wants excitement. They are often used in the Mass to build momentum after a quiet opening. A streak of PEn modules may accelerate the delivery of the text and increase the contrapuntal complexity. At the outset of a movement, they effect an immediately elaborate opening.

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<sup>38</sup> Schubert, “Hidden Forms,” 498-504.

<sup>39</sup> Ibid., 498-504.

<sup>40</sup> Ibid.

## **Semi-Imitative (“SIm”) Module<sup>41</sup>**

A module is labeled a semi-imitative module (“SIm”) when one of its repeated soundings appears out of its first-instance context. The SIm is not set up in the same way, because the music preceding the subsequent appearance of the SIm module is different.<sup>42</sup> Thus, text changes are common in a SIm. Often cadential, a SIm may contain a cadential recipe to be used over and over again. The SIm designation may also be given to a previous ID or NIm module that appears out of context later in the point.

## **Non-overlapping Duos or Duos Treated Separately**

Duos may also enter in non-overlapping form. There are instances in the Mass where one duo is split: the imitating voice enters sometime after the first voice’s *soggetto* ends. As Sancte Maria states, “We further noted that imitation is formed in two manners, with the entries of the subjects overlapping, and with the entries separated.”<sup>43</sup> The separate entries still constitute a duo, according to Sancte Maria, and he suggests a continuation of the first entry to accompany the imitative *soggetto*.<sup>44</sup>

Concerning the other type of imitation, that is formed by playing the subject in separate entries, we should know that there are many melodic progressions that cannot be used in the type of imitation that is formed by playing the subject in overlapping entries, due to the fact that certain notes in these progressions prevent it, as commonly occurs when the subject is quite long. The remedy in this case is to perform each entry of the subject separately, letting each voice form it alone, while the voice not forming the subject, as we said before, serves as accompaniment to the other voice that does form it.<sup>45</sup>

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<sup>41</sup> Schubert, “Hidden Forms,” 511-13

<sup>42</sup> Schubert, “Hidden Forms,” 511.

<sup>43</sup> Sancte Maria, *Libro Llamado*, Book II, 234.

<sup>44</sup> *Ibid.*, 237, 208-209.

<sup>45</sup> *Ibid.*, 221.

Sancte Maria here suggests that non-overlapping duos are useful when *soggetti* do not fit together vertically. Nevertheless, Palestrina often chooses *soggetti* that have initially been set in overlapping form, such as the *soggetto* from an ID module, in a non-overlapping format to extend a section or relax a point. Palestrina avails himself of this tactic of non-overlapping duos in the Mass, but not in the motet.

### **Non-Repetitive Possibilities<sup>46</sup>**

The common elements of Late-Renaissance music that are non-repetitive are homorhythm and free imitation. Schubert also includes in this category the single-standing *soggetto*: “singleton,” a term he borrows from John Milsom. Milsom defines a singleton as “An isolated, free-standing statement of the subject, as opposed to one that forms part of a *fuga* cell.”<sup>47</sup> A singleton may or may not be part of a duo, but is presented without the module counterpart so that no module is formed when it sounds. Schubert does not label a singleton as part of a duo, although it is clear from some of his examples that the singleton is part of a non-overlapping duo.<sup>48</sup> He is silent, moreover, on Sancte Maria’s concept of the non-overlapping duo. Schubert also includes the expression “declamatory singleton,” which he likens to a “text-bearing cantus firmus.”<sup>49</sup> Singletons are often found in melismatic free counterpoint; they may create relaxation in a passage while continuing the point or transitioning to a new point.<sup>50</sup>

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<sup>46</sup> Schubert, “Hidden Forms,” 514.

<sup>47</sup> John Milsom, “Crecquillon, Clemens,” 345; also Schubert, “Hidden Forms,” 498.

<sup>48</sup> Schubert, “Hidden Forms,” 501-502: Schubert calls the fourth entry in the tenor a declamatory singleton (Example 4) although it follows the previous third entry in the bass. The two entries result in a non-overlapping duo in the lower voices.

<sup>49</sup> Schubert, “Hidden Forms,” 514.

<sup>50</sup> *Ibid.*, 514.

The modular and non-modular techniques described above are the vertical combinations that may be spotted as Palestrina borrows from the motet model to the Mass. There are only six points in the model, but two of those are divided into two points; thus, there are eight unique points from which Palestrina borrows. With only eight points to build a Mass, Palestrina varies the *soggetti* and modules not just for variety and beauty, but for numerous other reasons, many of which will become clear in the pages ahead.

## CHAPTER 3

### OVERVIEW OF MOTET AND MASS

#### **Motet**

The motet *O Rex glóriæ* celebrates the feast of Christ's Ascension and uses the complete text from the antiphon proper to this feast.<sup>51</sup> The antiphon *O Rex glóriæ* is sung at Second Vespers before and after the Gospel Cantic, or the *Magnificat*. The movable feast falls forty days after Easter and ten days before Pentecost.<sup>52</sup> It commemorates the last of Christ's appearances to His disciples on earth, when He reiterates His promise to send the Holy Spirit.

The text of the motet and its translation follow:<sup>53</sup>

*O Rex glóriæ,  
Domine virtútum,  
qui triumphátor hódie super omnes cælos ascendísti;  
ne derelínquas nos órphanos,  
sed mitte promíssum Patris in nos,  
Spíritum veritátis.  
allelúja.*

O King of glory,  
mighty Lord,  
You who, triumphant today over everyone, have ascended to the heavens,  
do not abandon us as orphans,  
but send the promise of the Father into us,  
the Spirit of truth  
hallelujah!

Antiphons set with Gospel canticles in the Proper are based on the day's Gospel reading, but not quoted from the Psalms or Scriptures themselves.<sup>54</sup> The antiphon text *O Rex*

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<sup>51</sup> Global Library Online, *Liber Usualis* (1961) [http://www.global.org/Pub/Liber\\_Usualis\\_1961.asp.html](http://www.global.org/Pub/Liber_Usualis_1961.asp.html) (accessed 7-6-12).

<sup>52</sup> <http://catholicism.about.com/od/Catholic-Dictionary/g/Moveable-Feast-Definition-Of-Moveable-Feast.htm> (accessed 12-4-12).

<sup>53</sup> Translation by Scott Evans, Ph.D.

*glória* reiterates the threefold emphasis of the feast: the end of the earthly appearances by Christ, His being seated at the Father's right hand, and the anticipation of the coming of the Holy Spirit. The first half of the antiphon glorifies Christ for His Ascension to heaven. The Roman Catholic Church describes the Ascension: "Jesus' final apparition ends with the irreversible entry of his humanity into divine glory, symbolized by the cloud and by heaven, where he is seated from that time forward at God's right hand."<sup>55</sup> Thus, the feast of the Ascension includes Christ's ascending and His being seated at God's right hand. The correlating readings would come from the ends of the three synoptic Gospel accounts and the beginning of Acts, where Luke gives a more detailed description of the Ascension.<sup>56</sup> The second half entreats Christ to send the Holy Spirit. (The feast of Pentecost, or the descent of the Holy Spirit, follows ten days later in the Roman Catholic Church calendar year.) The entreaty correlates with the feast itself and is especially based on three Scriptures:

John 14:18: "I will not leave you orphans; I will come to you."<sup>57</sup>

John 16:7: "But I tell you the truth, it is better for you that I go. For if I do not go, the Advocate will not come to you. But if I go, I will send Him to you."<sup>58</sup>

Acts 1:4-5: "While meeting with them, he enjoined them not to depart from Jerusalem, but to wait for 'the promise of the Father about which you have heard

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<sup>54</sup> Grove's online, "Antiphon," [http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/subscriber/article/grove/music/01023?q=antiphons&search=quick&pos=1&\\_start=1#S01023.4](http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/subscriber/article/grove/music/01023?q=antiphons&search=quick&pos=1&_start=1#S01023.4) (accessed 11-12-13).

<sup>55</sup> Catechism of the Catholic Church, <http://www.usccb.org/beliefs-and-teachings/what-we-believe/catechism/catechism-of-the-catholic-church/epub/index.cfm> (accessed 11-18-13), 659.

<sup>56</sup> New American Bible, Mt. 28, Mk. 16, Lu. 24, Acts 1:1-14 [http://www.vatican.va/archive/ENG0839/\\_PXM.HTM](http://www.vatican.va/archive/ENG0839/_PXM.HTM), (accessed 6-20-13).

<sup>57</sup> New American Bible, Jn. 14:18. The footnote for John 14:18 states, "I will come to you: indwelling, not parousia."

<sup>58</sup> Ibid.



me speak; for John baptized with water, but in a few days you will be baptized with the holy Spirit.”<sup>59</sup>

The text of the antiphon/motet breaks down into three parts: praise of Christ (lines 1-3), mm. 1-48, points 1 and 2; petition to Christ (lines 4-6), mm. 49-78, points 3-5; and final alleluia (praise, line 7), mm. 79-91, point 6. The initial praise section climaxes at point 2, with *qui triumphátor hódie super omnes cælos ascendísti*, focusing on the Ascension itself. This *soggetto* ascends an octave span, the clearest and longest ascent in the motet; this ascent paints the climactic text and is magnified by an ensuing descent.

### **Mass: Kyrie**

The *Kyrie* introduces borrowed motet material in the clearest and most-intact fashion. Nevertheless, adjustments must sometimes be made to the modules to accommodate the short text. Of the five Mass movements, none so emulates the first three points of the motet as the *Kyrie: Kyrie eleison, Christe eleison, Kyrie eleison*.<sup>60</sup> The tri-partite form with three-fold invocations of each phrase petitions the individual Persons of the Trinity, incorporating the first three points of the motet into the work.

The *Kyrie* in many respects restates the first three motet points, especially points 1 and 3. The first *Kyrie eléison* is a concentrated picture of point 1 of the motet. It is laid out very similarly, and at seventeen measures long it is only five measures shorter. The *Christe eléison* exclusively features the ascending patterns of the two-part second-point module, smoothing out the dotted rhythms. Palestrina separates the two modules here, sounding one each in the first and second halves. The three-voice module of point 3

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<sup>59</sup> New American Bible. The footnote for Acts 1:4 states, “The promise of the Father: the holy Spirit, as is clear from the next verse...”

<sup>60</sup> Quereau, “Aspects of Palestrina’s,” “...the borrowing from model points of imitation in order, that is, motives from the first point of imitation followed by motives from the second, and so forth,” 205.

swells the entrance of the final *Kyrie*, becoming the highlight of the movement. Again, it is laid out similarly to point 3 of the motet. Palestrina sets the Mass in the G Dorian mode as in the motet, which he makes evident in the *Kyrie* by quoting the motet so clearly.

### ***Mass: Gloria***

The *Gloria* incorporates a mixture of imitative entries, modules, and homorhythmic declamation. Palestrina must be concise with the music because the *Gloria* is comprised of short word-phrases and much text. Modules are cleverly wielded amidst snippets of homorhythm. The work itself divides into three sections. The first section, consisting of praise, ends with the text *Filius Patris* on a firm cadence on D in four voices (m. 54). The second section, consisting of petition, ends with the text *miserere nobis* on a quick cadence on D in four voices (m. 83). On the second beat of the same measure, the praises begin again, ending on the text *in gloria Dei Patris. Amen* in a cadence on the final, G (m. 111).

In the *Gloria*, Palestrina begins uniquely using the modules in styles that are not present in the motet. He branches out in point 1, for example, by overlaying regular ID modules to create PEn modules. He also combines two short, similar points with variants of the same *soggetto*. Always, he keeps the *soggetti* and module suited to the text and character of the section.

### ***Mass: Credo***

Textually the longest movement of the Mass, the *Credo* requires efficient declamation for its voluminous text. Except for the three-voice section, *Crucifixus etiam pro nobis*, which begins the second half (mm. 70-100), four-voice homorhythmic points permeate but do not saturate the movement. Palestrina does not use all of his motet

modules in this movement, but he elaborates on the modules he chooses. Except for the *Kyrie* and the *Agnus Dei*, which have limited text, most points in the Mass are not extended as they are in the motet. Palestrina, however, carefully utilizes fully each module and often the accompanying *soggetti* too. The modules chosen in the *Credo* are, not surprisingly, all non-imitative (NIm). This choice accounts for the needs of the *Credo*: strong declamation, generally in a homorhythmic fashion, that allows the text to be understood as efficiently as possible, and full texture to maintain the momentum and import of the *Credo*. The four-voice homorhythmic texture accounts for Palestrina's tendency to present the modules he employs in a full-sounding style, which includes overlaid modules, wide-range presentations (outside voices framing interior voices), PEN modules, and four-voice presentations of *soggetti* and modules.

***Mass: Sanctus***

Palestrina treats the three parts of the *Sanctus*—the *Sanctus*, *Benedictus*, and the returning *Hosanna* section—quite differently. The first section, *Sanctus*, employs four module groups from points 1, 5, 3, and 6 back-to-back without any homorhythmic interludes. The three-voice *Benedictus* employs a strict canon in its outer voices and free imitation in the interior voice, but does not incorporate any recognizable modules, except a brief sounding of a modified *soggetto* from point 6. The final *Hosanna* section again utilizes the NIm module from point 6 varied in two different ways from the first section ending. Hence, the point 6 module, which corresponds to the *alleluja* in the motet, is presented in three different variations in the *Sanctus* and *Benedictus*. Palestrina anchors all three sections with strong final cadences on the final, G (*Sanctus* m. 36, and *Benedictus* mm. 30 and 44.)

### ***Mass: Agnus Dei***

The overall texture is much fuller in the *Agnus Dei*. Unlike the other movements, it includes a fifth voice that admits a strict canon between the two tenors and opens up new options for Palestrina. Most of the time, at least four voices sound. The canon produces underlying imitative action that permeates and characterizes the movement. The other three voices echo parts of the canon or *soggetti*, shadow in thirds or sixths, or move melodically in free imitation. Palestrina builds modules in the last two points with single *soggetti* set imitatively to keep the lines flowing while retaining a melismatic quality throughout.

### **Conclusion: Motet and Mass**

The parody Mass *O Rex glóriæ* becomes an exceptional vessel to highlight Palestrina's modular combinations and devices. The modules set sections apart by their presence or absence and illuminate the strategies and devices of point building. They act as building blocks used and re-used numerous times and in numerous ways. Interspersed with homorhythm or short bouts of free counterpoint, modules and their *soggetti* stand out and inadvertently illuminate non-modular patches, like the negative space in a photograph. They give insight into Palestrina's compositional process when he brings out a unique quality such as a dotted rhythm, or makes an alteration for text or cadences. Finally, they build form and foster cohesion in the single movements and the Mass as a whole.

The following six chapters present and discuss the modules, duos, and *soggetti* formations of the six points of the motet in each movement of the Mass. Because of the comparative nature of this analysis, it seems prudent to use editions from the same

publisher. Only the Istituto Italiano per la Storia della Musica has published both motet and Mass. Raffaele Casimiri edited the motet in 1939; Lino Bianchi edited the Mass in 1960. Although there are later-published editions of the motet and Mass, there are no other publications of both motet and Mass by the same publishing company. Schubert, in his analysis of the motets, uses the 2003 edition by Filippi, but both Casimiri and the extant edition of the motet by Gardano are listed in his references.<sup>61</sup>

The editions are set up similarly, resetting both scores in common time. Thus, the whole note corresponds to Palestrina's original breve, the half note to the semibreve, the quarter note to the minim, and the eighth note to the semiminim. The editor has also added a common-time time signature to produce measures for easier reading and reference. The edition places stress markings on the Latin words, which have been retained in the analysis to remain true to the edition and because they emphasize any borrowing Palestrina does based upon syllabic similarity. Original clefs appear in the published edition followed by modern versions of the clefs. The latter appear in this document for ease of reading. In short, for this analysis, the matching editions are the best vehicle for an analytical comparison of the motet and Mass.

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<sup>61</sup> Schubert, "Hidden Forms," 555.

## CHAPTER 4

### POINT 1

The first module of point 1 is the defining characteristic of the Mass because Palestrina opens every movement with it. The long-note values of its imitative duo (“ID”) majestically proclaim the King of Glory in each movement and are unique among all the other points. Point 1 of the motet is analyzed here in great detail to identify all of its modules and show clearly how they are formed. After that, the point 1 modules from the motet will be identified and interpreted in each movement of the Mass. Thus, point 1 will be traced through the entire Mass before point 2 will be considered.

#### ***Motet: O Rex glóriæ / Dómine virtútum (mm. 1-22)***

Palestrina separates the two imitative opening phrases of point 1, *O Rex glóriæ / Dómine virtútum*, into two points (“point 1A” and “point 1B”), from which three ID modules (“module 1A,” “module 1B<sup>1</sup>,” and “module 1B<sup>2</sup>”) emanate.<sup>62</sup> Although a fourth module appears in the opening phrases, “module 1C,” it does not result from imitation. Schubert breaks point 1 into two points based on the 1A group (*O Rex glóriæ*) and the 1B group (*Dómine virtútum*), because Palestrina uses the 1B *soggetti* separately later in the point.<sup>63</sup> Two singleton 1A *soggetto* presentations also appear in the opening point. One bridges the gap between the first duo and its repetition, while the other one pares down the excitement of the climactic section and ends the motet.

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<sup>62</sup> The module labels A, B<sup>1</sup>, B<sup>2</sup>, and C are taken from Schubert’s description of the opening modules of the motet, *O Rex glóriæ*. Schubert, “Hidden Forms,” 514-520. Similar labels will be used throughout the rest of the points, duos, and modules. Also, the description and location of the modules in all the points of the motet stem from Schubert’s description of the opening of *O Rex glóriæ*, 514-520, and his “Revised and Corrected Table,” 3.

<sup>63</sup> Schubert, “Hidden Forms,” 514-520.

The first module, *O Rex glóriæ* “module 1A,” proceeds from the contrapuntal combination of an imitating duo between alto and soprano (Example 2). The alto begins the five-note *soggetto* followed by the soprano entrance a half note later and a fifth higher in strict imitation. The module is five beats in length and begins in the second half of m. 1, where the imitating voice enters. It finishes on the third beat of m. 3, where the voices cease imitating (Example 2, yellow brackets, mm. 1-3). The lower voices imitate exactly the upper voice 1A duo beginning with the bass at m. 8.<sup>64</sup> The 1A module forms in the lower voices at the beginning of m. 9, ending on beat 1 of m. 11 (Example 2, yellow brackets, mm. 9-11). Both soprano and alto accompany the succeeding lower-voice duo, producing a four-voice texture (mm. 9-11). Whereas the soprano adds minimal accompaniment, the melismatic alto line, beginning with a rhythmic diminution of the *soggetto*, enters at the end of m. 8, a quarter note after the first bass entrance.<sup>65</sup> Its melismatic features become Owens’s “decorative” line as the lower duo sounds.<sup>66</sup> Module 1A is four and one-half half notes in length.<sup>67</sup>

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<sup>64</sup> Sancte Maria, *Libro Llamado*, 237.

<sup>65</sup> Schubert, “Hidden Forms,” 520.

<sup>66</sup> Owens, “The Milan Partbooks,” 284.

<sup>67</sup> The quarter note will be the main beat throughout this document. Point 1A, however, is better discussed in half notes, which are two beats.

Example 2. Palestrina, *Motecta festorum totius anni cum communi sanctorum quarternis vocibus*, 1564: *O Rex glóriæ*, point 1, mm. 1-20<sup>68</sup>

The image displays a musical score for the motet "O Rex glóriæ" by Giovanni Pierluigi da Palestrina. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "O Rex gló - ri - æ, Dó - mi - ne vir - tú - tum, vir - tú - tum, O Rex gló - ri - æ, O Rex gló - ri - æ." The score is divided into two systems. The first system covers measures 1-5, and the second system covers measures 6-10. Various musical phrases are highlighted with colored brackets and labeled as modules: "ID module 1A" (yellow), "ID module 1B<sup>1</sup>" (blue), "ID module 1B<sup>2</sup>" (purple), "Simr module 1C" (green), and "1A singleton" (red). The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The lyrics are written below the vocal staves.

<sup>68</sup> Giovanni Pierluigi da Palestrina, "Motecta festorum," 30-31. Modules will be labeled without the term module, after this example.



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Strict imitation ceases in m. 4 when the soprano waits an extra quarter note to begin the second phrase. The very short module  $1B^1$ , only three quarter notes, commences at the end of module 1A and sounds three different times in the motet. It includes the half note on -æ (soprano) as well as the beginning of the second phrase of point 1 in the alto, *Dómi-*. Schubert partitions off this module from modules 1A and  $1B^2$

because Palestrina later sets it out of context as a SIm module, where it does not follow module 1A (Example 2, aqua brackets, mm. 3-4, 11, 18-19). The first two times module 1B<sup>1</sup> sounds, it falls at the entrance of the point 1B material under the final half note of the *soggetto* that forms module 1A. The syllables *Dómi-* in the alto and *-æ* in the soprano are repeated in the second duo (mm. 8-13) with bass and tenor varied at the twelfth (m. 11). Thus, the 1B<sup>1</sup> voices in m. 11 cross specifically for the short duration of the module, setting it in invertible counterpoint and initiating the rising modules at the beginning of the second half of point 1 (*Dómine virtutum*, “point 1B”). The third sounding of module 1B<sup>1</sup> appears in an alto/bass combination at the end of the final 1A *soggetto* singleton, as the development of the *Dómine virtutum* point peters out (mm. 18-19). The module appears again inverted. Here, it follows the singleton 1A *soggetto* in the bass (mm. 16-22). Because the 1A module has been the precursor to each of the voices of module 1B<sup>1</sup> in the two previous presentations, this presentation of module 1B<sup>1</sup> becomes a SIm module. The most important role of module 1B<sup>1</sup> in the motet is to set up its following sister module, module 1B<sup>2</sup>, which finishes the *Dómine virtutum soggetto* (“*soggetto* 1B”). In the motet, module 1B<sup>1</sup> always precedes the 1B<sup>2</sup> module, so the 1B *soggetto* and most of its text sounds fully in the lower voices.

Module 1B<sup>2</sup> forms at the end of the original upper-voice imitative duo. The soprano text *Dómi-* sounds above the alto text, *ne virtú-*. The stacked combination in the two voices of module 1B<sup>2</sup> contains the complete *soggetto* and nearly the complete text of point 1B (“*Dómine virtú-*”) (Example 2 above, purple brackets, mm. 4-5). The ID construction of module 1B<sup>2</sup> reveals a compact, four-beat building block (inverted and/or non-inverted) that Palestrina uses to increase intensity in the motet with continual rising

praise of Christ the mighty Lord, *Dómine virtúum*. Palestrina capitalizes on this potential when he develops point 1B, *Dómine virtúum*, by utilizing modules 1B<sup>1</sup>, 1B<sup>2</sup>, and an altered version of 1B<sup>2</sup> in a successive manner to create intense forward momentum (mm. 11-16).

The climax of the point is the build-up Palestrina achieves by stringing together rising periodic entries of the *soggetto*, *Dómine virtúum*, based on modules 1B<sup>1</sup> and 1B<sup>2</sup>. These periodic entries of the *soggetto* result in three PEn modules. Six *soggetto* entries sound at a time interval of four quarter-note beats in two rising sets of PEn formations: bass, tenor, and soprano, followed by an octave leap down and three more rising entries: tenor, alto, and soprano. This PEn movement underlies the ascending *soggetto* entries, which moves D-D and G-G (Example 2 above, mm. 11-13 and 15-16). Schubert confirms the climactic importance of the event: “A fairly common way for Palestrina to intensify a point after an ID is to follow it with a PEn. Periodic entries when following a pair of ID’s have the heightening effect of a stretto.”<sup>69</sup> The main goal of the 1B material is to accomplish the stretto build-up. The combination of modules 1B<sup>1</sup> and 1B<sup>2</sup> (truncated) in mm. 11-12 contain the 1B *soggetto* imitatively that precedes and launches these PEn modules.

The six periodic entries result in the sounding of modules 1B<sup>1</sup> and 1B<sup>2</sup> (truncated), plus three rhythmically altered versions of 1B<sup>2</sup> PEn modules (“module 1B<sup>2-1</sup>”) (Example 2 above, mm. 13-14, 16; teal brackets).<sup>70</sup> Schubert calls these modules 1B<sup>2-1</sup>, as he

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<sup>69</sup> Schubert, “Hidden Forms,” 521.

<sup>70</sup> Schubert, “Hidden Forms,” 517-520.

considers them a variant of module  $1B^2$ .<sup>71</sup> Module  $1B^{2-1}$ , however, appears to be the accurate version of a stacked combination of the  $1B$  *soggetto* line from the alto in mm. 3-5. It includes the  $1B^1$  offbeat entry, which requires a “downbeat” rest. The quarter rest contributes much more powerfully to the stretto Palestrina seeks with these PEn modules (Example 2, teal brackets mm. 13-16). In the score, single-voice teal brackets mark periodic entries while teal brackets that stretch vertically beyond a single voice mark PEn modules.

Two wide-set, climactic soundings of modules  $1B^{2-1}$  in soprano and tenor place the *soggetto* entries first in the soprano, and then in the tenor through invertible counterpoint at the octave (mm.13-14). In fact, the second sounding of module  $1B^{2-1}$  spreads the distance between the voices from a sixth to a tenth in m. 14. The *soggetto* entry in m. 14 is in the tenor, where its surreptitious entry is devoid of the regular text.<sup>72</sup> Thus in mm. 13-14, the complete *soggetto* is heard more clearly high in the soprano. No periodic module appears in m. 15 because the previous tenor entry in m. 14 dissolves into descending free counterpoint. Whereas the first four periodic entries begin on D, the final two periodic entries begin on G in preparation for the final measures of the point, which culminate in a cadence on the final, G in m. 22.

The final sounding of module  $1B^{2-1}$  in the soprano and alto, the highest combination yet, occurs as the singleton  $1A$  *soggetto* arrives in the bass to set up one final, but pared-down, sounding of the opening soprano phrase (mm. 16-20). After the climactic rise of the PEn modules, Palestrina relaxes point 1 with the complete *soggetto*

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<sup>71</sup> Schubert, “Hidden Forms,” 517-518.

<sup>72</sup> According to Schubert’s insistence on correct text in the motet, module  $1B^{2-1}$  in m. 14 would be counterfeit. Schubert, “Hidden Forms,” 522.

singleton in the bass followed by inverted modules 1B<sup>1</sup> and 1B<sup>2</sup> (alto and bass voices). Therefore, in the last six measures of point 1, the 1B *soggetto* sounds in its highest and lowest ranges. The lower register of the thematic material and singleton nature of *soggetto* 1A bring the end of the point to a close.

Module 1C, a SIm module introduced near the end of the opening phrase, contains pre-cadential material and appears twice in point 1 (Example 2 above, green brackets, mm. 7-8, 11). The lower voice in the tenor incorporates the last two syllables from the *glóriæ* text of the 1A *soggetto*. The upper voice in the alto embellishes the word *virtútum* from the point 1B *soggetto* (mm. 7-8). In both soundings, Module 1C appears within a three-voice texture, occupying solely the alto and tenor voices. Module 1C contributes fullness and movement to the interior voices of pre-cadential areas. As pre-cadential material, SIm module 1C may be inserted anywhere Palestrina wants an embellished cadential set up. The melismatic alto voice eventually forms an octave cadence on *la* (D) with the soprano (m. 8), and accompanies the end of the text *O Rex glóriæ* in the tenor and bass at its second sounding (m. 11).<sup>73</sup> At m. 11, module 1C sits atop the junction of modules 1A and 1B<sup>1</sup> in the lower voices. Here, Palestrina combines three modules, which are based on the same material. Because both modules 1C and 1B<sup>1</sup> require the last two notes of *soggetto* 1A, Palestrina periodically pairs them together in the Mass. The conjunction of the three modules at m. 11 increases the fullness of thematic material, highlighting the crescendo of the climactic periodic entries and PEn modules of mm. 11-16.

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<sup>73</sup> Fromson, "A Conjunction of Rhetoric," 210.

The point 1 modules become the building blocks for every movement of the Mass except the *Credo*. Palestrina makes them the hallmark of both the motet and Mass. As they open every movement, they must be adjusted to the character and text of each. In order to preserve these defining *soggetti*, Palestrina varies their layout in the upcoming movements.

***Kyrie: Kyrie eléison (mm. 1-17)***

The absence of textual variety and the entreating climate of the *Kyrie* affect the module presentation in the first *Kyrie eléison*. Because Palestrina uses the point 1 modules to open every movement of the Mass, the *Kyrie eléison* must generate a sense of supplication with the same material that exalts Christ, the King of Glory in the motet. Palestrina relaxes some of the grandeur of the point 1 modules by cutting out the second 1A module and replacing it with a non-overlapping duo. The presentation, however, is still powerful in its entreaty for mercy from God the Father. The periodic entries that develop the 1B PEn module material in the Mass also support a nature of supplication. They do not rise as clearly or as high as the motet. Finally, there is no final sounding of both *soggetti* before the last cadence.

The *Kyrie eléison*, part one of the *Kyrie*, resembles a condensed snapshot of point 1 of the motet. At 17 measures long, it is compact and efficient. It follows almost the same model as the two-fold point 1 of the motet. The upper voices sing an exact replica of module 1A when they open with the new text, *Kyrie eléison* (Example 3, mm. 1-3). Module 1B<sup>1</sup> follows to end the phrase (mm. 3-4) and begin the 1B *soggetto*.

Example 3. Palestrina, *Mass: O Rex glóriæ, Kyrie*, mm. 1-17<sup>74</sup>

Ky - ri - ee - léi - son. [Ky - ri - e e - lé - i - son, e - léi - son.]

**ID 1A** **1B<sup>1</sup>** **SIIm 1C**

Ky - ri - ee - léi - son. **non-overlapping duo 1A**

son, e - léi - son.] [Ky - ri - e e - lé - i - son.] [Ky - ri - e e - léi - son.] [Ky Penri - léi - son.]

**1B<sup>1</sup>** **1B<sup>2-1</sup>** **1aB<sup>2</sup>**

<sup>74</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 30-31.

12

[Ky - ri - e e - lé - - - - - i - son.]

**PEn 1aB<sup>2</sup>**

- ri - e e - lé - i - son, e - lé - - - i - son.]

**PEn 1aB<sup>2</sup>**

e e - léi - son.] [Ky - ri - e e - lé - i - son.]

son [Ky - ri - e e - lé - i - son.]

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Module 1B<sup>2</sup> is missing, a result of the reduced text and shorter second *soggetto*.

In the motet, module 1B<sup>2</sup> is the continuation of the *Dómine virtutum soggetto* (“*soggetto* 1B”), as module 1B<sup>1</sup> does not finish it by itself. Here in the *Kyrie eleison*, there is no need for module 1B<sup>2</sup>. Although the melody in the alto begins the 1B *soggetto*, the new, shorter text results in a shorter *soggetto* and a phrase line cut by 5 beats. The 1B *soggetto* in the alto is therefore shortened to four beats from its original 7 (motet alto line) and it is imitated in the soprano (Example 3: mm. 3-4, alto; mm. 4-5 soprano).

The singleton in the tenor is set 6 beats earlier so that it arrives under module 1B<sup>1</sup> instead of after module 1B<sup>2</sup>. The early arrival brings in an early module 1C at m. 6. At this point in the motet, module 1A sounds in the lower voices. Unlike the motet, however, at the cadence at the beginning of m. 7 another 1A *soggetto* occurs in the bass instead of the expected lower-voice module. It is a fifth lower than the previous tenor *soggetto*. The single bass *soggetto* confirms the presence of a non-overlapping duo begun in the tenor at



m. 4. Palestrina cuts out the lower-voice module of the motet and replaces it with a non-overlapping lower-voice duo. He also replaces the singleton *soggetto* and module of the motet with one non-overlapping duo in the *Kyrie eléison*. The addition of the *soggetto* in the bass expands the *Kyrie eléison* here to four voices without the intensity of a module.

Module  $1B^1$  appears in the alto and bass voices at the end of the non-overlapping duo (m. 9). Its original point B *soggetto* commences the first of five periodic entries at a time interval of four beats that produces module  $1B^{2-1}$  (m. 10), which is followed by three new PEn modules (mm. 11-13). These new modules (“module  $1aB^{2-2}$ ”) come from an altered version of the  $1B$  *soggetto* (“*soggetto*  $1aB^{2-2}$ ”): a half note replaces the last two beats. Palestrina treats the text similarly in both the motet and the *Kyrie eléison*. He varies the succeeding soundings by double counterpoint at the 12th (m. 12) and invertible counterpoint at the 10<sup>th</sup> (m. 13). Each sounding of the periodic entries begins with the text, *Kyrie*, until the final entry at m. 13, which goes on to *eléison* as the point moves to the final cadence and the modules disappear. Thus, as in the motet, the *Kyrie eléison* text sounds without competition in its highest register in mm. 12-13.

The registration of the PEn modules in the *Kyrie eleison* is less dynamically laid out than in the motet. Although the PEn modules in the Mass are adjacent, they do not reach as high, nor do they follow a clear rising path. Rather, the last periodic entry falls a third below the penultimate entry, thereby creating a more somber mood. The three adjacent module soundings begin with the bass and tenor (m. 11), widen and climb to tenor and soprano (mm. 12), and finally contract and invert, but remain high in soprano and alto (m. 13). The overall effect of these adjacent PEn modules is concentrated

forward movement created by the rise in register and the increasing complexity of the polyphony. These PEn measures, again, are the obvious climax of the first *Kyrie eleison*.

***Gloria: Et in terra pax homínibus bonæ voluntátis (mm. 1-9)***

Palestrina presents a fairly strong picture of point 1 of the motet in the first points of the *Gloria*. He utilizes the 1A module for the opening text *Et in terra pax*, and three 1B modules for the subsequent text, *homínibus bonæ voluntátis*. The 1B *soggetti* set up the last four short points of the first section: *Laudámus te, Benedícimus te, Adorámus te, Glorificámus te*. The overall form is constructed similarly to the motet: a presentation of each module type, followed by a focused section of ascending B material. (As in the *Kyrie*, Palestrina discards module 1B<sup>2</sup>.)

Intense counterpoint opens the *Gloria* when the first 1A duo/module (tenor/soprano) is quickly overlaid with the second (bass/alto). The tenor/soprano duo sounds the first 1A ID module, *Et in terra pax*, on the same pitches as the previous alto/soprano module openings of both the motet and the *Kyrie eléison* (g<sup>1</sup> and d<sup>2</sup> respectively), but truncates a half note early when both voices extend the penultimate note of the module (Example 4, yellow brackets, mm. 1-4). The second duo/module, in bass/alto, sounds a fifth lower (on d<sup>1</sup> and a<sup>1</sup>) in double counterpoint (mm. 2-4, yellow brackets). After the opening *soggetto* begins in the tenor, each of the succeeding three *soggetti* enters periodically at a time interval of a half note. When the bass *soggetto* enters an octave below the soprano, the overall presentation immediately swells and crescendoes to expansive praise of God. As a result, module 1A in its full form (two ID modules) opens the *Gloria* in four voices with crescendoing imitative magnitude and intense counterpoint through this uniquely layered module device.

Example 4. Palestrina, *Mass: Gloria*, mm. 1-6, overlapping ID modules<sup>75</sup>

The image shows a musical score for four voices: Tenor/Soprano, Soprano, Bass/Alto, and Bass. The music is in G major and common time. The lyrics are 'Et in terra pax ho-mi-ni-bus bo-næ'. The score is annotated with overlapping ID modules. The Tenor/Soprano part is labeled 'ID 1A ten/sop' and the Bass/Alto part is labeled 'ID 1A bass/alto'. Vertical yellow brackets indicate the overlapping intervals between the parts. The lyrics are written below each staff, with some words split across lines.

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Three PEn(inv) modules result from the half-note time intervals of the four entries of the overlaid ID modules. Because the tenor and soprano modules alter the rhythm in m. 3, the PEn(inv) modules include only three half notes (Example 5, mm. 1-3, red brackets [tenor/soprano], aqua brackets [soprano/bass], green brackets [bass/alto]). After the first PEn module, the two succeeding modules (soprano/bass and bass/alto) are both inverted at the twelfth in each sounding. The entries at the octave and the fifth result in repeated inversion techniques. The treatment of the PEn modules creates a grand stretto entrance into the *Gloria*. In the *Kyrie*, the PEn modules occur in the 1B module material in the second half of the opening point. In the *Gloria*, Palestrina increases the intensity of module 1A's treatment so that it produces the same intensity as PEn modules 1B generally

<sup>75</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 33.

produce. Thus, in the *Gloria*, the excitement and “high degree of contrapuntal activity” occur at the very opening of the work.<sup>76</sup>

Example 5. Palestrina, *Mass: Gloria*, mm. 1-6, PEn modules<sup>77</sup>

The image shows a musical score for Palestrina's *Mass: Gloria*, measures 1-6. It consists of four staves: Soprano, Tenor, Alto, and Bass. The lyrics are: "Et in ter - ra pax ho-mí-ni - bus bo - næ". The Soprano and Tenor parts have a PEn module in measure 3, indicated by a red bracket. The Alto and Bass parts have a PEn module in measure 3, indicated by a blue bracket. The Soprano part has a whole note on 'c' in measure 3, while the Tenor part has a dotted half note on 'e' in measure 3. The Alto and Bass parts have half notes on 'c' in measure 3. The Alto part has a sharp sign (#) under the 'ni' in measure 3. The Bass part has a whole note on 'c' in measure 3.

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The soprano/tenor ID module mimics the motet in register, but Palestrina truncates it by extending the duration of the third half note of the soprano ( $c^2$ ) to a whole note, and the corresponding half note of the tenor ( $e^1$ ) to a dotted half note (m. 3). The unvaried alto/bass ID module remains intact. The extended rhythm of the soprano/tenor voices in m. 3 allows Palestrina to “adjust” these voices to the entries of the bass and alto on the fifth scale degree and manage the dissonance issues that ensue from that.

A subtler product of the notes that are extended in the first module (tenor/soprano), m. 3, is that Palestrina produces a “counterfeit” entry between the bass and alto. While the opening module holds the interior two notes a half note longer, the second note of the

<sup>76</sup> Schubert, “Hidden Forms,” 521. “Opening a point with a PEn, on the other hand, means starting with a high degree of contrapuntal intensity.”

<sup>77</sup> Palestrina, “O Rex glóriæ” in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 33.

bass is an *a*, the pitch on which a third module entry would begin in consistent periodicity a fifth lower in a stacked canon.<sup>78</sup> The alto's second note, *e*<sup>1</sup> (second beat of m. 3), is the answering fifth to that lowest note, *a*, of the bass. The lengthened notes of the “accompanying” soprano and tenor voices lack movement here, allowing the counterfeit entry to be heard. In addition, the soprano's entry in the first module on *d*<sup>2</sup> (m. 1) echoes a half note later in the bass's entry in the second module on *d*<sup>1</sup> (m. 2). The alto's entry on *a*<sup>1</sup> (m. 2) echoes a half note later in the second note of the bass *soggetto*, *a*, which stands out aurally as a possible third entry (m. 3). The same note in the bass, *a*, also suggests a new entry because it is the lowest note yet sounded in the Gloria. In effect, there are two modules, but Palestrina has aurally suggested a third, counterfeit, periodic module.

***Gloria: Laudamus te, Benedicimus te, Adoramus te, Glorificamus te (mm. 9-18)***

A single sounding of module  $1B^1$ , in the soprano and tenor voices, closes out the overlaid  $1A$  modules and briefly ends the module  $1A$  activity (Example 6, m. 4). The lower voice of module  $1B^1$  is a third lower. The opening text is not finished yet and neither are the point 1 modules. After a two-measure gap of homorhythm largely in quarter notes, Palestrina sets up modules  $1B^{2-1}$  and  $1aB^2$  utilizing two entries: the  $1B$  *soggetto* and the  $1aB^2$  *soggetto*. The new rhythm anticipates the half notes and quarter notes of the *soggetti* entries four beats apart. The original  $1B$  *soggetto* in the soprano produces module  $1B^{2-1}$  in m. 7. *Soggetto*  $1aB^2$  in the tenor produces module  $1aB^2$  in m. 8 (Example 6, single-staff red brackets for *soggetti*; teal brackets for modules, mm. 6-8).

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<sup>78</sup> This arrangement in fifths suggests a stacked canon entry as described by Alan Gosman in “Stacked Canon and Renaissance Compositional Procedure.” Here Gosman describes a unique canon tactic of Ockeghem, Mouton, Verdelot, Willaert, and Palestrina, who each built some canonic compositions using ascending entries at consistent intervals, i.e., fourths and fifths. Alan Gosman, “Stacked Canon and Renaissance Compositional Procedure,” *Journal of Music Theory* 41 (Autumn, 1997), 289-317.

With the change of text in m. 9, Palestrina relaxes the big opening by paring down to a short section of two mainly homorhythmic voices for the two phrases *Laudámus te, Benedicimus te*. The B<sup>1</sup> *soggetto* of the first phrase truncates to the first three and four beats in soprano and alto, respectively, a third apart (Example 6, mm. 9-10, red single-staff brackets). Because the point does not utilize *soggetto* 1A, the SIm 1C module is not part of the octave cadence on D (m. 12). Rather, Palestrina draws on the soprano line above the SIm module 1C from point 1 of the motet and utilizes it for the final phrase (Example 6, mm. 11-12, green brackets). Thus, in the opening 12 measures, Palestrina combines the 1A module into a condensed but intense overlaid presentation and extends the 1B modules and *soggetti* much farther than in the motet or *Kyrie*.

Example 6. Palestrina, *Mass: Gloria*, mm 4-18<sup>79</sup>

4

ra pax ho-mi-ni - bus bo - næ vo-lun-tá - - tis. Lau-dá-mus  
 ter - ra pax ho-mi-ni - bus bo - næ vo-lun-tá - tis. Lau-dá-mus  
 ho-mi ni - bus bo - næ vo - lun-tá - tis. Lau-dá-mus  
 ra pax ho - mí-ni - bus bo - næ vo-lun - tá - - - tis.

*Annotations:* ID 1B<sup>1</sup>, soggetto 1B, ID 1B<sup>2-1</sup>, ID 1aB<sup>2</sup>, soggetto 1B trunc., soggetto 1aB<sup>2</sup>

10

te. Be - ne-dí - ci-mus te. Glo-  
 te. Be - ne-dí-ci - mus te. Ad - o - rá-mus te. Glo - ri-fi-cá -  
 Ad - o - rá - mus te. Glo - ri-fi-ca -  
 Ad - o - rá - mus te. Glo - ri-fi-cá -

*Annotations:* soggetto 1B trunc., soggetto 1B, soggetto 1aB<sup>2</sup>, ID 1aB<sup>2</sup>

<sup>79</sup> Palestrina, “O Rex glóriæ” in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 33.

16

ri - fi - cá - - mus te.

mus te.

- mus te. Grá

mus te. Grá

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Immediately after the cadence, four rising *soggetti* entries text-paint two sets of twin points: *Adoramus te* and *Glorificamus te*. The  $1aB^2$  and  $1B$  *soggetti* support the praises with rising entries. Although the number of syllables in each of the two texts is different, Palestrina connects these two points motivically by employing and mixing *soggetti* that produce the unique variations within the  $1B$  module group: *soggetto*  $1aB^2$ , *soggetto*  $1B$ , and *soggetto*  $1B$  truncated. The first point, *Adoramus te*, combines the  $1aB^2$  *soggetto* in the bass beginning on  $g$  with the  $1B$  *soggetto* in the imitating tenor line beginning on  $d^1$ , four beats later. The two *soggetti* differ after five beats, but the initial combination in m. 13 results in the sounding of module  $1aB^2$ . Because a third entry after another four beats is thwarted in m. 14, however, no module  $1B^{2-1}$  is generated. The *Adoramus te* point ends on the third beat of m. 14, overlapping the new point, *Glorificamus te*, which begins with a scalar run in the bass. The *Glorificamus te* point begins with *soggetto*  $1B$  first in the alto on  $g^1$  and then four beats later on  $d^2$  in the soprano. No modules arise between these two latter entries because they are non-



overlapping; rather, they suggest a single non-overlapping duo. Palestrina, however, achieves a rising intensity reminiscent of the periodic modules in point 1 of the motet by wielding closely set and motivically related twin points to produce a repeating G-D entry combination in a rising pattern.

With each new entry, these two short points quickly expand to four-voice counterpoint. As each additional *soggetto* enters, the texture thickens until finally four voices sound in preparation for the upcoming cadence. The opening of the *Gloria* is already intense with much declamation. These two points offer another form of intensity and build-up with duos and not the PEn modules used for a similar purpose in the motet and *Kyrie*.

***Gloria: Jesu Christe (mm. 91-95)***

The invocation of the name *Jesu Christe* reintroduces the most recognizable *soggetto* of both motet and Mass, after the petition section of the *Gloria*, near the beginning of the returning praise section. Thus, the King of Glory theme of *soggetto* 1A here is significant. Its imitative treatment keeps the general flow of the ending praises moving forward, but without the intensity a module would add. Although the music cadences in m. 95, it is the beginning of the end of the *Gloria*, where the Father, Son, and Holy Spirit are proclaimed as Lord and Most High (Example 7, mm. 91-94). In essence, as the Trinity is praised at the end of the *Gloria*, the music incorporates this most important *soggetto*.

Example 7. Palestrina, *Mass: Gloria*, mm. 91-95<sup>80</sup>

mus, Je - su Chri - - - - ste. Cum  
 mus, Je - su Chri - - - - ste.  
 - si - mus, Je - su Chri - ste. Cum San -  
 mus, Je - su Chri - - - - ste.

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The 1A *soggetto* appears in all four voices imitatively in mm. 91-95 beginning with the bass, the only voice to complete it (Example 7 above). One beat after the bass entrance, the soprano begins the first two notes of the *soggetto*, but immediately develops into melismatic free counterpoint. Palestrina truncates both the alto and tenor *soggetti* at both the beginning and the end (mm. 92-93 and 93-94, respectively). The beginnings abandon the whole-note opening to match the half-note entrance of the soprano. The final notes of each *soggetto* are cut for the short text and in preparation for the cadence (m. 95). It is clear that Palestrina does not want this particular instance of module 1A to act like the opening modules of the motet and Mass movements.

***Credo: Patrem omnipotentem, factorem coeli et terrae (mm. 1-8)***

The *Credo* is the only Mass movement that does not open with a 1A ID module presentation. In general, Palestrina chooses NIm modules for the *Credo*, and thus the ID

<sup>80</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 37.

module 1A is a less likely option. An ID module will expand and often extend a point, whereas the declamatory element of certain NIm modules can streamline it. Therefore, here at point 1 in a full four-voice presentation, Palestrina sets the 1A *soggetto* in the bass line like a *cantus firmus*, but accompanies it homorhythmically with a contrary-motion countersubject in the soprano (Example 8, mm. 1-4). The outside voices form an expanding, slow-moving perimeter for a single imitative duo that moves almost melismatically in quarter notes in the inner voices. The point introduces the musical nature of the Credo: thick with counterpoint and often full-voiced.

Example 8. Palestrina, *Mass: Credo*, mm. 1-5<sup>81</sup>

**countersubject to *soggetto* 1A**

Pa - trem o - mni-po - tén - tem, fa - ctó-rem cœ -

Pa - trem o - mni-po - tén - tem, fa - ctó-rem cœ -

Pa - trem o - mni-po - tén - tem, fa - ctó-rem cœ -

Pa - trem o - mni-po - tén - tem, fa - ctó-rem cœ -

**soggetto 1A** **soggetto 1B trunc.**

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The 1A *soggetto* supported the text *Jesu Christe* in the *Gloria*, so here it supports the reference to the Father Almighty, *Patrem omnipoténtem*. The 1B material shows up

<sup>81</sup> Palestrina, “O Rex glóriæ” in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 38.

minimally in two imitative soundings of the truncated 1B *soggetto* for *factórem coe-*. The minimal-length point sets the tone for the shorter points that occur in the *Credo* because of its vast text.

***Sanctus: Sanctus (mm. 1-9)***

As in the opening of the *Gloria*, three periodic entries of *soggetto* 1A at two-beat time intervals open the *Sanctus* to create two short PEn(inv) modules in the first three measures and high praise to God (Example 9, blue and red brackets). The idea behind PEn modules is to continuously bombard the ear with stretto-like entries. Palestrina achieves this effect immediately and at the same time crescendoes the sound with an octave drop from alto to bass between the first two entries. The modules are short because the alto voice veers off into melismatic free imitation after three half-note beats. Although the alto sounds like it begins Module 1A, the true duo relationship and module show up between the bass and soprano, where the telling interval of a fifth between the voices, or in this case, a compound fifth or twelfth, exhibits the same pattern Palestrina has used for every 1A opening, including the motet. The module here from the onset is set in its widest range yet in the Mass. This relationship enables the decorative melismatic alto to stand out.

Example 9. Palestrina, *Mass: Sanctus*, mm. 1-10<sup>82</sup>

San - ctus, [San - ctus,] [San - ctus,] [San - ctus,]

San - ctus, [San - ctus,] [San - ctus,] [San - ctus,]

San - ctus, [san - ctus,]

San - ctus, [San - ctus,]

- ctus,] [San - ctus] [San - ctus] Dó -

- ctus,] [San - ctus] Dó - mi-nus

[San - ctus,] [San - ctus] Dó - mi-nus

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The tenor interrupts the end of the opening module with the first note of a non-overlapping duo (Example 9 above, m. 4). The second *soggetto* of the non-overlapping duo repeats untransposed in the bass. All previous non-overlapping 1A duos have been

<sup>82</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 47.

set a fifth apart. The repeating text entries that follow in the lowest voices here serve to anchor the point like a *cantus firmus* with active voices above, and prepare for the unison cadence on D at m. 10. Also, Palestrina utilizes this *cantus firmus*-like duo to contribute to a new NIm module combination between soprano and tenor in mm. 4-6, then tenor and bass in mm. 7-9 (“module 1A<sup>1</sup>,” Example 9, pink brackets.) The upper line is a variant of the tenor line over the final sounding of the 1A *soggetto* in the motet (Example 2 above, motet, mm. 17-19). The upper line is based on the opening of *soggetto* 1B (D-C-F) as the line leaps a fourth and descends through the tetrachord. The addition of the new *soggetto* from the end of point 1 of the motet suggests the end is near. In effect, the new *soggetto* collapses the opening point of the *Sanctus*, placing ending material immediately after opening material.

The convergence at the end of the first sounding of module 1A<sup>1</sup> includes modules 1C and 1B<sup>1</sup> (m. 6) and resembles a similar set-up in the motet (motet, m. 11). In the motet, this converging combination introduces the climactic 1B<sup>2</sup> module and the PEn modules. In the *Sanctus*, however, the PEn excitement is held at bay while the second module narrows and simply repeats. Palestrina employs all four voices close together here, within an octave. The alto throughout these measures remains melismatic as it freely reflects the newly added upper line of the new module (mm. 7-9). The narrower range and the *cantus firmus*-like *soggetto* suggest relaxation, but it seems more apparent that Palestrina intends to draw the ear to the lower range.

The extolling cries of *Sanctus* in the text are powerfully supported with a strong, stretto-like opening and much melismatic movement in the alto throughout the point. The point 1B PEn activity is noticeably absent in such a powerful opening. The addition

of the *soggetto* from the end of the motet suggests the end of point 1, and thus compresses the point to a mere nine measures as opposed to the 22 measures of the motet. The narrowing of the last three measures shifts the whole focus downward and appears to be a trend toward relaxation. Palestrina, however, purposefully draws the ear to the lower voices, where he will begin a unique variant of the missing PEn modules from an unexpected source.

***Agnus Dei: Agnus Dei (mm. 1-12)***

The first point of the *Agnus Dei* exclusively features module 1A. Duo 1A modules line up for the first time in the Mass, one after the other. All of them sound in double or invertible counterpoint at the octave or unison. Palestrina does away with all 1B modules and begins the second module in the lower voices (tenor I and bass) immediately after the first module in the upper voices (Example 10, mm. 1-6). The absence of the 1B modules reduces the likelihood that intense PEn activity, linked to the 1B material, will follow. The immediate second sounding of module 1A in the lower voices extends the opening phrase to the deceptive cadence, in m. 7. The addition of free counterpoint in the upper voices above the lower-voice module causes the second presentation of module 1A to expand and crescendo after the unaccompanied first module. Module 1C in the alto and tenor I signals the end of the second module in the lower voices (m. 6) and leads to the deceptive cadence on B<sup>b</sup>, a unique module 1C resolution in the Mass and motet. The consequent voice, tenor II, enters with the 1A *soggetto* on d<sup>1</sup> beneath the cadence.

Example 10. Palestrina, *Mass: Agnus Dei*, mm. 1-12<sup>83</sup>

The image displays a musical score for the beginning of the Agnus Dei from Palestrina's Mass. It consists of two systems of staves. The first system includes five staves: four vocal parts (Soprano, Alto, Tenor, Bass) and one basso continuo line. The lyrics are: "A - gnus De - i, [A - gnus". Annotations include "ID 1A" in the Alto part and "ID 1A" in the Tenor part. The second system starts at measure 5 and includes the same five staves. The lyrics continue: "De - i, [A - gnus De - i, gnus De - i, gnus De -". Annotations include "SIm 1C" in the Alto part and "NIIm 1A" in the Bass part. Yellow brackets highlight specific melodic lines in the vocal parts across both systems. A green bracket highlights a passage in the Alto part of the second system. A sharp sign (#) is placed above the second measure of the second system.

<sup>83</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 51.



9

- i,] [A - - gnus De - i,] - qui

[A - gnus De - - - - - i,]

De - i,]

NIm 1A

- i [A - - - - - gnus De -

i, A - gnus De - - - - -

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Two varied 1A modules follow the opening presentation in the upper voices. The variant modules are in NIm-module form because they stack rather than form imitatively. The first varied 1A module, between tenor II and the bass (Example 10 above, mm. 7-9), features a delayed bass entrance because the deceptive cadence on B<sup>b</sup> at the beginning of the measure should not include the g in the bass. The shadowing soprano also delays its entrance, avoiding a two-octave, five-voice cadence too early in the movement.

It becomes clear, however, that Palestrina treats the variant module as a stacked NIm module because the two opening voices sound simultaneously in the second sounding of the module (Example 10 above, mm. 10-12), and the bass line no longer strictly imitates the 1A *soggetto* in the tenor II voice of the module (mm. 7-9). The bass line differs from the original *soggetto* (g-d-f-e-d) to become a descending fourths pattern:

g-d-f-c-d (mm. 7-9, 10-12). The second module begins powerfully in five voices on the G cadence at m. 10; no staggered entrances hinder its fullness, thus confirming and highlighting the final module in the opening section where both voices enter simultaneously.

The ground-bass-like movement in the bass, arranged in descending fourth leaps, is a variant of the 1A *soggetto*. The new NIm module and its immediate repetition spotlight the bass line and suggest harmonic motion.<sup>84</sup> In the first NIm module, a high descending scale in the soprano (beginning on g<sup>2</sup>) acts as a shadow to the bass line homorhythmically, entering with the bass voice (mm. 7-9). John Milsom coins the term “shadowing” and defines it:

The image of the ‘shadow’ is deliberately chosen in order to convey the hierarchical relationship between a structural line (i.e., a principal statement of the subject) and a voice that moves in parallel with it, in a shadow-like way...it is almost always possible to draw a clear functional distinction between the structural line and its shadow in parallel thirds, sixths or tenths, since principal statements of the subject usually answer one another at the intervals of the fifth, fourth or octave.<sup>85</sup>

Palestrina’s descending soprano line harmonizes every other note in thirds. The soprano’s similarity to the bass line and tenor I *soggetto* draws the ear from the low range of the module to the highest high of the varied *soggetto* in the soprano. Thus, the five-voice counterpoint spans the breadth of two octaves over the first instance of the NIm module.

The second sounding of the module encases the other voices with its breadth as the upper *soggetto* moves to the soprano. The outer module voices enter together powerfully

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<sup>84</sup> In the late Renaissance, the importance of the bass becomes illuminated. Claude V. Palisca, “Introduction” in Zarlino, *The Art of Counterpoint*, xiv, xv. The harmonic movement is suggested by the fourth relationships in each measure.

<sup>85</sup> John Milsom, “Crecquillon, Clemens,” 300.

in this second sounding as they encircle not one, but two rising melismatic lines in the alto and tenor II. There is no need for tenor I; Palestrina leaves it out after the defining cadence on G at the beginning of m. 10. The harmonic impetus in the bass, combined with two rising melismatic lines in the inner voices, causes the repeated, wide-ranged NIm module to sound as full and complex as the first.<sup>86</sup> The second cadence at m. 13 is thwarted when the first point of the *Agnus Dei* moves into its second point, *qui tollis peccata mundi*. The stronger cadence is the first one, on G, at the beginning of the second presentation.

The 1A NIm module is a direct contrast to the imitation of the strict canon in the tenors. After the opening 1A ID module in the upper voices in mm. 1-3, the bass and tenor sound the second ID. Imitating the bass, tenor I enters on the first beat of m. 4. The tenor consequent, set twelve beats behind the guide, enters on the first beat of m. 7. Here is where Palestrina shortens the time interval of the bass imitation, supporting it with the soprano and varying both *soggetto* soundings: descending fourth movement in the bass and a shadow adding thirds in the soprano. A NIm module results, which he confirmed in mm. 10-12 on the downbeat.

The fullness of the NIm module in a five-voice setting becomes a framework for the melismatic movement of the other voices and in the other points of the *Agnus Dei*. The lower voices of the NIm module contrast the range of the shadowing soprano and, therefore, highlight it, creating a wider frame for melismatic activity in the middle of both modules (Example 10, mm. 7-9). The *soggetti* of NIm module 1A press the music

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<sup>86</sup> The melismatic rising tenor I line in the first NIm Module 1A, repeated in the tenor II line of the second module, creates a module within a module. Since the same line occurs in both modules, it could be paired with either the upper or lower voice of the module. It is not a NIm/ID module combination, however, because the tenor line does not mimic the 1A *soggetto*.

forward in two voices when other voices pause or solo melodically. The strict canonic imitation of the tenors relentlessly propels the *Agnus Dei* to the end. What Palestrina needs in the movement is counterpoint that will set off the tenors, yet deliver the text in a worshipful manner. Thus, wide spacing of the lines in the outer voices is a must to make room for the canon. Overall, the NIm 1A modules serve to add thickness and a full sound, to highlight the text in this moment of worship in the Mass, and to press the music forward in these opening phrases of the *Agnus Dei*.

In the *Agnus Dei*, Palestrina exercises the most freedom in variation yet, in the octave transpositions, the voicing choice for each module, the clever use of voice range and movement, the addition of a strict canon and fifth voice, and the free melismatic counterpoint of the non-module voices. The *Agnus Dei* demonstrates another unique use of module 1A: it is the first time the 1A *soggetto* is fashioned into a NIm module.

### **Conclusion Point 1**

The point 1 material from the motet *O Rex glóriæ*, especially ID module 1A, is the hallmark of the Mass and opens every movement in ID form except the *Credo*. Quentin W. Quereau confirms Palestrina's consistent tendency in general to use point 1 material from the model (in this case, modules and *soggetti* 1A, 1B group, and 1C) for the beginning of each parody Mass movement. He states that Palestrina chooses "...beginnings and endings of model *partes* for the beginnings and endings of subdivisions of the mass."<sup>87</sup> It is clear by comparing the opening texts of each movement that Palestrina's preference for point 1 of the motet trumps all other proffered explanations for his choice of material for the Mass, such as "specific musical

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<sup>87</sup> Quereau, "Aspects," 205.

characteristics of a motive that suit it to the meaning of a text segment...verbal similarities in the text segments...rhythmic characteristics of a motive that promote good declamation...”<sup>88</sup> The importance Palestrina places on using the opening material of the motet as opening material in the Mass is primary here. Palestrina, who wrote 104 Masses (51 of them parodies), surely chose opening *soggetti* with which he could best illustrate the majesty and praise of the Mass. Although borrowing in order is important to him, he will certainly make sure the work he borrows from will suit or may be made suitable to the nature of the openings of each movement of the Mass (e.g., worship, praise, supplication). The opening modules and *soggetti* of *O Rex glóriæ* are clearly adapted to this purpose in the Mass.

The extensive use of point 1 modules in the opening of every part of the Mass reveals the strong connection between the motet and the parody Mass, supporting the idea that the vertical relationships are transferred often in entirety into the parody. Once transferred, they are embellished, separated, overlapped, and reset with other soundings of the same module (e.g., PEn modules). Thus, the modules are not just borrowed, but transformed after they are borrowed. They become building blocks for the Mass.

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<sup>88</sup> Quereau, “Aspects,” 205.

## CHAPTER 5

### POINT 2

The *soggetti* of point 2 of the motet text-paint the topic of the Ascension, and in the Mass they are often used for the same purpose. Both the *Gloria* and the *Credo* speak of Christ's sitting at the right hand of the Father, which is at the heart of the Ascension feast. The point 2 modules are also some of the most versatile modules in the Mass. Although they are imitative duo ("ID") modules, their consistent quarter-note rhythm enables their use in either a declamatory or melismatic setting.

***Motet: qui triumphátor hódie / super omnes cælos ascendí-* (mm. 22-48)**

The imitative duo that begins the second point of the motet divides into two back-to-back imitative phrases in the soprano and alto (Example 11, mm. 23-27). From the first note of the soprano in m. 23 to its last in m. 27, the line ascends an octave from  $g^1$  to  $g^2$ . Palestrina separates it into two *soggetti*: *qui triumphátor hódie* ("soggetto 2A") and *super omnes cælus ascendí-* ("soggetto 2B"). Therefore, Peter Schubert divides it into two ID modules: *qui triumphátor hódie* ("module 2A," mm. 23 [beat 2]-25) and *super omnes cælus ascendí-* ("module 2B," mm. 25 [beat 2]-27). Both modules have similar melodic direction and sections of homorhythm, and therefore strong forward movement and motion.

Example 11. Palestrina, *Motecta festorum totius anni cum communi sanctorum quarternis vocibus*, 1564: *O Rex glóriæ*, point 2, mm. 22-48<sup>89</sup>

22

tum, qui tri - um-phá-tor hó-di - e su - per om-nes cæ-los

qui tri - um-phá-tor hó-di - e su - per om-nes cæ-los a-scen

-tum,

-tum, qui tri-um-phá-tor hó - di - e,

27

a-scen-dí - sti,

di - sti, a - scen-dí - sti, su-

qui tri - um-phá-tor hó - di - e, qui tri - um-phá-tor

qui tri - um-phá-tor hó - di -

**ID 2A** **ID 2B**

**Sim 2C** **ID 2A**

<sup>89</sup> Palestrina, "Motecta festorum," 31-32.

32

su - per om - nes

per om-nes cæ - los a - scen-dí - - - - sti,

hó - di - e su - per om-nes cæ-los a - - - - scen-dí - - - -

8 ID 2B SIIm 2C

e su - per om-nes cæ-los a-scen-dí - - - -

37

cæ - los a-scen-dí - - - - sti, qui tri - um-phá - tor hó - di - e

su - per om-nes cæ-los a-scen dí - - - -

8 ID 2A

sti, qui tri - um-phá - tor hó - di - e su - per om-nes

sti, su - per om-nes cæ - los, qui



43

— su - per om - nes cæ - los a - scen - dí - sti, —  
 sti, su - per om - nes cæ - los a - scen - dí - sti, ne  
 cæ - los a - scen - dí - sti, ne  
*soggetto 2A* *soggetto 2B*  
 tri - um - phá - tor hó - di - e su - per om - nes cæ - los a - scen - dí - sti,

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Two procedures confirm the separation into two modules. First, after the second statement of the answering duo in the lower voices (mm. 30-35), module 2A sounds alone in the soprano and tenor a third time (mm. 40-42); module 2B does not follow module 2A a third time as in the previous two instances. Second, the text of module 2B, *super omnes cælus ascendi(sti)*, is reiterated more frequently in point 2 than is the text of module 2A, *qui triumphator hodie*. After the initial opening of the point, the alto sings only the *soggetto 2B* text for the duration of the point. The sole usage of the module 2B text confirms its status as a second point, and, therefore, a second module.

Not surprisingly, the parody Mass confirms the bisection of the long ID line. Modules 2A and 2B never appear in a joined form in any of the Mass movements as in the motet. They are employed separately, but often grouped together in close proximity in the Mass, suggesting that Palestrina still recognizes them as fraternal twins.

Module 2A emanates from the opening of the imitative duo. In the motet, Schubert sets the boundaries of module 2A from the second beat of m. 23 through the first

beat of m. 25 (Example 11 above, mm. 23-25, light green brackets). Although the quarter rest in the upper voice (mm. 23, 30) is evident in all but one sounding in the Mass, the module is found twice without it, as in the third sounding in the motet (m. 40) and the opening of the *Christe eleison* (m. 18). The 2A *soggetto* features a dotted-quarter-note rhythm that describes its text *triumphátor*, and a neighboring figure. The dotted rhythm and neighbor tone embellish the  $g^1$  in the alto (m. 23-24) and the  $d^2$  in the soprano (mm. 23-24).

Rising scalar quarter notes in both voices of ID module 2B yield a forward moving, homorhythmic sound. Module 2B begins where module 2A ends (Example 11 above, mm. 25-27, dark green brackets). Its rising two tetrachords impart a sense of text painting for the words *super omnes caelos ascendisti*. Thus, the Ascension theme is captured in the rising *soggetto*. In the motet, its rising line is contrasted by the slow octave descent from  $g^2$  to  $g^1$  after the module is finished.

Schubert defines module 2B as a semi-imitative module (“SIm”) in the motet, because in the second rendering, the completion of the word *ascendisti* after its first syllable in the tenor extends outside the module (mm. 33-35).<sup>90</sup> The music without the text, however, is that of the original presentation. In essence, the module is in every other way an ID. Because the text of the motet is not a factor in the parody Mass, module 2B will be deemed in its original nature as an ID module.

SIm module (“module 2C”) emerges in the cadential material after module 2B. It includes the movement to a cadence and the cadence itself. Although this SIm module occurs after both soundings of module 2B, it arrives later the first time it sounds, namely

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<sup>90</sup> Schubert, “Revised and Corrected Table,” 3. Schubert, “Hidden Forms,” 511-513.

three beats after the upper-voice 2B module. Its second appearance occurs immediately after the lower-voice 2B module at m. 35 (Example 11 above, mm. 28-30, 35-37).

Because this cadential module includes the bass line, in its latter sounding, it finishes on d, the lowest voice of the D cadence at m. 30, as opposed to the f<sup>#1</sup> of the alto.

Two future *soggetti* derive from the point 2 material in the motet. Palestrina foreshadows the 6A and 6B *soggetti* of point 6 at the ends of the 2A and 2B *soggetti*, extending into the *soggetti* of module 2C (Example 12, bracketed portion). Although the rhythms are not exact, comparison with *soggetto* 6A (Example 12, second line) shows the two melodies to be similar enough to draw a correlation between the two points. The rhythm of *soggetto* 6A includes elements in diminution from the original 2B *soggetto*. The two melodies are most similar at the beginning and at the end but the descending shape of the middle is also shared.

Example 12. Palestrina, *Motecta festorum totius anni cum communi sanctorum quarternis vocibus*, 1564: *O Rex glóriæ*, point 2, *soggetto* 2B alto (lower voice of module, mm. 25-27) extended to m. 30<sup>91</sup>

25

per om-nes cae-los a-scen - dí - sti, a - scen-di - sti,

*Soggetto* 6A bass: mm. 78-81

78

al - le - lú - ja, \_\_\_\_\_

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<sup>91</sup> Palestrina, "Motecta festorum," 31, 33.

A stronger case may be made for the derivation of *soggetto* 6B (Example 13, second line) from point 2 (Example 13, first line) at the end of *soggetto* 2B in the soprano extending into *soggetto* 2C (mm. 27-30). Again, the similarity is strongest at the beginning and ending and in the overall shape of the two melodies.

Example 13. Palestrina, *Motecta festorum totius anni cum communi sanctorum quarternis vocibus*, 1564: *O Rex glóriæ*, point 2, *soggetto* 2B and basis for *soggetto* 6B<sup>92</sup>

25

e su - per om-nes cæ-los a-scen-dí - - - - -

Point 6: *Soggetto* 6B

79

al - le - - - lú - ja,

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It is no wonder that the modules from these two points are periodically found near each other in the Mass. Their close melodic similarities foster an easy transition from one to the other and add simple variation.

***Kyrie: Christe eléison* (mm. 18-36)**

The *Christe eléison* of the *Kyrie* solely employs the two modules from point 2 of the motet that refer to the triumphant ascending Christ. Both modules in the motet have characteristics that result in strong movement and forward motion, but Palestrina confines the presentation of the modules to three voices and makes adjustments to relax their declamatory mood. As a result, the character in the *Christe eléison* is prayerful and surprisingly different from that of the motet. Module 2A opens in the darker lower

<sup>92</sup> Palestrina, “Motecta festorum,” 31, 33.

voices. The opening rests and dotted rhythms of the motet *soggetto* are replaced by two half notes, creating a much smoother motion and emphasizing the first word of the text, *Christe*. The half notes place focus on the beginning of the *soggetto*, in contrast to the motet, where attention is drawn to the dotted-quarter-note rhythm of the second word, *triumphátor*.

A crescendo results when an additional non-overlapping duo in the upper voices enters an octave above the original bass entry, expanding the *soggetto* but forming no module (Example 14, mm. 18-25). The separation of the duos extends the *soggetto* presentation. The increased melisma during these non-overlapping duos does not detract from the prayerful mood, but rather results in melodiously contrasting the rhythm of the *soggetto*. The two *soggetto* lines of the non-overlapping duo lead immediately to module 2B at m. 26.

Example 14. Palestrina, *Mass: Kyrie, Christe eléison*, mm 18-36<sup>93</sup>

18

Chri - - ste e - lé - i - son. [Chri -

**2A non-overlapping duo sop/alto**

8

Chri - ste e - lé - i - son. [Chri - ste e - l' - i - son.]

**ID 2A**

Chri - ste e - léi - son. [Chri - ste e - - - léi - -

<sup>93</sup> Palestrina, “O Rex glóriæ” in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 31-32.

23

ste e - lé - - - -

Chri - - ste e - lé - i - son. [Chri - ste e - léi -

[Chri - ste e - léi - son.]

**ID 2B, 8 bts.**

- son.] [Chri - ste e - lé -

28

son.] [Chri - ste e - lé - - - -

**ID 2B, 8 bts, ic**

**ID 2B** - son.] [Chri - ste e - - - lé - -

**trunc., ic**

[Chri - ste e - - - lé - - - i - son.] [Chri-

- - - i - son.] [Chri - ste

33

- i - son, e - léi - son.]

- i - son.][Chri - ste e - léi - son.]

8 - ste e - lé - - i - son.]

**ID 2B**

e - lé - - i - son.]

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The original declamatory quarter-note movement of *soggetto* 2B becomes a long melismatic line when Palestrina stretches the syllables of the short text, *Christe eléison*, over two or more beats at a time. Module 2B sounds three times in the *Christe eleison*. The first two presentations truncate before the module ends, resulting in two module presentations that are eight beats long. Within the shorter module, he maintains the climactic ascent in just one of the voices, but through inversion the ascending line is assigned to the higher or lower voice of the module.

The climax of the *Christe eléison* arrives with the first sounding of module 2B in the alto and bass (Example 14 above, mm. 26-28). Palestrina truncates the alto/bass module but abuts it with another three-beat inverted module 2B in alto and tenor (mm. 28-29). Thus, the alto continues the ascent of the original *soggetto* two notes higher as tenor and bass descend in contrary motion, resulting in a much stronger contrary motion with the lower voices. Palestrina takes advantage of the ascending *soggetto* to create an even

higher ascending melody for climactic excitement via a quickly repeated and inverted module.

The tenor, alone, continues the *soggetto* in m. 30, dissolving into free counterpoint after nine quarter notes. It serves as a connection to the next two 2B modules set up in duo form: soprano and alto inverted at the tenth (mm. 30-32) and tenor and bass (mm. 32-35). Palestrina sets the final module in complete form. Thus, the lower voices are illuminated in the context of the final four-voice counterpoint that leads to the cadence in m. 36 (Example 14 above, mm. 32-35).

Palestrina successfully creates a contemplative melismatic character for both modules 2A and 2B by smoothing the dotted rhythm of *soggetto* 2A and stretching the syllables of the text over numerous beats in *soggetto* 2B. The layout of this section adds to the quieter nature in that Palestrina keeps to a three-voice texture from the opening of module 2A to the beginning of the final 2B module. He also consistently sounds one of the *soggetti* or modules at all times, so there is never a moment when thematic material is not sounding prayerfully. In this way, the *Christe eleison* creates a contemplative contrast between the two intense *Kyrie* sections.

***Gloria: propter magnam glóriam tuam; deprecatióem nostram (mm. 21-27, 69-73)***

Module 2B appears in two points in the *Gloria*. With syllables on each note in both sections, module 2B is no longer melismatic as in the *Christe eléison*, but declamatory and forward-moving as in the motet. It sounds the first time shortly after the beginning point 1 material ends. The four-voice homorhythm on the first part of the phrase *Grátias ágimus tibi* opens into an ID+NIm module to embellish and illuminate the text *propter magnam glóriam tuam*. The ID+NIm module is formed by the truncated



eight-beat version of ID module 2B (that Palestrina uses in the *Christe eléison*), and a NIm module created by an added homorhythmic entry in the tenor that lines up with the alto, the first-entering *soggetto* (“ID+NIm 2B<sup>1</sup>,” Example 15, mm. 21-23, red brackets).<sup>94</sup>

Example 15. Palestrina, *Mass: Gloria*, mm 21-27<sup>95</sup>

21

bi pro - pter ma-gnam gló-ri - am tu - am, gló - ri - am

**ID 2B 8 bts**

bi-pro - pter ma-gnam gló - ri - am tu - am, tu -

**ID+NIm 2B<sup>1</sup>**

bi pro - pter ma-gnam gló - ri - am tu-am, gló - ri - am

**imitating duo bass/ten (2B)**

bi pro - pter ma-gnam gló-ri - am tu -

26

tu - - am.

- - am. Dó

tu - am. Dó - mi-ne

am. Dó - mi-ne

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<sup>94</sup> Schubert, “Hidden Forms,” 522.

<sup>95</sup> Palestrina, “O Rex glóriæ” in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 34.

There is only one sounding of ID+NIm module 2B<sup>1</sup>. Palestrina immediately relaxes the build-up with an imitating duo in the lower voices. The time interval of imitation at seven beats is too long to create a module, but the duo has the effect of answering the upper-voice ID module and relaxing the point. Again, shorter elaborate points keep up the momentum and spotlight points in a minimal amount of time in movements containing lengthy text.

The second appearance of ID module 2B occurs in the second half of the movement on the text *deprecatiónem nostram*. It sounds first in the upper voices followed quickly by the lower voices, thus establishing a duo relationship (Example 16, mm. 69-73, green brackets). The module is truncated to six beats here, creating a single rising line in both voices. Palestrina sets up the same ID+NIm 2B<sup>1</sup> combination found in *propter magnam glóriam tuam* with both occurrences of ID module 2B, which increases the fullness and highlights the point (Example 16, mm. 69-73, red brackets). As with *propter magnam glóriam tuam*, he also begins the first half of the point, *suscipe*, homorhythmically. Thus, the point departs from homorhythm into two soundings of the full ID+NIm module 2B<sup>1</sup> focused first in the upper voices followed by the lower voices.

Example 16. Palestrina, *Mass: Gloria*, mm 69-73<sup>96</sup>

de - pre - ca - ti - ó - nem no - - - - -  
 ID 2B ID+NIm 2B<sup>1</sup>

de - pre - ca - ti - ó - - - - - nem no - - - - - stram.  
 ID+NIm 2B<sup>1</sup>

de - pre - ca - ti - ó - nem, de - pre - ca - ti - ó - nem no -  
 ID 2B

de - pre - ca - ti - ó - nem no -

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Palestrina approaches the two points in two different sections of the *Gloria* the same way, using similar devices. The two ID+NIm modules both retain extended contrapuntal praise and entreaty after homorhythm. One finishes quietly, however, and the other crescendoes.

***Gloria: Qui sedes ad dexteram Patris (mm. 74-78)***

In mm. 74-78 (Example 17), immediately following the 2B combination module, Palestrina creates ID+NIm module 2A using only the 2A *soggetto*. He creates a homorhythmic NIm module in parallel thirds in the tenor and alto by stacking the *soggetto*. The soprano enters imitatively, sounding ID module 2A with either of the

<sup>96</sup> Palestrina, “O Rex glóriæ” in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 36.

lower voices, creating the fifth and sixth chords of three-voice writing and very full texture within the narrow range of the outer voices (Example 17, mm. 74-76).<sup>97</sup>

Example 17. Palestrina, *Mass: Gloria*, mm 74-78<sup>98</sup>

74

stram. Qui se - des ad dex-te - ram Pa - tris, mi -

**ID+NIm 2A**

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

stram. Qui se - des ad dex-te - ram Pa - tris, mi - se - re - re

**soggetto 2A**

stram. Qui se - des ad dex-te - ram Pa -

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Palestrina adjusts the 2A *soggetto* to better support the majestic text *Qui sedes ad dexteram Patris*. He changes the original half-step neighbor figure of the *soggetto* to a whole step (Example 17 above, mm. 74-76). The result is a smooth flowing line that emphasizes the descending melody rather than the *soggetto*'s original focus on the uppermost pitches embellished by the half-step motion. The word *Patris* is highlighted with a melisma outside of the module in the alto where it floats over the relaxing singleton bass *soggetto* as the point draws to a close. The module sounds once densely in

<sup>97</sup> Fifth and sixth chords: "The 5<sup>th</sup> [chord] is formed with a voice placed in the middle, producing two adjacent 3rds. We use the 5<sup>th</sup> thus formed in only two locations: at the beginning of a work, and during its course." Sancte Maria, *Libro Llamado*, 224.

<sup>98</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 36.

three voices in the middle range. The final *soggetto* in the bass is overlaid after six beats by the *soggetto* of the following point. Thus, the presentation is short, but the ID+NIm module and the dense three-voice writing highlight the point briefly.

***Credo: visibílium ómniium et invisibílium, Et in unum Dóminum Jesum Christum, Fílium Dei unigénitum (mm. 8-25)***

Palestrina incorporates 2A, 2B, and 2C material in the five short points that launch almost immediately after the end of point 1 in the *Credo*. The points are short so as to support the copious text of the movement. Palestrina stays with the declamatory forward-moving nature of the 2A and 2B modules. He utilizes only the upper melismatic *soggetto* from module 2C in the point *Jesum Christum*. The three *soggetti* link five text passages together to bring single coherence to a large section.

The text plays a key role in Palestrina's re-interpretation of module 2A in the point *visibílium ómniium*. Palestrina changes the emphasis of the *soggetto* and in turn the material of module 2A. He removes the dotted rhythm from the second beat of the *soggetto* and moves it to the third beat, emphasizing the third syllable of the word *visibílium*.

An ID+NIm module 2A opens the point in the three lower voices, ending just before the final note of the imitative-voice *soggetto* in the tenor. The alto/bass outside voices enter together and sound in parallel thirds (NIm module). The interior tenor voice enters two beats later to sound the imitative second voice of module 2A (ID module). The bass/tenor combination includes the last note of the *soggetto* in the tenor. Thus, the

module sounds in full (Example 18, mm. 8-10).<sup>99</sup> The three-voice ID+NIm module powerfully affects the entrance of the point. The imitative soprano's complete *soggetto* above the alto/bass NIm module on *ómnium* extends the point to a higher range (mm. 10-11). The final restatement of the *soggetto* (but not the text) in the bass imitates the soprano at *ómnium* and completes an overlapping duo in the outer voices (mm. 9-13).

Example 18. Palestrina, *Mass: Credo*, mm. 8-28<sup>100</sup>

<sup>99</sup> The discrepancy in the bass at the end of the *soggetto*—no 4<sup>th</sup> leap up as in the motet module—occurs because there is no immediate successive sounding of module 2B. The end of the regular 2A module includes the imitative beginning of module 2B. If module 2B is not going to follow, there is no need to add the 2B imitative beginning.

<sup>100</sup> Palestrina, “O Rex glóriæ” in *Il libro decimosecondo delle Messe a 4, 5 E 6 Voci*, 38-39.

13 #

*soggetto 2B, 9 bts.*

- li- um. Et in u-num Dó-mi - num Je - sum

**ID 2B; 6 bts.**

um. Et in u-num Dó-mi - num Je - sum

*soggetto 2B, 9 bts.*

- li- um. Et in u-num Dó-mi -

*soggetto 2B, partial*

um. Et in u-num Dó-mi-num Je - sum Chri -

18 #

*soggetto 2C* Chri - stum, Fi - li-um De - i u - ni - gé -

**ID 2B inv.**

*soggetto 2C upper voice; soggetto 6B less one note* Chri - stum, Fi - li-um De - i u - ni - gé - ni -

num Je - sum Chri - - stum, Fi - li-um

stum, Je - sum Chri - stum, Fi - li-um De - i

23

- ni-tum. Et ex Pa-tre na - tum an - te ó-mni

**soggetto 2B ext. end**

tum. Et ex Pa-tre na - tum an - te ó-mni

**soggetto 2B, singleton, ext. end**

De-i u - ni - gé - - ni-tum. Et ex Pa-tre na - tum an - te ó-mni

u - ni - gé - - ni-tum. an - te ó-mni

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The restated *soggetto* in the bass, however, also begins the new point *et invisibilium*. The imitative timing between these last two 2A *soggetto* entries is not consistent with that of module 2A as presented in m. 8 here. Because of the opening half note in these last two entries, the soprano enters five beats after the entries of the alto and bass in the three-voice module, but the bass enters six beats after the soprano entry. Thus, each overlap produces a short contrary-motion module during the overlap (“module 2A<sup>1</sup>”), which extends from soprano to bass both times (Example 18 above, mm. 10-12). The opening half note in the soprano and bass entries (mm. 9, 11), as opposed to the quarter-note entry in the alto/bass combination, however, precludes the possibility of PEN modules created by the three entries.

The overall effect of the point *visibilium ómnium* and the merging point *et invisibilium* is a wide-ranging, full-sounding presentation that affects both points. The point *visibilium ómnium*, set in module 2A, continues the fullness and movement of the



first point of the *Credo*, and uses a similar procedure: the outer voices of module 2A are in homorhythmic synchronization as in the opening four measures of the *Credo*. The three voices remain within a tenth of each other, but the texture of the three-voice writing is full and rich with counterpoint because of the vertical intervals that come from the outer voices (alto/bass) of the NIm module, set in tenths. These declamatory, parallel outer voices move the point forward. Once again, Palestrina replaces a two-voice module with a three-voice presentation. The essence of module 2A is its dotted rhythm and half-step lower neighbor centered about a single pitch in each voice. Embracing these qualities of *soggetto* 2A, it is simpler and more interesting to add parallel motion in thirds in another voice. The additional soprano entrance provides contrary upward motion when the three lower voices of the ID+NIm module move downward simultaneously, and adds the new contrapuntal combination between the outermost voices, ID module 2A<sup>1</sup>. The second sounding of module 2A<sup>1</sup> adds contrary motion, continues an outer-voice frame for the free-counterpoint inner voices, and maintains the four-voice high intensity of the point. Thus, in this point and the previous one (point 1, opening), Palestrina relies on the outer voices as a frame for *soggetti* and free counterpoint in the interior.

The similar text of the transitional point *et invisibilium* and the continued sounding of *soggetto* 2A in the bass support a thematic carryover from the previous point. The 2C *soggetto* in the soprano counters the bass, and free counterpoint prevails in the inner voices. No modules are formed.

The new point, *Et in unum Dóminum*, introduces and utilizes module 2B by shortening the *soggetto* to serve the text better. Palestrina takes three beats off the end of the original *soggetto* and holds the last note for the length of a half note. Thus, the

*soggetto* in this point rises once. The point begins with *soggetto* 2B in the bass at m. 13. Its revised last two notes continue a descending tetrachord that contrasts with the rising lines of the entering module in the upper voices (Example 18 above, mm. 14-16). The fleeting point departs as the final *soggetto* sounds once more in the tenor immediately after the module in the upper voices (mm. 16-18).

The short point, *Jesum Christum*, based on the 2C *soggetto* from point 2 of the motet, is built around a simultaneous duo between the soprano and alto in thirds. The soprano line incorporates the 2C *soggetto* clearly, while the alto is a freely imitated version of the soprano. The *soggetto* appears in its original form in the imitative tenor voice that arrives in m. 18, five beats into the duo. But for one note, the tenor *soggetto* in mm. 18-20 could be *soggetto* 6B (Example 18 above, mm. 17-19 soprano/alto and mm. 18-20 tenor).

The final point using module 2A/2B, *Filium Dei unigenitum*, incorporates an inverted module 2B in the soprano and alto voices that Palestrina revises on the last two beats. He rewrites the end of the soprano *soggetto* so that both voices extend upward together one beat after the module would normally end. The extended *soggetto* in the soprano through m. 23 is confirmed by the same ending when the *soggetto* sounds again in the tenor (Example 18 above, mm. 20-25).

The opening half note of the *soggetto* here is a dotted quarter-eighth-quarter combination, which Palestrina borrows from module 2A, for the word *Filium*. The three-beat rhythmic snippet brings to mind the same dotted-rhythm setting of the word *Dómine* (from the motet point 5) in other movements, specifically the *Gloria* and the *Sanctus*. The bass doubles the alto rhythm on *Filium*, creating a minimal NIm-like action below

the module, adding fullness and a wider range to the first few notes of the presentation. The tenor begins the final *soggetto* two beats before the module in the upper voices ends. The extended ending abuts the upcoming homorhythmic point. After the imitative intensity of the opening points, the *Credo* reaches its first homorhythmic “break” when the 2A/2B material concludes.

The various *soggetti* and modules of the point 2 group of the motet hold the five short points in this section of the *Credo* together. Through expanded four-voice module groupings contrasted by single *soggetto* and module soundings, the different texts are highlighted using related thematic materials. The five points remain intense as four voices sound almost to the end of the last point, leading to full-voice homorhythm.

***Credo: Et exspécto resurrectionem mortuórum (mm. 155-160)***

The unexpected appearance of module 2B near the end of the *Credo* is not surprising at all when the text is considered, *Et exspécto resurrectionem mortuórum* (Example 19, mm. 155-160). Text-painting on the resurrection theme is the strong argument for the position of module 2B at the end of the *Credo*, just before the closing material. The climbing, forward-moving texture of the full 2B module in the upper voices illuminates the text, *resurrectionem mortuórum*. The constant-moving quarter notes of the imitation do not allow for any extra busyness in the other voices. Therefore, only the tenor sounds a mostly homorhythmic contrary line, continuing the octave-span descent it began at the start of the point, *exspécto resurrectionem* (Example 19, mm. 154-157). Under the main segment of the module, the tenor’s text correlates with that of the alto. By means of its descent, the tenor simultaneously sounds almost all of the same

words an octave below the alto. Thus, the clearest sounding of the text comes from the non-module combination of the two lower voices.

Example 19. Palestrina, *Mass: Credo*, mm. 153-162<sup>101</sup>

153

tó - rum. Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -  
**ID 2B**

- rum. Et ex - spé - cto re - sur - re - cti - ó - nem mo[r] tu - ó -

ex - spé - cto re - sur - re - cti - ó - nem mor -

Et ex - spé - cto

158

ó - - - rum. Et vi - tam ven -

- rum, re - sur - re - cti - ó - nem mor - tu - ó - - rum. Et vi - tam

- tu - ó - rum, mor - tu - ó - rum.

**soggetto 2B**

re - sur - re - cti - ó - nem mor - tu - ó - - rum. Et

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<sup>101</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 46.

The module appears in full one time. Immediately after the module's final notes, the bass sounds the 2B *soggetto* accompanied in rhythm and text by the alto. Although the alto, in free counterpoint, moves in contrary motion with the bass, Palestrina again lines up the text and rhythm. The accompanied bass thus does not act as a singleton. The contrary alto counterpoint undermines the peaceful departure of the point a singleton may provide, again highlighting this powerful text. Just as the previous alto/tenor combination achieves textual clarity, the alto/bass lines support a homorhythmic declamation producing a clear text statement. Finally, the ending of module 2B two measures before the related module 6 arrives in the following point makes a smooth thematic transition.

***Agnus Dei: qui tollis peccata mundi (mm. 13-24)***

Palestrina musically describes the prayerful nature of the *Agnus Dei* in a predominantly imitative style for the second point, *qui tollis peccata mundi*. The *Agnus Dei* employs *soggetto* 2A in the canon between the tenors from the beginning of the second point. The upper tenor introduces the *soggetto* and augments the last quarter notes to half notes (Example 20, mm. 13-15). Palestrina augments the final three notes of the *soggetto* in the canonic tenor voices only. He treats the text with more fluidity for the worshipful nature of the movement and therefore replaces the dotted rhythm with a half note and lowers the neighbor tone C-sharp to C-natural. As tenor 1 sounds its last note of the *soggetto*, the bass enters with the *soggetto* (no augmentation) in m. 15, followed imitatively by tenor 2 to form the sole instance of module 2A. The augmented ending in tenor 2 does not affect the module, which is captured between the two voices before the

final half notes arrive (mm. 16-17). Tenor 1 enters imitatively to shadow a third above the bass *soggetto* of the lower-voice module (mm. 16-17).

Example 20. Palestrina, *Mass: Agnus Dei*, mm. 13-22<sup>102</sup>

13

tol - lis pec - cá - ta \_\_\_\_\_ mun - di, \_\_\_\_\_ pec - cá - ta mun -

qui tol - lis pec - cá - ta \_\_\_\_\_ mun - di, **NIm 2A<sup>2</sup>** qui \_\_\_\_\_

**soggetto 2A, aug. end** **shadow**

qui tol - lis pec - cá - ta mun - di, pec - cá - ta mun - di,

**ID+NIm #**

- i,] qui tol - lis pec - cá -

**ID 2A**

- i, qui tol - lis pec - cá - ta mun -

<sup>102</sup> Palestrina, “O Rex glóriae” in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 52.

18

*soggetto 2A* di, qui tol - lis pec - cá - ta mun - di, pec - cá - ta mun

*NIm 2A<sup>2</sup>* tol - lis pec - cá - ta mun *soggetto 6B* di, pec - cá - ta

pec - cá - ta mun - di:

*shadow* ta mun - di, pec - cá - ta mun - di, pec - cá - ta

di, qui tol - lis pec - cá - ta

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Module 2A is quickly followed by what sounds like a second duo in the upper voices. The alto enters with the opening notes of *soggetto 2A* at mm. 17-18, but quickly transforms into a full sounding of *soggetto 6B* beginning at m. 19. Its presence here previews the *soggetti 6* material in the upcoming point and confirms the link between the *soggetti/modules 2* and *6* that Palestrina first connects in the motet. The soprano sounds *soggetto 2A* together with the shadow line in tenor 2 a tenth below in parallel motion (mm. 18-20). *Soggetto 6B* sounds between them in the alto.

The repeated instance of the shadow clearly set with *soggetto 2A* confirms a new NIm module between the shadow line and *soggetto 2A* (“module 2A<sup>2</sup>”) (Example 20 above, mm. 16-17 and 18-19). Its first sounding between tenor 1 and bass (mm. 16-17) creates an ID+NIm module with the ID module 2A formed by the bass and tenor. The second instance of module 2A<sup>2</sup> does not create a double module, as *soggetto 2A* in the alto

is replaced by *soggetto* 6B. Although the new NIm module forms and sounds twice, the text between the two voices is not congruent, resulting in an avoidance of clear declamation that often comes with a NIm module. The NIm module is set up imitatively in the first two beats, but continues homorhythmically after that. The non-congruent text layout, however, continues the imitative nature. The two embellished instances of NIm module 2A<sup>2</sup> add full, imitative counterpoint to the text *qui tollis peccáta mundi* in the already full counterpoint of the five-voice *Agnus Dei*.

### **Conclusion Point 2**

The two ID modules of point 2 are a powerful resource for Palestrina. The Mass confirms the bisection of the ID line of the two motet modules, which Palestrina clearly uses in separate capacities. Most often, the modules appear one after the other; they are not mixed. In the *Gloria*, Palestrina presents module 2B extensively, followed by one instance of the 2A module. In the *Credo*, he presents module 2A before the module 2B material and *soggetto* 2C. In other words, he often keeps them together. In the *Credo*, he binds five short points together with the three *soggetti* (2A, 2B, and 2C) and two modules of the motet's point 2.

Palestrina transforms the two-voice modules in point 2 into three-voice modules in every movement but the *Christe eléison*. Thus, he shows that the homorhythmic nature of the two modules may be easily adapted to three-voice writing. He doubles one of the *soggetto* lines of the module to create a NIm module, adding the other *soggetto* line imitatively to create an ID+NIm module for a much fuller and wider sound. The fuller sound is necessary in the *Gloria* and *Credo* sections where it expands a point quickly amidst rapidly succeeding phrases. In the more somber *Agnus Dei*, however, the



ID+NIm aids in the expansion of fullness and melismatic imitation among five worshipful lines.

Palestrina again borrows from the motet sequentially as he places the point 2 modules and *soggetti* in the Mass after almost all entries of point 1, except in the *Sanctus*, where modules 2A and 2B never appear. Conversely, he places the rising module 2B Ascension theme in a text-painting capacity at the end of both the *Gloria* and *Credo* for the texts *deprecationem nostram* and *Et exspecto resurrectionem mortuorum*, respectively. Module 2A follows the former text in the *Gloria* as it text-paints the meaning of *Qui sedes ad dexteram Patris*.

Because Palestrina places borrowing order over *soggetto* quality in much of his treatment of the point 2 modules, numerous adjustments must be made to them and their *soggetti*. The motet's two-phrase text consistently sounds the modules in a straightforward manner. Module 2B is often truncated to curtail the double rising line. The homorhythmic quarter notes of modules 2A and 2B either march the text along note by note, or separate syllables over more than one beat for a melismatic line, as in the *Christe eléison*. The 2A *soggetto* is altered rhythmically in some points: the quarter notes and dotted rhythms are exchanged for longer values to create smoother lines, and melodically in others: the half step becomes a whole step to emphasize the *soggetto*'s descending movement.

Palestrina appears to have explored every avenue with the versatile *soggetti* and modules of point 2 of the motet. The potential packed into them seems planned, but not explored until the *soggetti* and modules reflect it in the Mass. With these two modules,

Palestrina expresses praise and worshipful prayer through melismas, full three-voice combinations, and homorhythmic declamations.

## CHAPTER 6

### POINT 3

Point 3 introduces the non-imitative (NIm) module type and three-voice writing into the motet. Its three-voice opening is an exciting change from the imitative climbing *soggetto* of point 2. Its *soggetto* features a half-step figure, from which Palestrina never deviates in the Mass and often features alone in a shortened version.

***Motet: ne derelinquas nos órphanos (mm. 48-63)***

NIm module 3A launches at the beginning of point 3 in a duo between tenor and alto (Example 21). At thirteen beats long, this NIm module does not emanate from an imitative duo, but rather a homorhythmic pairing of the two voices a third apart in parallel motion (Example 21, mm. 48-51). Two half-step neighboring figures stand out in the first part of the *soggetti*. Palestrina carefully preserves this figure throughout the Mass. Although module 3A finally deviates from the half-step motion in both voices at beat 6, both voices remain in synchronized motion. The alto leaps down a minor third from the  $b^{b1}$  for two beats and then returns. Likewise, the tenor leaps down a fifth from the  $g^1$  and returns. The two voices remain a third apart throughout the module, except during the leap.

Example 21. Palestrina, *Motecta festorum totius anni cum communi sanctorum quarternis vocibus*, 1564: *O Rex glóriæ*, point 3, mm. 48-63<sup>103</sup>

48

ne de-re - lín - quas nos ór - -

sti, ne de-re - lín - quas nos ór - - pha-

ne de-re - lín - quas nos ór - pha- nos, - -

sti,

53

- pha-nos, ne de-re - lín - quas nos, - -

nos, ne de-re - lín - quas nos ór - - pha nos, - -

ne de-re - lín - quas nos ór - - pha-nos, ne de-re-

ne de-re - lín - quas nos ór - - pha nos, - -

<sup>103</sup> Palestrina, "Motecta festorum," 32.

59

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Two beats after the entrance of NIm module 3A, an imitative soprano line forms a second module (“module 3B”) for eight beats with the alto. Schubert calls module 3B in the motet an ID module. It is clear that the soprano voice by stepping down at beat 7 does not replicate the skip down in the alto *soggetto* in m. 50; however, Schubert maneuvers around the problem in his definition. He states,

Imitative points only differ from nonimitative ones in that a special restriction is applied to the melodies: as long as the imitation lasts, every note of the leading voice is to be found sometime later in the following voice (usually transposed). Viewed this way, an imitative duo is merely a special case of a nonimitative contrapuntal combination, and, when it comes to modules, the difference is insignificant.<sup>104</sup>

In a number of examples, Schubert splices *soggetti* and modules at a point of transposition within the *soggetto* line or module itself.<sup>105</sup> Thus, module 3B is an eight-beat ID module (Example 21 above, mm. 49-50). In the Mass, the only time module 3B

<sup>104</sup> Schubert, “Hidden Forms,” 495.

<sup>105</sup> Schubert, “Hidden Forms,” 512.

is found in its eight-beat length is in the *Kyrie*. Most of the time Palestrina utilizes a shortened *soggetto* of four to five notes. Thus, the discrepancy in imitation is of little importance to the Mass. Although the ID module originates in the alto/soprano combination, in the Mass this soprano line is also paired with lines that for contrapuntal reasons cannot open with a half step (e.g., the second duo in the motet).

The combination of the two modules stacked one on top of the other creates an ID+NIm module (“module 3 ID+NIm”) (Example 21 above, mm. 49-51).<sup>106</sup> Because the alto and tenor are generally a third apart, the soprano’s entrance a fourth above the alto triggers a *fauxbourdon*-like succession at the beginning of the module. ID module 3B finishes three beats before the end of NIm module 3A, but Palestrina continues the three-voice relationship to the end of module 3A by continued parallel motion in the lower voices and the sustained note in the soprano.

The whole group is repeated in the lower voices in mm. 53-56 (Example 21 above). The bass and tenor voices of module 3A are lowered a fifth and a fourth, respectively. Module 3B is lowered a fourth. To fit into the harmony of the moment, the tenor begins with a third leap from d<sup>2</sup> instead of a half step from e<sup>2</sup>.

The combined modules in point 3 could be interpreted according to Sancte Maria. In the chapter entitled “The Method of Playing Subjects Polyphonically in Four Voices,” he discusses the substitution of three-voice playing for a second imitative duo:

A frequent musical practice is to replace the second duo with three-voiced playing. This may be done in three ways, in 6ths, in 10ths, or in a variety of consonances. To do so, it is necessary for one of the voices of the duo

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<sup>106</sup> Schubert, “Revised and Corrected,” 3.

that began the subject to form harmonic accompaniment to the other duo, the one imitating the subject.<sup>107</sup>

The ID+NIm combination of modules 3A and 3B is the product of the addition of a voice to a two-voice module. This expansion of one module or duo into three voices fits Sancte Maria's description.

The three-voice modules generate a large full sound and Palestrina sets them precisely at the beginning of the petition section of the antiphon text, *ne derelinquas nos orphanos*. The petition's power is enhanced by the combination of homorhythm and imitation.

Palestrina makes use of *soggetto* 3D and a varied version of module 3C in the Mass (shown in the motet in Example 21 above, mm. 57-59 and 60-62, respectively). They are both variations of the same *soggetto*, but Palestrina uses them separately in each of these variants. As will be demonstrated, he pairs both *soggetto* 3C and 3D with the 3B *soggetto* in the Mass, as here in the motet, where both pairings become modules.

***Kyrie: Kyrie eléison (final) (mm. 37-54)***

The third and final petition of the *Kyrie eléison* depends solely on point 3 of the motet and its modules. Modules 3A and 3B boldly open the final *Kyrie* section on the same pitches and in the same modular combinations as the motet. The combination presents itself almost exactly as in point 3 of the motet (Example 22). The three-voice, *fauxbourdon* presentation is startling after the peaceful and imitative *Christe eléison*.

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<sup>107</sup> Sancte Maria, *Libro Llamado*, 249.

Example 22. Palestrina, *Mass: Kyrie*, mm 37-54<sup>108</sup>

37

Ky - ri - e e - lé - - - - -

**ID 3B**

Ky - ri - e e - léi - son. [Ky - ri - e e - - - - - lé - i -

**NIm 3A**

8 Ky - ri - ee - lé - i - son. [Ky - ri - e e - - - - - lé - i - son.]

42

- i - son. [Ky - ri - e e - - - - -]

**ID+NIm 3** **soggetto 3B**

son.] [Ky - ri - e e - - - - - léi - son, e - léi -

**ID 3B**

[Ky - ri - ee - lé - i - son.] [Ky - ri - e e - - - - - lé - - -

**NIm 3A**

8 Ky - ri - e e - - - - - léi - son. [Ky - ri - e e - - - - - léi -

<sup>108</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 32.



47

- lé - i - son, e - - - - -  
 - son. [Ky - ri - e e - léi - son.] [Ky - ri - ee - lé - i -  
 - i - son.] [Ky - ri - e e - - - - - lé - - - - -  
 - son.] [Ky - ri - e e - - - - -

**NIm 3D**

**NIm 3A**

51

-le - i - son.] - - - - - son.]  
 son.] [Ky - ri - e e - léi - - - - - son.]  
 - i - son.] [Ky - ri - e e - léi - son.]  
 léi - - - - - son.]

**soggetto 3B, aug.**

**NIm 3D**

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The *Kyrie eléison* begins the half-step neighboring figure with a half note instead of the two quarter notes of the motet. The opening half note of each *soggetto* places emphasis on the first syllable of the word *Kyrie*, a stronger initial syllable than *ne* in the motet, emphasizing the imitative entrances. This alteration enables the soprano to enter at the same two-beat time interval, but a beat earlier into the moving *soggetti* lines of the

lower voices, resulting in an imitative but earlier arrival into the alto/tenor module. The three-voice combination quickly repeats in the lower voices, reverting back to the quarter-note entrances (Example 22 above, mm. 37-40, 42-45).

In the middle of the motet, module 3 ID+NIm adds a high degree of intensity to the beginning of point 3 and a contrasting drop in range at its second sounding. In the Mass, the drama is added to the last section of the *Kyrie*, its grand opening with module 3 ID+NIm creating the high point of the entire movement. The opening three-voice texture sounds much more powerful together in its original stacked form after the quieter *Christe eléison*. It continues the imitative 3-voice texture of the *Christe eléison*, but on a much fuller sounding scale. The contrasting effect between the two presentations of the module groupings, high then low, also serves to build drama in this last section. Through these devices, the final *Kyrie eléison* becomes one of the most emphatic moments in Palestrina's Mass.

*Soggetto* 3B occurs five more times after the second ID+NIm module, three of these in modules. A new NIm module ("module 3D") appears solely in the *Kyrie eléison* formed by the combination of a single alto line from the motet (Example 21 above, alto, mm. 57 [beat 3]-59 [beat 1]) and the 3B *soggetto*. Consisting of E-F-E and D-C<sup>#</sup>-D, the *soggetto* is a twist on the neighbor figure. It is transposed but retains this shape when it appears in module 3D in the *Kyrie* (Example 22 above, mm. 48-49, 52-53). In the first instance of the module, a descending soprano line shadows the alto a fourth above for three beats (m. 48), briefly creating *fauxbourdon*. Palestrina transposes the alto voice a fifth lower in the second sounding (mm. 51-53). The lower 3B *soggetto* in the tenor in

both modules remains the same, however, resulting in voice-crossing in the last presentation.

A final sounding of module 3A occurs in tenor and bass after the first sounding of module 3D (mm. 49-50). A single 3B *soggetto* follows it in the soprano. After the last sounding of module 3D, the alto in mm. 52-54 continues on to the cadence with C-B nat.-C-D-E<sup>b</sup>-D, an inversion of the original melody.

***Gloria: (Quóniam) tu solus sanctus, Tu solus Dóminus (mm. 83-89)***

Palestrina utilizes 3A NIm modules to merge the two similar word-phrases, *Quóniam tu solus sanctus* and *Tu solus Dóminus* (Example 23, mm. 83-89). The word *Quóniam* begins homorhythmically in all four voices at m. 83, but immediately departs from homorhythm at *tu solus sanctus*. Palestrina combines the two similar texts, *tu solus sanctus* and *Tu solus Dóminus*, into one point by using the same *soggetto*/module material for both. NIm module 3A connects what is similar between the two phrases into a unified point beginning with the single 3B *soggetto* in the bass, followed by three more periodic entries at four-beat time intervals. The four periodic entries produce three 3A PEn(@1) modules that expand the module in a palindromic shape from the inner to the outer voices and back to the inner voices again (Example 23, mm. 84-88). The presence of PEn modules intensifies the point, of course, but intensity is assisted as the modules widen vertically from an alto/tenor combination to a soprano/bass combination. The point relaxes as the inner voices sound the third instance of the NIm module while the outer voices remain still.<sup>109</sup>

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<sup>109</sup> Schubert, "Hidden Forms," 521.

Example 23. Palestrina, *Mass: Gloria*, mm. 83-89<sup>110</sup>

83

bis. Quó ni - am tu so - lus san - ctus. Tu so lus Dó mi - nus. Tu sol

# PEN's 3A

bis. Quó ni - am tu so lus san - ctus. Tu so lus Dó mi - nus.

#

bis. Quó ni - am tu so lus san - ctus Tu so lus Dó mi - nus.

8 1<sup>st</sup> entry 3B *soggetto*

bis. Quó ni - am tu so lus san - ctus. Tu so lus Dó mi - nus. Tu so

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The truncated 3A *soggetto* in these combined points sounds for a mere five beats in contrast to the original thirteen beats in the motet. Here it easily fits the two text phrases. When Palestrina utilizes the 3A and 3B modules and *soggetti* in the Mass, he generally cuts the *soggetto* and module to the malleable length of *soggetto* 3B: four to five notes (five to six beats). Palestrina often alters the pitches on either or both ends of the *soggetti* so that it may merge where he wants to use it. Thus, the interior half-step neighbor figure remains.

Because of the similarity of the *soggetti*, it is difficult to determine whether the modules are inverted. The *soggetti* of the first and third modules between alto and tenor (mm. 85-86 and mm. 87-88, respectively) are a third apart. The *soggetti* of the second module between soprano and bass (mm. 86-87) are a tenth apart (octave plus third). Thus, it appears the second module is simply inverted at the octave. The utilization of

<sup>110</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4, 5 E 6 Voci*, 37.

PEn(@1)-type modules here encourages particular vertical relationships in all the presentations, namely thirds and tenths. The truncated module 3A is an excellent choice for a PEn(@1) strategy because its homorhythmic, half-step neighbor motion emphasizes only a few vertical sonorities: fifth and sixth chords, specifically, which add color, but do not transpose the module. The exit is smooth as the new point begins on a fifth chord on G under the final beat of the last 3A module (m. 88, beat 4).

***Gloria: Filius Patris (mm. 48-54)***

Palestrina borrows much of the material from the end of point 3 of the motet to conclude the first half of the *Gloria*, including complete lines and the cadence. *Soggetto* 3B emerges as the most recognizable melody in these final measures. Beginning at m. 48, Palestrina sets the 3B *soggetto* in a descending pattern of voice entries at four-beat time intervals (Example 24, mm. 48-54). After the soprano opens the final point of this section, *Filius Patris*, with *soggetto* 3B, each voice enters imitatively thereafter: soprano (m. 48), alto (m. 49), tenor (m. 50), and bass (m. 51). Thus, periodic entries occur in the descending pattern at four-beat time intervals after the soprano sounds. The periodic entries suggest possible periodic modules, but variant rhythms in the alto on the fourth beat and the bass on the first two beats thwart such a possibility.

Example 24. Palestrina, *Mass: Gloria*, mm. 48-54<sup>111</sup>

The musical score consists of four staves. The top staff is the Soprano part, the second is the Alto, the third is the Tenor, and the bottom is the Bass. The lyrics are:   
 Soprano: Fi-li-us Pa-tris, Fi-li-us Pa-tris.   
 Alto: i, Fi-li-us Pa-tris, Fi-li-us Pa-tris.   
 Tenor: - gnus De-i, Fi-li-us Pa-tris, Fi-li-us Pa-tris.   
 Bass: - gnus De-i, Fi-li-us Pa-tris.   
 Annotations: Orange brackets highlight specific melodic phrases in all parts. Gold brackets in the bass line highlight a borrowed module (NIm 3C) in measures 51-52. Labels 'soggetto 3B', 'soggetto 3D', and 'NIm 3C' are placed above the staves.

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With the final bass-*soggetto* entry at m. 51, a new module emerges borrowing the alto line from the final measures of point 3 in the motet (Example 21 above, motet, alto, mm. 60 [beat 2]-62 [beat 1]). Palestrina pairs the 3B *soggetto* in the bass with the borrowed ascending/descending line from the motet to create NIm module 3C (“module 3C,” Example 24, gold brackets, mm. 51-52). Although the module sounds only once in the *Gloria*, three soundings in the *Credo* and one in the *Sanctus* confirm its status as a genuine module. The first quarter-note beat of the 3C *soggetto* extends to a half note both here and in the upcoming *Credo*. In m. 53 of the *Gloria*, Palestrina augments the rhythm of the two penultimate notes: D and C<sup>(#)</sup>. Because module 3C appears only once in the *Gloria*, at the very end, it does not equate with any particular text; its purpose here is cadential.

<sup>111</sup> Palestrina, “O Rex glória” in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 35.

***Credo: Deum de Deo lumen de lumine, Deum verum de Deo vero (mm. 30-39)***

Three soundings of NIm module 3C succeeded by a duo in the upper voices unite the three *Credo* phrases *Deum de Deo*, *lumen de lumine*, and *Deum verum de Deo vero*. Module 3C sits alone amidst a sea of four-voice homorhythm, as compared to its sounding in the *Gloria*, where it is surrounded by material borrowed from point 3 of the motet. The three eight-beat module entries overlap by two beats; each new statement enters after six beats (Example 25, mm. 30-35, gold brackets). This consistent time interval between entries reveals two short, two-beat PEn modules, the second one inverted at the octave (“PEn(inv) 3C”) (Example 25, mm. 31-33, red brackets). Palestrina alters the 3C *soggetto* (the upper voice in each module) in the first two soundings (mm. 30-33).<sup>112</sup> The dotted quarter-note rhythm on its highest note F is lengthened to a half note. The next two notes become eighth notes, and the final quarter note turns upward instead of downward. The third sounding of the module, however, reverts to the same version as found in the *Gloria* (Example 25, mm. 33-35). The 3B *soggetto* in the bass remains essentially the same in all three soundings.

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<sup>112</sup> Module 3C is the combination of the tenor line from the end of point 3 of the motet, mm. 60-62 (*soggetto* 3C) and *soggetto* 3B.

Example 25. Palestrina, *Mass: Credo*, mm. 30-39<sup>113</sup>

The image displays a musical score for Example 25, featuring four vocal parts: Soprano, Alto, Tenor, and Bass. The score is divided into two systems, starting at measure 30 and ending at measure 35. The lyrics are: "la. lu - men de lú - mi - ne, De - um ve - la. De - um de De - o, lu - men de lú - mi - ne, la. De - um de De - o, lu - men de lú - mi - rum de De - o ve - ro. De - um ve - rum de De - o ve - ro. - mi - ne, De - um ve - rum de De - o ve ro. ne,". The score is annotated with several musical forms: **PEn 3C** (Point of Entry) in red brackets, **PEn(inv) 3C** (Point of Entry, inverted) in red brackets, **NIm 3C** (Nucleus of Imposition) in green brackets, and **soggetto 3C** (subject) in green brackets. The Tenor and Bass parts are also annotated with **NIm 3C, Gloria version** in green brackets. The score is in a key signature of one flat (B-flat) and a common time signature (C).

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The two PEn modules add contrapuntal intensity to the expanding group of 3C modules.<sup>114</sup> The first 3C module, in the tenor and bass, begins the point in the lower

<sup>113</sup> Palestrina, "O Rex glóriae" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 40.

<sup>114</sup> Schubert, "Hidden Forms," 521.



voices with an embellished alto line that moves in contrary motion to the 3B *soggetto* in the bass. The second module begins two beats before the first module ends, leaping up an octave in both voices to a soprano/alto combination. Palestrina keeps the first two modules in a three-voice setting. The final 3C module sounds in the lower voices amidst four voices; the soprano echoes the 3C *soggetto* above.

The 3C *soggetto* sounds for the last time in the duo between soprano and alto (Example 25, mm. 34-36). The duo barely overlaps at m. 35, but its first sounding in the soprano emerges out of the module soundings. The soprano *soggetto* in mm. 34-35 contributes intricate vertical relationships and intensity to the sounding 3C module because it answers the 3C *soggetto* (of the third module) imitatively and enters two beats after the second-module soprano to repeat the *soggetto* (mm. 34-35). The combination could be construed as an ID+NIm module if it were repeated.

The dotted rhythm of the *Gloria* version of module 3C is echoed in the descending alto line (Example 25, mm. 33-35). After the third module finishes, the point pares down to three voices, where the alto, transposed down a fifth and beginning on the second note of the transposed *soggetto*,  $f^1$ , sounds a truncated version of the 3C *soggetto* alone (mm. 35-36). The truncation does not change the recognizable shape of the *soggetto*, however. The lower transposition leads the point to the (octave) cadence on G in m. 39, and the end of the point.

Visually, the point resembles a crescendo to full four-voice counterpoint (mm. 33-34) followed by a decrescendo to three lower voices in which a single *soggetto* leads to the end of the point (mm. 35-36). According to Schubert, the transitory nature of the final *soggetto*, along with the lower registers of both the *soggetto* and the free

counterpoint in the soprano and tenor voices, all speak to the closing of the point. His discussion of relaxation includes the petering out of a point with a singleton.<sup>115</sup> The alto, here at mm. 35-36, may be disguised by its transposition, minimal overlap, and position to sound like a singleton, but in light of the grouping of the three modules (presented: lower voices, upper voices, and lower voices), the final 3C *soggetto* in the alto also constitutes the second half of a final upper-voice duo.<sup>116</sup>

***Sanctus: Pleni sunt cœli et terra glória tua (mm. 20-29)***

A new module combination evolves in conjunction with the 3B *soggetto* in the point *Pleni sunt cœli et terra glória tua*. Palestrina combines the 3B *soggetto* with a variant version of itself to create a module for the text *Pleni sunt cœli*. The new *soggetto* (“*pleni-point soggetto*”) parallels the half-step lower-neighbor of *soggetto* 3B at the third beat with a whole-step lower-neighbor (Example 26, mm. 20-24, purple brackets). The two *soggetti* together create a NIm module (“module *pleni/3B*”), which simply consists of the simultaneous sounding of the three middle notes of each *soggetto*. The two lines of this module sound in parallel motion a third apart in the first alto/bass and a tenth apart in the soprano/tenor modules, which is inverted at the twelfth (Example 26, orange brackets, mm. 20-21 and 23). The inversion puts the whole-step neighbor motion in the lowest voice (tenor), but also places the second sounding of the 3B *soggetto* in the soprano, an octave above its first sounding in the bass. The low-to-high leap of the 3B *soggetto* amidst a heavy array of varied module soundings maintains an expanded and extensive point immediately after the full-counterpoint modules of the *Sanctus*.

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<sup>115</sup> Schubert, “Hidden Forms,” 521.

<sup>116</sup> Schubert, “Hidden Forms,” 514, 525.

Example 26. Palestrina, *Mass: Sanctus*, mm. 20-29<sup>117</sup>

20 **Pleni-pt. PEn's**  
 Ple - ni sunt cœ - li, ple - ni sunt cœ - li et

**Pleni-pt. soggetto** **NIm pleni/3B ic** **NIm 3C**  
 oth. Ple - ni sunt cœ - li et ter - ra, et ter -

**NIm pleni/3B**  
 oth. Ple - ni sunt cœ - li et ter - ra,

**3B soggetto** **3B soggetto**  
 Ple - ni sunt cœ - li, ple - ni sunt

25 **ID+NIm 3** **soggetto 3B**  
 ter - ra gló - ri - a tu - a. Ho -  
 -ra, ple - ni sunt cœ - li et ter - ra gló - ri - a tu -

ple - ni sunt cœ - li et ter - ra gló - ri - a tu -  
 cœ - li et ter - ra gló - ri - a tu - a.

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At first hearing, the new module is evocative of a NIm module 3A presentation. Because the half-step figure is so inherent to the 3A and 3B modules and *soggetti*, its

<sup>117</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 48.

absence in the *pleni*-point *soggetto* is noticeable. Whereas the combined half-step *soggetti* of the motet NIm module 3A produces minor thirds only, module *pleni*/3B produces both major and minor thirds. Palestrina's combination of half-step motion with whole-step motion adds new color and character to the 3B *soggetto* in the new module.

The *pleni*-point *soggetto* enters three times imitatively at a two-beat time interval. These three periodic entries result in two PEn modules in soprano/alto and soprano/tenor (Example 26 above, green brackets, mm. 20-21).<sup>118</sup> The latter module is inverted at the ninth. Palestrina achieves a powerful contrapuntal intensity at the opening of the point by mixing two re-colored 3A NIm modules (module *pleni*/3B) with the two *pleni*-point PEn modules (Example 26 above, mm. 20-23).

After the last sounding of the *pleni*-point *soggetto*, Palestrina finishes the point with material from point 3 of the motet (Example 26 above, mm. 24-29). The singleton 3B *soggetto* in the bass is accompanied by the last half of the 3C *soggetto* in the soprano to form a one-time sounding of module 3C that sets up the octave cadence on D in m. 26. The cadence is thwarted by the interruption of module 3 ID+NIm in the three lower voices (mm. 25-26). The final sounding of the 3B *soggetto* occurs alone in the soprano within the context of four-voice counterpoint, two beats after the end of the module. The added modules at the end of the point maintain wide range and fullness.

The *Sanctus* is rich and extravagant with borrowed material and four-voice writing. The point *Pleni sunt caeli et terra glória tua* retains the fullness of the previous

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<sup>118</sup> The *pleni* PEn module is very similar to module 1B<sup>1</sup> from point 1. The difference is the rising quarter note to half note in the lower voice of the *pleni* PEn module (mm. 20-21). Module 1B<sup>1</sup> descends a step in the same rhythm. The shorter the module, the greater the likelihood it may be unexpectedly repeated or slightly varied for a new sound.

points of the *Sanctus* and prepares for the finale at the end of the first section of the *Sanctus*.

### **Conclusion Point 3**

After a meticulous restatement of the ID+NIm modules in the *Kyrie eléison*, Palestrina features the NIm module 3A and the ID+NIm module only once more. In the *Gloria*, he generates PEn modules with NIm module 3A to form a wedge-shaped presentation—inner voices, outer voices, inner voices—that tie two similar phrases together. At the end of the *Sanctus*, he mentions the ID+NIm module amidst the material borrowed from point 3 after the *pleni-point/3B* modules. At all other times, including the end of the *Kyrie eléison*, he combines new material or different point 3 material with the 3B *soggetto* to create related, but new, modules. Point 3 does not appear in the *Agnus Dei*, which houses only three points.

The combination of new material with the 3B *soggetto* is Palestrina's most astute working of the point 3 material in the Mass and gives new life to the 3B *soggetto*. Of the three new modules Palestrina creates through the combination process, the *pleni-point/3B* module is probably the most intriguing. Because Palestrina carefully preserves the half-step neighboring figure of the point 3 *soggetto* throughout the Mass, the whole-step figure of the *pleni-point soggetto* re-colors the new-formed module by generating both major and minor thirds.

## CHAPTER 7

### POINT 4

The simple non-imitative (“NIm”) module of point 4 is one of the stronger arguments that Palestrina planned a parody Mass based on this motet. His presentations and treatment of module 4 and its *soggetto* in the motet offer much opportunity for future exploitation. The point 4 material appears in the Mass only twice, once each in the *Gloria* and *Credo*. Each time, however, it is set in twin points elaborated with a variety of manipulations.

#### ***Motet: sed mitte promissum Patris in nos (mm. 63-75)***

As the second part of the entreaty from point 3, the point 4 NIm module requests the King of Glory to send the promise of the Father into us. Point 4 opens with two consecutive duo entrances in homorhythmic parallel thirds. The first duo in the upper voices forms an unaccompanied NIm module (“module 4”) beginning with the first notes of the duo in both voices and extending to the end of m. 3 after 11 beats (Example 27, mm. 63-65). It is quickly followed by an inverted repetition in the lower voices varied at the 12<sup>th</sup>, again sounding in thirds (Example 27, mm. 66-68). Palestrina specifically uses NIm modules to emphasize and clarify text.<sup>119</sup> The parallel, homorhythmic nature of the duo that produces module 4 magnifies the text *sed mitte promissum Patris in nos* and the melody by doubling it a third below. The *soggetto* employs mainly ascending and descending quarter notes, which result in forward motion. Palestrina highlights the words *promissum Patris* (promise of the Father), with a parallel ascending tetrachord, while the words *Patris in nos* (Father into us) are part of a parallel descending tetrachord—the gift

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<sup>119</sup> Schubert, “Hidden Forms,” 490.

of the Father comes down from heaven. Two half notes on the two high notes of the phrase highlight the key words *mitte* (send) and *Patris* (Father). Thus, the scalar parallel movement of module 4 returns to the forward-moving text painting of point 2, especially that of module 2B.

Example 27. Palestrina, *Motecta festorum totius anni cum communi sanctorum quarternis vocibus*, 1564: *O Rex glóriae*, point 4, mm. 63-75<sup>120</sup>

63

sed mit - te pro mís sum Pa tris in nos, sed mit -

**NIm 4** **soggetto 4;**

nos, sed mit - te pro mís sum Pa tris in nos, sed mit - te pro mís sum

4-bt. time int.

nos, sed mit - te pro mís sum Pa - tris in

**NIm 4**

nos, sed mit - te pro mís sum Pa - tris in nos,

<sup>120</sup> Palestrina, "Motecta festorum," 33.

70

te pro mis sum Pa - tris in nos, pro-mis sum Pa - tris in nos,

Pa - tris in nos, pro mis sum Pa tris in nos Spi

nos, **soggetto 4; 2-bt. time int.** sed mit - te pro mis sum Pa - tris in nos, Spi - ri tum

sed mit - te pro-mis sum Pa - tris in nos, Spi - ri tum

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Palestrina creates two more imitative duos out of the *soggetto* after the second module. The soprano imitates the alto at a four-beat time interval (Example 27 above, mm. 68-72), and the tenor imitates the bass at a two-beat time interval (Example 27 above, mm. 71-74). Beginning at m. 73, beat 4, the final six beats of the tenor line are transposed down one whole step for the upcoming cadence. Thus, no repetition of the previous modules or homorhythm occurs. Also, no new ID module can be created because the second voice of each duo enters at a different time interval. These different lags result in different vertical relationships. The first duo, at four beats apart, is mainly in parallel motion. The second duo, at two beats apart, is in contrary motion for the first five beats of the combination.

In point 4, then, there are four versions of duos, two modules and two imitative duos, each one a possibility for future exploitation. Palestrina reveals many possible uses for the point 4 material through manipulated combinations of *soggetto 4*. The module in thirds may be transposed or inverted, and Palestrina could potentially add a third voice to



create *fauxbourdon* or other three-voiced writing. The imitative duos demonstrate that the *soggetto* may be imitated at two beats and at four beats, and, if repeated, either of these combinations may become a module with parallel or contrary lines.

***Gloria: Qui tollis peccáta mundi (mm. 55-68)***

NIm modules compel the text to stand out with drama.<sup>121</sup> Module 4 strongly colors the opening of the second half of the *Gloria* with its twofold presence for the text *Qui tollis peccáta mundi* (Example 28, lavender brackets, mm. 55-67). The phrase occurs twice as it begins two separate petitions: *Qui tollis peccáta mundi, miserére nobis* and *Qui tollis peccáta mundi, súscipe deprecationem nostram* (You who take away the sins of the world, have mercy on us; You who take away the sins of the world, receive our prayer). Palestrina treats the latter half of each phrase separately, but connects the phrases with module 4.

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<sup>121</sup> Schubert, "Hidden Forms," 530.

Example 28. Palestrina *Mass: Gloria*, mm. 55-60 and 63-68<sup>122</sup>

55

Qui tol - lis pec - cá - ta mun - di, mi - se -

**NIm 4, imitative entry**

Qui tol - lis pec - cá - ta mun - di, [qui tol - lis pec - cá - ta mun -

Qui tol - lis pec - cá - ta mun -

**NIm 4, imitative entry**

Qui tol - lis pec - cá - ta mun -

63

bis. Qui tol - lis pec - cá - ta mun - di, sú - sci - pe

**ID+NIm 4** **ID 4A** **NIm 4, sop/bass**

no - bis. Qui tol - lis pec - cá - ta mun - di, sú - sci - pe

**NIm 4, alto/ten**

bis. Qui tol - lis pec - cá - ta mun - di, sú - sci - pe

**ID 4A**

bis. Qui tol - lis pec - cá - ta mun - di, sú - sci - pe

**ID+NIm 4, ic**

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After the medial four-voice cadence on D that separates the first half of the *Gloria* from the second, the parallel thirds of module 4 in the upper voices open the second half imitatively (first measure only) and without accompaniment. Palestrina augments the

<sup>122</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4, 5 E 6 Voci*, 35-36.

opening quarter-/half-note combination of the motet to a whole-/half-note combination in the upper voice and two half notes in the lower voice, softening the opening of the module and emphasizing the first two syllables *Qui tol-*. As a result, the first measure of the module sounds imitative. The imitation in longer values echoes the 1A module that opens every Mass movement but the *Credo*. After the augmented opening on the first beat, the module reverts to its homorhythmic parallel thirds.

Palestrina changes the last three descending notes of the *soggetto* to new rhythm: dotted quarter-eighth note followed by a half note. This *soggetto*'s rhythmic transformation remains for the duration of the Mass. Thus, the syllable *mun-* in the *Gloria* always sounds on a dotted quarter note. The lower-module answer is inverted at the twelfth as in the motet (mm. 57-60). Its entrance interrupts the end of the upper module at m. 57.

After the G cadence at the end of the lower-voice module (Example 28 above, m. 63), Palestrina immediately presents the modules anew in an overlapped form. The alto/tenor module begins the overlapping combination in the original opening rhythm (quarter-half note) on beat four of m. 63. The outer-voice module in the soprano and bass, varied at the twelfth, echoes two beats later beginning on beat two of m. 64 (Example 28 above, lavender brackets, mm. 63-67). The alto/tenor module sounds for seven beats, after which it truncates. Its voices remain in parallel thirds for another six beats after the module ends. The soprano and bass complete the full module, accompanied by the inner voices in free parallel counterpoint that varies the overlapped combination. Thus, the two overlapped modules sound together until the inner voices depart from the *soggetto*.

The upper and lower voices of the overlapping module simultaneously enter imitatively at a two-beat time interval, mimicking the second duo from the motet (Example 27 above, mm. 71-75). These imitative entries create two ID modules—one in the upper duo and one in the lower duo—that sound simultaneously (“ID module 4A,” Example 28, mm. 64-65). Because the inner-voice module truncates early, the 4A modules at only five beats long move in contrary motion (Example 28 above, mm. 64-65, purple brackets). A longer version of the module would evolve to parallel movement in both inverted and non-inverted forms beginning at beat 6.

By overlapping the two final duos, Palestrina also creates two simultaneous ID+NIm modules. Two sets of three voices sound simultaneously: the imitative soprano entry sounds with the alto/tenor NIm module and the inverted imitative bass entry sounds with the alto/tenor NIm module. The lower ID+NIm module is inverted to the upper ID+NIm module. Thus, by definition, two ID+NIm modules sound, one between the alto/tenor NIm with the imitative soprano, and the other alto/tenor NIm with the imitative bass (“module 4 ID+NIm,” Example 28 above, not marked, mm. 64-65).

Palestrina explores the potential of the straightforward NIm module 4 in the *Gloria*. He presents a short varied echo of the opening of the 1A module followed by *Qui tollis peccata mundi* set in clear, forward-moving declamation. A new dotted rhythm replaces the half note and quarter notes at the end of the *soggetto*, which he will exploit in the *Credo*. The straightforward clarity of the two-module presentation at the opening of the point exponentially expands to overlapping modules replete with ID, NIm, and ID+NIm combinations in all four voices. The overlapping modules intensify the counterpoint and text in four voices, the outer voices and inner voices moving in parallel

motion and doubling each other. Palestrina introduces two new modules in the overlap: the ID module 4A and the ID+NIm module 4, both of which he will use in the *Credo*.

***Credo: Qui propter nos homines, et propter nostram salutem descendit de caelis (mm. 47-56)***

Palestrina divides the text *Qui propter nos homines, et propter nostram salutem descendit de caelis* into two points. He unifies the first two text-phrases, *Qui propter nos homines, et propter nostram salutem*, with three module types from point 4. He treats the last word-phrase, *descendit de caelis*, as a separate point for which he constructs a new module derived from module 4 material.

Palestrina separates *Qui propter nos homines, et propter nostram salutem* into two module presentations based on module 4. *Qui propter nos homines* is set to a truncated sounding of the ID module 4A in the soprano and alto. As in the *Gloria*, the new ID module 4A sounds two beats after the first *soggetto* in the soprano enters (Example 29, purple brackets, mm. 47-49). It is truncated to six beats to support the short text-phrase and produces mainly contrary motion between the voices. The text is offset in this ID module, as opposed to the clear declamation of NIm module 4. *Qui propter nos homines* is not accompanied by any other voices for the duration of the two *soggetto* lines in the upper voices and is not repeated after its initial sounding (Example 29, mm. 47-50). The features of this opening module are its imitative quality and contrary motion.

Example 29. Palestrina, *Mass: Credo*, mm. 47-56<sup>123</sup>

The image displays a musical score for four voices (Soprano, Alto, Tenor, Bass) from Example 29. The score is divided into two systems, starting at measure 47 and ending at measure 52. The lyrics are: "Qui pro - pter nos hó - mi - nes, et pro - pter no - stram sa - lú - tem de - scén - dit de cœ -". The score includes several annotations: purple brackets labeled "ID 4A" and "ID+NIm 4" in the upper voices; a purple bracket labeled "Nim 4" in the lower voices; a red bracket labeled "soggetto 4" in the upper voices; and red brackets labeled "PEn's 4B" in the lower voices. The music is in a key with one flat (B-flat) and a common time signature.

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Immediately after module 4A finishes in the upper voices, the NIm module 4 sounds the next text phrase in the lower voices, *et propter nostram salú(tem)* (Example 29 above, lavender brackets, mm. 49-52). This module presents the text phrase in clear

<sup>123</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4, 5 E 6 Voci*, 41.

parallel thirds, a contrast to the imitative nature of the preceding 4A module. As soon as the alto finishes the *soggetto* in the previous module 4A (m. 49), however, its *soggetto* re-enters imitatively (at a two-beat time interval) above the new NIm module to create a single sounding of module 4 ID+NIm, resulting in both imitation and a brief melody moving in contrary motion to the parallel voices of the NIm module. Palestrina utilizes module 4 similarly in the *Gloria*, creating fullness and contrast through the addition of an ID module above the NIm module.

A singleton soprano *soggetto* sounds immediately as the NIm module finishes, truncated, but extended by a repeated half note to finish the text phrase. As the second entry of a non-overlapping upper-voice duo (begun in the alto in the ID+NIm module, mm. 49-50), the soprano *soggetto* transitions the point into the next point (Example 29 above, mm. 49-53).

Four imitative entries, ascending from bass to soprano, launch before the soprano singleton ends in m. 54. This descending, dotted-rhythm *soggetto* with *descéndit de cælis* (descended from heaven) is the altered ending of the *soggetto* that Palestrina introduced in the *Gloria*. The *Credo soggetto* extends the line by two beats. The sixth-span scalar descent text-paints the word *descéndit*. Meanwhile, a series of three rising PEn modules sound one after the other in all four voices at a time interval of two beats (“PEn module 4B”, Example 29 above, red brackets, mm. 53-55). The PEn module established here is a creative generation from a short motive borrowed from the altered ending of the *soggetto*. The rising PEn modules add intensity to the descending *soggetto*.

The entries begin on (d,)  $g^1$ ,  $a^1$ , and  $d^2$ , a rising pattern in two sets of fourths set apart by a whole step. The entry notes replicate the opening two pitches of each voice of

the first overlapping duo of the motet, the one combination from which Palestrina has not yet borrowed for the Mass (Example 27 above, mm. 68-69). These PEn modules fit into Schubert's periodic entry category: "alternating fourths and fifths: PEn (@4+5)."<sup>124</sup>

#### **Conclusion Point 4**

The raw material present in point 4 of the motet is rich and un-mined. A single *soggetto* produces one homorhythmic NIm module in parallel thirds and two overlapped duos (each at different time entries). The second imitative duo, based on a two-beat time interval, offers a six-beat contrary line for the first half of the overlap. The parallel lines in thirds in the NIm module and the partial contrary lines in the second imitative duo offer more possibilities than Palestrina reveals in the motet. One might imagine that Palestrina composed point 4 of the motet with a future parody Mass in mind.

In the Mass, imitative overlap resulting in contrary motion occurs in all but the opening two NIm modules of the *Gloria*. Palestrina carefully cuts off the imitative entries (module or *soggetto*) to last no longer than six beats, thus creating room for a contrary line in the Mass imitations that adds complexity in contrast to the clear movement of the parallel thirds of the homorhythmic NIm.

At first glance, the descending-line PEn modules do not appear to be part of the point 4 material. They could easily be an early-entrance snippet from the 6A *soggetto* (to be discussed in Chapter 8). Point 6 follows point 4 much later in the *Credo*, after the section beginning *Crucifixus*, which is why the PEn modules may be more related to point 4. Most likely, the PEn-module *soggetto* is supposed to bring both points 4 and 6 to

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<sup>124</sup> Schubert, "Hidden Forms," 503: Schubert warns of the contrapuntal difficulties that may ensue with this type of periodic entry: "...because the intervals of imitation are a tone apart, a vertical consonance in the original will likely become a dissonance (a sixth will become a fifth or seventh) and must be treated differently in the repetitions."



mind. The transformed *soggetto* 4 ending of the Mass that includes dotted quarter-eighth rhythm in the last three notes is the common denominator that relates the PEn modules with point 4. Also, their entrance before the end of the singleton *soggetto* 4 in the soprano strengthens their relationship to the point 4 material.

## CHAPTER 8

### POINT 5

The potential modules in the short point 5 provide different fodder for future parody exploitation. Palestrina develops, to some extent, all of these potential modules in the Mass, but not as one would expect. He relies much more on the *soggetti*, matching their dotted rhythm to similar texts in the Mass. Not surprisingly, the point 5 *soggetti*, which in the motet proclaim the third Person of the Trinity, coincide in the Mass with praises for the Father and Son in the *Gloria*, and the Lord God of Hosts in the *Credo*.

#### ***Motet: Spíritum veritátis (mm. 75-79)***

Point 5 is so short that no vertical block is repeated and thus no module forms. The text phrase *Spíritum veritátis* (the Spirit of truth) rises with three imitative entries, the first one in parallel thirds between bass and tenor. The most noticeable characteristic is a dotted quarter-eighth-quarter rhythm on the word *Spíritum* with which every voice enters. Point 5 breaks down into two three-voice sections: an imitative bass, tenor, and alto presentation followed by the soprano accompanied in free imitation by the alto and tenor. Both presentations end with a cadence. Aurally, the point rises from the three lowest voices to the three highest voices.

The tenor and bass, separated by parallel thirds, begin a five-beat homorhythmic duo that suggests a NIm module (Example 30, mm. 75-76, red brackets).<sup>125</sup> The two *soggetti* that make up the potential NIm in the lower voices continue through the first two beats of m. 77, where both lines reach a melodic stopping point at the octave cadence (Example 30, mm. 75-77). The contrary motion in the last three beats of the presentation

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<sup>125</sup> Although the *soggetto* generally ends on a half note, the NIm parallel voice often ends after a quarter note in the Mass. Hence, the *soggetto* will be considered 8 beats long.

creates a potential three-beat SIm module (Example 30, mm. 76-77, green brackets). Because of the contrary motion in the potential SIm module, two distinct *soggetti* emerge between the lower voices beginning with the first note of the potential NIm and ending with the last note of the potential SIm module (Example 30, mm. 75-77). The alto's imitative entry after two beats over the tenor and bass combination suggests an ID module. Although the alto echoes the opening rhythm of the tenor-bass duo, its melody veers off into free imitation immediately after the dotted rhythm (Example 30, mm. 75-76, blue brackets). The three-voice presentation ending in m. 76 suggests ID+NIm (Example 30, mm. 75-76). The final *soggetto* enters in the soprano immediately after the octave cadence in the lower voices, over free counterpoint accompaniment in the alto and tenor. It strictly imitates the bass *soggetto* an octave higher. The single sound of the unison cadence between the soprano and alto on g<sup>1</sup> signals the end of the point (Example 30, mm. 78-79). The potential SIm module is inverted and altered when it pairs with the soprano *soggetto* (a repeat of the bass *soggetto* an octave higher) in mm. 78-79 ("Alt. SIm 5C") to produce a unison cadence (Example 30, mm. 78-79, green brackets).

Example 30. Palestrina, *Motecta festorum totius anni cum communi sanctorum quarternis vocibus*, 1564: *O Rex glóriæ*, point 5, mm. 75-79<sup>126</sup>

75

nos, **potential ID+NIm 5** alto *soggetto* Spi - ri-tum ve - ri - tá - tis,

nos Spi - ri-tum ve - ri - tá - - - - - tis,

nos, **potential NIm 5** **SIm 5C** (pot.) # - - - - - tis, al - le -

Spi - ri-tum ve - ri - tá - - - - - tis, al - le - lú - ja, \_\_\_\_\_

**bass soggetto**

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Palestrina forms no modules in the very short point *Spiritus veritatis* because no vertical combinations are repeated.<sup>127</sup> Nevertheless, he sets up potential module-like combinations, which later appear in the parody Mass: ID, NIm, ID+NIm, SIm, and Alt. SIm.<sup>128</sup> In addition, there are three similar but distinct *soggetti*: bass, tenor, and alto. Thus, from one very short point (16 beats) containing no modules, there are five module and three *soggetti* possibilities.

<sup>126</sup> Palestrina, "Motecta festorum," 33.

<sup>127</sup> Schubert describes this point as free imitation. In free imitation, no modules can be formed because the voice parts themselves are elaborated on or embellished. Peter N. Schubert, "Revised and Corrected Table," 3.

<sup>128</sup> These potential modules will be referred to as modules in the Mass descriptions.

***Gloria: Dómine Deus, Rex cæléstis (mm. 27-29), Dómine Fili unigénite (mm. 32-38),  
Dómine Deus, Agnus Dei (mm. 42-53)***

The material from the motet's point 5 occurs in the *Gloria* and the *Sanctus*, with almost identical text: *Dómine Deus* in the *Gloria* and *Dóminus Deus* in the *Sanctus*. In fact, whenever *Dómine* begins a phrase in the Mass, Palestrina utilizes NIm or ID module 5 exclusively.<sup>129</sup> It is possible that Palestrina chose the modules and *soggetti* from point 5 specifically because of their syllabic and textual similarity to the settings of *Dómine* in the *Gloria*. The number of syllables and the emphasis on the first syllable in *Spíritum* correlate with the number of syllables and emphasis on the first syllable in *Dómine*. As Quereau suggests, motive choice for a Mass may depend on syllabic similarities.<sup>130</sup> Because of its rhythmic solidarity with the text, the point 5 material in these three points falls right after the end of the point 2 material, trumping and pushing back the entrance of the point 3 material. Hence, Palestrina treats the ID and NIm modules of point 5 as an opportunity to match the rhythm of the *soggetti* to the text and to link similar settings of the word *Dómine* in three separate points.

Palestrina unites all three points by building each around either the tenor or bass *soggetto* from point 5. He extends, augments, and/or inverts each *soggetto* so that each point has a new appearance. The common denominator, therefore, is the word *Dómine*, the point 5 *soggetti* (namely, the bass and tenor), and the module form he chooses (e.g., ID+NIm).

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<sup>129</sup> This rhythm is also paired with the word *Filius* in the *Credo* (mm. 20-22), but the *soggetto* reference is *soggetto* 2A, also a dotted quarter-eighth-quarter rhythm, because its location is within a section built around *soggetti* and modules from point 2 (mm. 8-25). The rhythm is augmented at the end of the *Gloria* in the long homorhythmic section near the end (mm. 17-18).

<sup>130</sup> Quereau, "Aspects," 205.

Palestrina utilizes only the point 5 tenor *soggetto* (Example 31b) to construct an ID+NIm combination for the text *Dómine Deus Rex cæléstis*, in which he mimics the opening of point 5 of the motet: NIm module in the lower voices and ID module with the alto voice (Example 31a, mm. 27-29, red and blue brackets). Here Palestrina varies the contour of the original tenor *soggetto*, creating parallel thirds between the voices. The *soggetto* in the lower voices truncates after six beats, but the imitating alto voice, which enters two beats after the lower NIm, completes the original tenor *soggetto*. The bass causes truncation to the module by halting its parallel rising motion with the tenor. Instead it moves downward, resulting in contrary motion with the upper two voices, which are climbing together in thirds in mm. 28-29.

Example 31a. Palestrina, *Mass: Gloria*, mm. 27-29, based upon tenor *soggetto*<sup>131</sup>

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Example 31b. Palestrina, *Motecta festorum totius anni cum communi sanctorum quarternis vocibus*, 1564: *O Rex glóriæ*, point 5, tenor *soggetto*, mm. 75-77<sup>132</sup>

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Palestrina creates another ID+NIm module with the bass, tenor, and alto using only the bass *soggetto* from point 5 of the motet (Example 32b) for the text *Dómine Fili unigénite*. Tenor and bass both form a NIm module (Example 32a, mm. 32-35, red brackets). Palestrina extends the descending *soggetto* three more notes to bring it to the end of the scale in m. 35. The bass sounds on the same pitches as in the motet, while the

<sup>131</sup> Palestrina, “O Rex glóriæ” in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 34.

<sup>132</sup> Palestrina, “Motecta festorum,” 33

tenor parallels it a third above. The alto enters imitatively after two beats, an octave above the bass. Unlike the *soggetto* in the lower voices, its third beat steps down (to avoid a major 7<sup>th</sup> with the bass). From there it mimics the descent of the bass *soggetto* for four beats (Example 32a, mm. 33-34, blue brackets). The soprano sounds a varied but complete *soggetto* that resembles the previous tenor line at m. 35. Its fourth and fifth beats are augmented and followed by a dotted quarter-note rhythm.

Example 32a. Palestrina, *Mass: Gloria*, mm. 32-38, based on bass *soggetto*<sup>133</sup>

32

- po tens. \_\_\_\_\_ Dó-mi ne Fi - li u ni gé ni - te,

**ID+NIm 5** # **bass soggetto**

mní po tens. Dó - mi ne Fi li u ni - gé ni - te, Dó - mi ne Fi - li u ni gé ni - te,

po tens. Dó - mi ne Fi - li - u - ni - gé ni - te, Je - su

**NIm 5**

Dó - mi ne Fi - li u - ni - gé ni - te, u - ni gé ni - te, Je

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Example 32b. Palestrina, *Motecta festorum totius anni cum communi sanctorum quarternis vocibus*, 1564: *O Rex glóriæ*, point 5, bass *soggetto*, mm. 75-77<sup>134</sup>

75

Spi - ri - tum ve - ri - tá - tis,

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<sup>133</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 34.

<sup>134</sup> Palestrina, "Motecta festorum," 33.



Palestrina changes to a four-voice duo presentation for the point *Dóminus Deus, Agnus Dei* (Example 33, mm. 42-48), basing it on an inverted form of the bass *soggetto* (Example 32b above). He truncates and inverts the previous bass *soggetto* from mm. 32-38 so that after the opening dotted rhythm, the *soggetto* rises a sixth-span by step (Example 33, mm. 42-48, red brackets). The rhythm is varied on the sixth beat to a dotted quarter note. The last three beats of the ascending dotted rhythm come from mm. 77-78 of the motet, the accompaniment line to the soprano *soggetto*.

Example 33. Palestrina, *Mass: Gloria*, mm. 42-48, based on inverted bass *soggetto*<sup>135</sup>

42

ste. Dó - mi-ne De-us, A - gnus De - - - i,

# NIm 5

ste. Dó - mi-ne De-us, A - - - gnus De - i, A-

Dó - mi-ne De-us, A - gnus

bass *soggetto* inv.

ste. Dó - mi-ne

<sup>135</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4, 5 E 6 Voci*, 35.

47

Fi - li - us

- gnus De - i,

De - i, A - gnus.

De - us, A - gnus

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The first presentation is a short unaccompanied NIm module between soprano and alto (Example 33 above, mm. 42-44). The alto veers off into free counterpoint after four beats. Thus, the module is only four beats long. The soprano, however, sounds the complete *soggetto*, immediately followed by the first entry of the imitating duo in the tenor at the end of m. 44. The bass overlaps the tenor two beats before the tenor *soggetto* ends at m. 46. Its final note becomes the opening notes of the entering point 3 material.

The three presentations of point 5 modules and *soggetti* begin immediately after the last note of *soggetto* 2B from the previous point that ends at m. 27. The last note of the third presentation ends on the entering note of borrowed point 3 material from the motet and one beat before the 3A *soggetto* enters in m. 48. Perhaps because of the similarity of the words *Spiritus* in point 5 of the motet and *Dómine* in the three Mass points, Palestrina inserts the point 5 material between the borrowed second and third motet points placed in order in the *Gloria*. The three points create a motivic consistency

underpinning the similar phrases, all beginning with the word *Dómine*. A short point on the text *Deus Pater omnípotens* separates the first two point 5 presentations, and the point *Jesu Christe* separates the second and third point 5 presentations. Both interim points are not constructed from recognizable *soggetti* from the motet. Hence, the word *Dómine* and the variations of point 5 serve to maintain consistency through the section between points 2 and 3.

***Gloria: miserére nobis (mm. 77-82)***

The final occurrence of the motet point 5 material is again juxtaposed between material borrowed from points 2 and 3. The re-sounding of the point 2 and 3 material occurs after the opening of the second half of the *Gloria*, but is not based on the word *Dómine*. Palestrina utilizes the alto *soggetto* from point 5 (Example 34b) for the first time in the Mass, on the text *miserére nobis*. He captures the prayerful nature of the text by smoothing the dotted rhythm of the *soggetto* into a half note and adding a final step down after the last note.

Example 34a. Palestrina, *Mass: Gloria*, mm. 77-82, based on alto *soggetto* point 5<sup>136</sup>

77

tris, mi - se - ré - re no - bis, no -

**PEN's 5**

alto *soggetto* tris, mi - se ré - re no -

8 tris, mi - se - ré - re no - bis, mi - se - ré - re no -

alto *soggetto*

des ad déx - te - ram Pa - tris, mi - se - ré - re no -

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Example 34b. Palestrina, *Motecta festorum totius anni cum communi sanctorum quarternis vocibus*, 1564: *O Rex glóriae*, point 5, alto *soggetto*, mm. 75-77<sup>137</sup>

75

Spí - ri - tum ve - ri - tá

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The tenor, soprano, alto, and bass enter imitatively at a four-beat time interval (Example 34a above, mm. 77-82). Only two PEn modules form because the alto *soggetto* truncates after four beats (mm. 78-80, green brackets). Thus, the bass enters unaccompanied by another *soggetto*. The first duo between the tenor and soprano creates a PEn module with the first four beats of the soprano line and the last four beats of the

<sup>136</sup> Palestrina, "O Rex glóriae" in *Il libro decimosecondo delle Messe a 4, 5 E 6 Voci*, 36-37.

<sup>137</sup> Palestrina, "Motecta festorum," 33.

tenor. The second PEn module, inverted at the twelfth between the soprano and alto, truncates after three beats because the alto omits the final step down of the *soggetto*, holding the penultimate note for two beats. Palestrina leaves out any possible module construction between the bass and alto by the truncation of the alto line. Thus, he relaxes the point with a bass singleton below melismatic lines in time for the cadence on D at m. 83.

Palestrina changes the declamatory nature of the *soggetto* by extending the first syllable of the phrase *miserère nobis* to the length of a half note. The weaving *soggetto* echoes the melisma of the final 2A *soggetto* of the immediately preceding point, which *miserère nobis* overlaps and resembles. All but four beats of the point sound in four-voice counterpoint here. Thus, the stretto incurred by the two PEn modules enhances the fullness of the point.

***Sanctus: Dóminus Deus Sábaoth (mm. 10-20)***

At the beginning of the *Sanctus*, the second entry of the 1A non-overlapping tenor/bass duo leads into an unexpected point of contrapuntal intensity. All 1B PEn activity, which generally follows the opening 1A point to build intensity, is noticeably missing. Palestrina's conventional approach after point 1A is to set up a rising stretto that results in rhythmic interest and heightened activity. Instead of drawing material from the 1B PEn material, however, he draws from a surprising, yet obvious, source: point 5 of the motet, *Spíritum veritátis*. Because he utilizes the dotted quarter-eighth-quarter rhythm in similar text of the *Gloria*, the choice is not a surprise. The dotted rhythm places emphasis on the first syllable of *Dóminus*, as it does with *Spíritum* in the motet. Thus, every one of the nine entries of the short text *Dóminus Deus Sábaoth* (Lord God of

hosts) in the second point of the *Gloria* is enlivened and highlighted by the dotted rhythm of *Spíritum*.

Except for the opening ID+NIm module in the lower voices, which appears in the *Sanctus* just as it does in the motet (thus, it includes all three *soggetti*), most of the other *soggetto* soundings are the bass *soggetto* (Example 32b, above). The text, *Dóminus Deus Sábaoth*, is well matched to the *soggetto* and effortlessly follows it. In the *Sanctus*, the penultimate half note of the bass *soggetto* as it appears in the motet becomes two repeated quarter notes. The first five beats in all soundings of this bass *soggetto* (except for the first sounding of the alto in mm. 10-12) are consistently set the same way with the text, producing a motivic-textual anchor in the point (Example 35, mm. 10-12, 15-17, 18-20).

Example 35. Palestrina, *Mass: Sanctus*, mm. 10-20<sup>138</sup>

10

— Dó - mi - nus De - us Sá - ba - oth, Sá - ba - oth, Sá - ba - oth, Dó - mi - nus De - us Sá - ba - oth, Sá - ba - oth, Dó - mi - nus De - us Sá - ba - oth, Sá - ba - oth, Dó - mi - nus De - us Sá - ba - oth, Sá - ba - oth, Dó - mi - nus De - us Sá - ba - oth.

15

Alt. Sá ba oth, Dó - mi - nus De - us Sá ba oth, Dó - mi - nus De - us Sá ba - oth. Sá - ba - oth, Sá - ba - oth, Sá - ba - oth. Sá - ba - oth, Sá - ba - oth, Sá - ba - oth. Sá ba oth, Sá ba oth, Sá ba oth, Sá ba oth, Sá ba oth, Sá ba oth.

Annotations: ID+NIm, ID 5, NIm 5, SIm 5C, trunc., Alt. SIm 5C ic, ID+NIm trunc., SIm 5C inv., Alt. SIm 5C ic.

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Viewed in terms of motet presentations, the point takes on a clear shape: full motet presentation (Example 35 above, mm. 10-13), second full motet presentation (mm.

<sup>138</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 47-48.

13-17), and partial motet presentation lacking soprano *soggetto* entry (mm. 17-20). All presentations are on the same pitches as in the motet, except the soprano partial NIm (mm. 13, red brackets) and the very last NIm (mm. 17-18, red brackets), both inverted at the twelfth. The point becomes broader and fuller as it moves forward. It begins in three voices and expands to four in the second and third ID+NIm modules. The opening four measures, of course, are a picture of the motet. Except for the increased melismatic accompaniment under the soprano entrance in m. 12, the borrowing is almost identical. The short modules that fall between the ID+NIm modules in the first two presentations highlight the soprano, which enters on  $d^2$  each time (Example 35, mm. 12-13, red brackets; 15-17, blue brackets), imitating and sustaining a higher and wider range.

Rising entries bring to remembrance the rising 1B PEn modules of point 1. The first full presentation rises from *Dóminus* entries on stacked  $d^1$  and  $f^1$  in the bass and tenor, to  $a^1$  in the alto, and finally, to  $d^2$  in the soprano (Example 35, mm. 10-12). The second presentation group rises similarly from  $d^1$  to  $a^1$  to  $d^2$  (mm. 13-15). The final, transposed presentation diminishes in a wedge shape from a wide distance between the outer voices to a single  $d^1$  in the tenor in preparation for the end of the point (mm. 17-18). Through these three sets of entries, the presentations crescendo twice and diminish rapidly at the end.

The overall presentation of this point in the *Sanctus* is intensified not by PEn relationships, but by three adjacent entries of the motet point and full three-voice writing contrasted by the vertically broad involvement of all four voices. With each new entry, Palestrina maintains and adds to the magnitude of the point and does not incorporate relaxing moments. The original point, presented in full (Example 35, mm. 10-13), rises



from the bass/tenor NIm module (red brackets), to the alto ID entry (blue brackets), and finally to the soprano entry at m. 12. The original intent of the soprano line in the motet is to relax the point. In the *Sanctus*, however, ascending melismatic scales in the accompanying alto and tenor voices and a final partial sounding of the NIm and SIm 5C modules escalate the soprano line's single-*soggetto* entry to a comparable response to the magnitude of the opening ID+NIm module in mm. 10-11.

The second ID+NIm module sounds among four voices for the first time (Example 35, mm. 13-14) and includes two ID modules, lower voices followed by upper voices. The melismatic ascending scale in the soprano expands the range to a two-octave span in the altered SIm module at m. 15 (green brackets). Palestrina enhances the following soprano *soggetto* on  $d^2$  by including it in a second ID module with the alto (mm. 15-17, blue brackets). The soprano here maintains the high range even though the bass drops out. Combined in the ID module with the alto, it is a fuller variation of the first soprano group in mm. 12-13.

Ranges expand as the three motet presentations proceed. The third and widest-ranged ID+NIm module sets the NIm-module *soggetti* entrances in the outside voices, starting on  $g$  and  $b^1$  (Example 35, mm. 17-18, NIm: red; ID: blue brackets). The soprano here appears to descend from its previous entrance on  $d^2$  in the ID module of mm. 15-16. Instead of following the *soggetti* downward, it leaps up to its highest note yet,  $f^{\#2}$ , at the end of m. 18 as all four voices sound. The widest range here is over two octaves at the climactic end of the point. The final module combination is the first to be transposed and sets up both SIm modules, in which the inverted Alt. SIm 5C cadences at

the very end of the point (Example 35, mm. 19-20, green brackets). Some relaxation occurs here as the voices move inward and the bass drops out.

The full presentation of *Dóminus Deus Sábaoth* crescendoes with each repetition of the point 5 group. The middle voices are contrapuntally full, especially with the entry of the ID in the inner voices. The dotted-rhythm *soggetto* creates a stretto effect as it repeats with each entry. Two closely set ID modules especially tighten the counterpoint in the second motet presentation: bass/tenor (Example 35 above, mm. 13-15) and alto/soprano (mm. 15-16). The treatment of the point 5 material here proves it to be a first-rate substitute for the 1B PEn modules, which it replaces.

### **Conclusion Point 5**

The textual similarities attached to the dotted quarter-eighth-quarter rhythm with the word *Spiritum* in point 5 of the motet and *Dómine* or *Dóminus* in the *Gloria* and *Sanctus* places the borrowed point 5 material in unexpected locations in the Mass. Palestrina demonstrates that such textual similarity can be more important to him than borrowing in order of the point layout in the motet. Because Palestrina generally borrows his motet material in order of points for each movement of the Mass, the point 5 material located between points 2 and 3 in the *Gloria*, and after point 1 in the *Sanctus*, is a surprise.

The *Gloria* is a picture of *soggetto* manipulation alone. It contains no modules derived from the motet point 5, but rather builds new modules from the combination of single *soggetti*. Overlaying *soggetti* to create new modules is not an uncommon action by Palestrina in this Mass. In contrast, the *Sanctus* presents the complete motet and all its modules almost three full times. Here, Palestrina emphasizes the point as a group of

modules rather than any single *soggetto* or module alone. The rising entries of the dotted-rhythm *soggetto* amidst the three module soundings create a powerful substitute for the 1B PEn modules that usually follow the 1A material.

In the few measures of point 5 in the motet, Palestrina offers every potential module type except the PEn module. In the Mass, he builds four modules from the three *soggetti* and exploits each of the unrealized modules from the motet. The potential of the raw material in the short motet point and the ways in which Palestrina develops it in the Mass suggest the possibility that he composed point 5 with a view to expanding on it in a later work.

## CHAPTER 9

### POINT 6

The non-imitating (“NIm”) module of point 6 is Palestrina’s ending material. Just as he uses the point 1 material of the motet to open every movement, point 6 appears in all movements after the *Kyrie*, ending each with the *allelúja* of the motet as the basis. Thus, Palestrina must vary it to work with the character and needs of each movement. Both *soggetti* of the module suggest closure, and placed together as a module they form a cadence. Palestrina varies the point 6 material more than any other in the Mass.

***Motet: allelúja (mm. 78-91)***

Module 6 is the only one in the motet to consist of two non-imitative or non-parallel *soggetti*, resulting in point 6’s complex contrapuntal nature. The twelve-beat module descends in both voices. The 6A *soggetto* begins one beat outside the module with a gap-fill melody that skips down a third and then ascends stepwise to the first note, after which it descends stepwise the span of an octave. The 6B *soggetto* descends a fourth and then embellishes the last note with upper and lower neighbor tones (Example 36, mm. 78-81, blue brackets). Between the octave descent of *soggetto* 6A and the fourth-span descent of *soggetto* 6B, the *soggetti* are a sixth apart at their widest interval. Module 6 is cadential when the *soggetti* begin a fourth or fifth apart, as they do here in the motet, where they create two octave cadences and one unison cadence. (The third module sounding suffers a mid-*soggetto* transposition.)

Example 36. Palestrina, *Motecta festorum totius anni cum communi sanctorum quarternis vocibus*, 1564: *O Rex gloriae*, point 6, mm. 78-91<sup>139</sup>

78

ve - ri - tá - tis, al -  
# #  
- - tis, al - le -  
#  
8 - tis, *soggetto 6B* al - le - lú - ja,  
**Nim 6** *soggetto 6A*  
al - le - lú - ja,

82

le - lú - ja, al - le - lú -  
**Nim 6 sop/ten**  
- lú - ja, al - le - lú - ja,  
#  
8 al - le - lú - ja,  
al - le - lú - ja,

<sup>139</sup> Palestrina, "Motecta festorum," 33-34.

86

ja, al - le - lú - ja.  
**Nim 6 trans. up 4<sup>th</sup>**  
 al - le - lú - ja, al - le - lú - ja.  
**Nim 6 bass/alto**  
**soggetto 6A trans. up 4<sup>th</sup> on c<sup>1</sup>**  
 al - le - lú - ja, al - le - lú - ja, al - le - lú - ja.

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The first sounding begins at the opening of the point between the bass and tenor under the final cadence of point 5. The soprano and tenor invert the second duo immediately after the lower two voices finish, while the alto and bass add minimal accompaniment (Example 36 above, mm. 82-84). The octave transfer of *soggetto 6A* from the bass in the first module to the soprano in the second results in a higher range and a crescendo effect.

Palestrina finishes the point and the motet with two more soundings of the module, which overlap. The second of these (soprano and tenor), transposed up a fourth, overlaps the first (alto and bass) by three beats, which adds to the rising intensity of the final measures (Example 36 above, mm. 87-91). Neither module is inverted, but the bass in the alto/bass module is transposed up a fourth on the fifth beat to  $c^1$  in preparation for the upcoming final cadence. Because the final module is part of the final cadential material, it is set within four-voice counterpoint.

Palestrina confirms the ending of the motet by the almost uninterrupted use of module 6 in the final dozen measures. He sounds the *soggetti* four times, resulting in three cadences: one unison and two octave. In the Mass, he makes use of these two *soggetti*, especially *soggetto* 6A, at the end of every movement but the *Kyrie*. The *Kyrie* restates only the first three points of the motet and does not borrow from any other points.

***Gloria: in gloria Dei Patris. Amen (mm. 98-111)***

*Soggetto* 6A is the primary motivic material Palestrina employs to end the *Gloria*. He creates a new ID module utilizing two overlapping soundings of the 6A *soggetto* (“module 6A”) for the text *in glória Dei Patris, Amen* (Example 37, mm. 98-111). He truncates the *soggetto* to exclude the last two half notes of the original motet version. By cutting the 6A *soggetto* at the end and discarding *soggetto* 6B, he excludes the cadence material from the new ID module. The function of the 6A ID module in this point at the end of the *Gloria* is to embellish the point 6 closing material and to postpone the cadence to the very end of the movement.

Example 37. Palestrina, *Mass: Gloria*, mm. 98-111<sup>140</sup>

98

tu in gló - ri - a De - i

**NIm 6**

tu in gló - ri - a De - i Pa - tris. A -

**ID 6A**

in gló - ri - a De - i Pa - tris. A - men, De - i Pa -

tu in gló - ri - a De - i Pa - tris,

103

Pa - tris. A - men, in gló - ri - a

men, in gló - ri - a

**ID 6A**

tris. A - men, in gló - ri -

in gló - ri - a, in gló - ri - a De -

<sup>140</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 37-38.



107

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) with the lyrics "De - i Pa - tris. A - men." The score is in G major and 4/4 time. A green vertical line is drawn through the music, marking the beginning of the final section. The label "ID 6A" is placed above the second staff. The lyrics are: "De - i Pa - tris. A - men." for the Soprano and Alto parts, and "De - i Pa - tris. A - men." for the Tenor and Bass parts. The Soprano part has a half note on the final "men." while the other parts have quarter notes. A sharp sign (#) is placed above the "Pa" in the Soprano part, and a flat sign (b) is placed below the "men." in the Alto part.

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Thus, the new ID module is altered so as not to end with a cadence. The first note of the upper voice is lengthened from a quarter note to a half note, while the lower voice retains the opening quarter note (except at the first sounding where Palestrina augments both opening notes to demarcate the beginning of the final section). The elongation of the opening notes, however, does not change the one-beat time interval of imitation for the duration of the module. The variation in the upper voice creates contrary motion with the descending final three quarter notes of the lower voice; the upper voice's new line ascends by step after a leap of a fourth, mimicking the opening of the *soggetto*. The stepwise motion in a third-span now appears in imitation at the beginning of the module between both voices and at the end of the module in the upper voice, resulting in frequent ascending step motives throughout the last section. The module is never inverted in its three soundings in the *Gloria*, which would cause the expanding, contrary motion of the last three beats to contract inward (Example 37 above, mm. 98-100, 104-108, green brackets). The voices push outward and forward, dramatically widening the range in the

first and last soundings. The two-fold imitation of the *soggetto* with every ID 6A module and once with the sounding of module 6 creates a constant stretto-like barrage of the *soggetto* and the ascending steps. At the end, the two overlapping 6A modules increase the intensity of the stretto.

Palestrina allows only two weak cadences to appear before the final measures of the *Gloria*, the first of these through the insertion of a single-sounding inverted module 6, from the motet, right after the first sounding of ID module 6A. The inverted NIm module produces a unison cadence in the upper voices at m. 103 (Example 37 above, mm. 101-103, blue brackets). A second cadence appears in m. 104, but it is not as strong as the first, as it is not set up soundly by the two *soggetti* in NIm module 6.

The second sounding of module 6A is truncated to 6 beats by the early entry of its third sounding.<sup>141</sup> Thus, it does not include the contrary motion of the final three quarter notes (Example 37 above, mm. 104-106, green brackets). The interrupting entrance of the third module, however, places the rising quarter notes in almost the same place as they would have been had the second module continued. The final version in soprano and tenor is raised a fourth in both voices, as in the motet, to accommodate the upcoming final cadence of the *Gloria* in m. 109. The upper *soggetto* omits the leap of a fourth, transposing the final three notes of the soprano down a third to avoid fifths with the bass line (borrowed from the motet) and to realize a more compelling soprano by incorporating a fifth-span scale (Example 37 above, mm. 106-108, green brackets).

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<sup>141</sup> The third sounding in the Motet is interrupted by the overlap of the fourth module (mm. 86-91).

***Credo: sedet ad dexteram Patris (mm. 95-101)***

Palestrina ends the three-voice section of the *Credo*, which begins with *Crucifixus etiam pro nobis* (m. 70), by forming another new module from the 6A *soggetto*. Instead of generating a module through imitation, he stacks the *soggetto* on top of itself, forming a NIm module in which both voices begin and end together. Both *soggetti* are completely contained in the module (“module 6A<sup>1</sup>”). He varies each voice differently in the second half of the *soggetto*, but manages to retain the module’s parallel thirds generally throughout. The new NIm module is never inverted and sounds first in the alto and soprano voices, followed immediately by the two sopranos (Example 38, mm. 95-98 and 98-101, blue brackets).

Example 38. Palestrina, *Mass: Credo*, mm. 95-101<sup>142</sup>

lum, se - det ad

lum, se - det ad déx te-ram Pa - - - tris. se - det ad

se - det ad déx - te-ram Pa - - - tris, se -

déx - te-ram Pa - - - tris.

déx - te-ram Pa - - - tris.

det ad déx - te - ram Pa - tris.

**Nim 6A<sup>1</sup>**

**Sim 1C**

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Palestrina modifies *soggetto* 6A in the upper voice after beat 6 by transposing the ending up a fourth. Thus, this *soggetto* ends a fourth higher than in the motet, spanning a fifth rather than an octave in this new treatment (Example 38 above, mm. 95-98, blue brackets).

In the lower voice, Palestrina modifies *soggetto* 6A by truncating it after 5 beats, replacing the final seven beats with the final portion of *soggetto* 6B (beginning at the third beat of *soggetto* 6B). He stacks the two newly refurbished *soggetti* in thirds,

<sup>142</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 43.

producing parallel motion until the last three beats when the voices effect cadential action.

The new alterations in both voices equip module 6A<sup>1</sup> with a unison cadence, which falls on the final of the mode each time. The staggered rhythm in the lower voice steps down to set up a minor third with the upper voice on the penultimate vertical sonority. The second sounding of the module is as the first, except Palestrina adds melismatic flourish to the ninth beat of the first soprano at m. 100, resulting in the sounding of SIm module 1C (combined with the alto) within the final beats of module 6A<sup>1</sup> (Example 38 above, m. 100, green brackets). Thus, NIm module 6A<sup>1</sup> forms two unison cadences at the end of this section of the *Gloria*; the second cadence in the two sopranos is embellished and supported by SIm module 1C.

Palestrina's NIm modules at the end of the three-voice section beginning *Crucifixus* create a clear homorhythmic declamation of text after a mostly imitative interlude in the *Credo*. The two cadences and text repetition that follow bring the section to a firm close. The ending here, however, is not as large as a final closing that would end a movement, as at the end of the *Credo*.

***Credo: Et vitam venturi sæculi, Amen (mm. 162-176)***

The final point of the *Credo, Et vitam venturi sæculi, Amen*, nearly duplicates module 6 as it is presented in the motet. This material ends the motet, and now it signifies the final close of the *Credo*. Palestrina extends the material in the *Credo* with extra time between the first two modules and an extended ending after the third. The result is an expanded and elaborated version of the point 6 material so that it borrows faithfully from the motet but becomes its own point and a strong finish for the *Credo*.

Palestrina presents two full soundings of module 6: inverted in the upper voices and reinverted in the lower voices (Example 39, mm. 163-165 and 167-170, blue brackets). The two reverse their order from that of the motet version, which begins in the lower voices and finishes in the soprano and tenor. Also, there is more time between the opening two entries in the Mass: six beats of interim activity as opposed to the adjacent opening two entries in the motet.

Example 39. Palestrina, *Mass: Credo*, mm. 162-176<sup>143</sup>

162

- tam ven - tú - ri sæ - - cu - li, et vi - tam ven - tú - ri

**NIm 6 inv.** #

vi - tam ven - tú - ri - sæ - cu - li, et vi - tam ven - tú - ri

— Et vi - tam ven - tú - ri sæ - cu - li, et vi - tam ven

— Et vi - tam, et vi - tam ven - tú - ri

Detailed description: The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The score is numbered 162 at the beginning. The lyrics are Latin: '- tam ven - tú - ri sæ - - cu - li, et vi - tam ven - tú - ri' (Soprano), 'vi - tam ven - tú - ri - sæ - cu - li, et vi - tam ven - tú - ri' (Alto), '— Et vi - tam ven - tú - ri sæ - cu - li, et vi - tam ven' (Tenor), and '— Et vi - tam, et vi - tam ven - tú - ri' (Bass). A blue bracket highlights the phrase 'tam ven - tú - ri sæ - - cu - li' in the Soprano and Alto parts. Another blue bracket highlights the phrase 'et vi - tam ven - tú - ri' in the Tenor and Bass parts. The text 'NIm 6 inv.' with a sharp sign is placed between the Soprano and Alto staves.

<sup>143</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4, 5 E 6 Voci*, 46-47.

168

sæ - cu - li. A - men, ven - tú - ri

sæ - cu - li, et vi - tam ven - tú - ri

tú - ri sæ - cu - li, ven - tú - ri

sæ - cu - li, ven - tú - ri sæ - cu -

**6B soggetto**

**Nim 6**

**bass spliced trans. up 4<sup>th</sup>**

172

- cu - li. A - [men,]a

ri sæ - cu - li. A - men.

sæ - cu - li. A - men.

li. A - men, a - men.

**Nim 6, sop/ten**

**ID 6A snippet**

**6A soggetto, trunc. men.**

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Palestrina replaces and re-voices the third motet-module with the two *soggetti* arranged so that *soggetto* 6B sounds in the soprano two beats before *soggetto* 6A follows in the bass (Example 39 above, mm. 169-172, blue brackets). As a result, no third motet-module is formed in the Mass and no cadence occurs. In the motet, the overlap of the

final two modules creates a rise in register from alto/bass to soprano/tenor. In the Mass, before the soprano finishes *soggetto* 6B, it collides with the final module after eight beats, curtailing the 6B *soggetto* in m. 171 before it ends. In the final module, the soprano immediately again sounds *soggetto* 6B, but it is a fifth lower, so no rising pattern occurs here (Example 39 above, mm. 171-174, blue brackets).

The final two overlapping modules of the motet set up the final octave cadence on G. Using the same final module, the same voices (soprano and tenor), and the same material in the alto and bass, the *Credo* would end on the same cadence but for the e<sup>b</sup> in the bass, which thwarts a true resolution. Instead, immediately after, Palestrina sets up a new final ending using the descending material from the 6A *soggetto* by leaping up an octave in the soprano and tenor (mm. 174-176). He presents the 6A *soggetto* entries imitatively (the tenor enters a beat later) in m. 174, as in the ID module 6A in the *Gloria*, but the combination no longer imitates at beat 4, resulting in parallel thirds to the end (Example 39 above, mm. 174-176, green brackets: ID 6A, blue brackets: 6A *soggetto*).

Palestrina borrows the NIm modules (and some other material) almost verbatim from the motet at the end of the *Credo* to add three cadences and create an elaborate finish. Long sections of homorhythm in the movement result in similar declamation and fortified text, often the product of NIm module combinations, such as in the NIm module 6A<sup>1</sup> at the end of the three-voice section beginning *Crucifixus*. At the close of the *Credo*, Palestrina confirms the ending of the movement by directly borrowing ending material from the motet. Although the material is not homorhythmic and the text is not stacked as in the ending of the *Crucifixus* section, the much more extensive ending, its consistent



texture repeated three times, and its obvious connection to the end of the motet, creates the strong final ending required by the vast text of the *Credo*.

***Sanctus: Hosanna in excelsis (mm. 30-36)***

At the end of the first section of the *Sanctus*, before the *Benedictus* begins, Palestrina introduces a new NIm module from *soggetto* 6A that contains a slightly varied lower *soggetto* and a varied homorhythmic upper *soggetto* (“module 6A<sup>2</sup>”). Palestrina places the varied upper-voice *soggetto* 6A a third above the lower *soggetto*, transposing it up a third and inverting it for the last three notes; its descent is no longer an octave but a fifth-span. No cadences occur within the module, and the final sonority is a fifth (Example 40, mm. 30-33). Here at the end of the first section of the *Sanctus*, the final cadence occurs after module 6A<sup>2</sup> is complete. Its contribution to the ending is its use of *soggetto* 6A in both voices and its homorhythmic and clearly declamatory NIm quality.

Example 40. Palestrina, *Mass: Sanctus*, mm. 30-36<sup>144</sup>

30

sán - na, ho - sán - na in

- a. Ho - sán - na in

a. Ho - sán - na in ex - cél - sis, ho -

Ho - san - na in ex - cel - sis, ho -

34

ex - cél - sis.

ex - cél - sis.

sán - na in ex - cel - sis.

sán - na in ex - cél - sis.

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Here at the end of the *Sanctus*, the lower voices introduce the module in mm. 30-33, which is overlapped four beats before the end by the entrance of the module in the

<sup>144</sup> Palestrina, "O Rex glóriæ" in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 48.

upper voices an octave higher (Example 40 above, mm. 30-35, blue brackets). Palestrina places the passage where the descending eighth notes may be heard clearly. When the lower voices sing this descent, the upper voices rest. When the upper voices sing it, the lower voices sound minimally.

***Benedictus: Hosanna in excelsis (mm. 31-44)***

The final section of the *Benedictus, Hosanna in excelsis*, features the 6A *soggetto*, which sounds four times in full and once truncated once during the section. Palestrina pairs *soggetto* 6A with three modules and sounds it alone twice. The essential elements of the 6A *soggetto* are its running eighth notes and its octave descent. Its original purpose in module 6 is to create a cadence with *soggetto* 6B. Here in the *Benedictus* it cadences three times with the help of the recently created modules in the Mass. Throughout this last point in the *Benedictus*, Palestrina highlights the descending running eighth notes of *soggetto* 6A by sounding the *soggetto* often (including a free-imitative version in the bass in Example 41, mm. 37-40).

Example 41. Palestrina, *Mass: Benedictus*, mm. 31-44<sup>145</sup>

31

Ho - sán-na **6A soggetto** in ex - cé - sis, ho - sán - na in

**NIm 6A<sup>1</sup>; trans. end**

Ho - sán-na in ex - cé - sis, [ho -

Ho - sán-na in ex - cé - sis, ho - sán-na in **ID 6A**

**6A soggetto**

Ho-sán-na in

36

ex - cé - sis, ho - sán - na, ho - sán - na

**6B soggetto; pt 2 motet, mm. 27-30**

sán - na in ex - cé - sis.] ho -

**6A soggetto**

— ex - cé - sis, ho - sán - na in ex -

— ex - cé - sis, [ho - sán - na in ex - cé - sis,] ho -

<sup>145</sup> Palestrina, “O Rex glóriæ” in *Il libro decimosecondo delle Messe a 4, 5 E 6 Voci*, 50.

40

in ex - cé - sis, ho - sán - na in ex - cé - sis.  
**6A soggetto trunc.**  
sán - na in ex - cé - sis, in ex - cé - sis.  
cé - sis, ho - sán - na in ex - cé - sis.  
**ID 6A**  
- - sis,] [ho - sán - na in ex - cé - sis.]

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Two adjacent modules immediately open up the point: first in the upper voices and then the lower voices. They are not imitative duos, however. The first module in the upper voices opens with NIm module 6A<sup>1</sup> in homorhythmic parallel thirds. The homorhythmic style illuminates the new point's opening text syllables while the thirds make it clearer and cleaner over an accompanying tenor line, which also initially triples the opening homorhythm. Palestrina adds the tenor below the upper voices to produce three-voice writing and also engender a rising transition from the preceding *Benedictus* canon in the three lower voices. The module differs from its original presentation in the *Credo* because here it contains the original descending eighth notes of the 6A *soggetto*, which brings the ending down a fourth. In the lower transposition, the upper voice of this module presentation is now almost identical to and on the same pitches as the original 6A *soggetto*. In the lower voice (combination 6A + 6B), the added eighth note f<sup>1</sup>, instead of the single g<sup>1</sup> quarter note, transposes the *soggetto* to e<sup>1</sup> instead of the a<sup>1</sup> of the original NIm. This transposition puts the second half of the NIm module's 6B *soggetto* on its

original pitches. *Soggetto* 6B's presence results in a unison cadence on D at the beginning of m. 34 (Example 41 above, mm. 31-34, blue brackets). The opening altered 6A<sup>1</sup> module ties this final section in with the previous final section of the *Sanctus*, which also highlights the descending eighth notes in thirds. Palestrina's alteration of NIm module 6A<sup>1</sup> at the end of the *Benedictus* results in its first sounding in the "correct" form—on the original notes.

The 6A ID module appears twice (Example 41 above, mm. 34-37 and 41-43, green brackets). Its first sounding answers the opening altered NIm 6A<sup>1</sup> duo by following it immediately. In each of the ID module 6A soundings, *soggetto* 6A sounds in full in one of the voices. The 6A ID module originates in the *Gloria*, where it is nine beats long; the last three beats move outward in contrary motion. Here in the *Benedictus* it is seven beats long, as in the interrupted second sounding of the *Gloria* (Example 37 above, mm. 104-106), and avoids the final contrary motion of the original ID module. Palestrina cadences in each of these two instances at the end of *soggetto* 6A, but after the module ends. Thus, both voices contribute cadence material. The lower voices sound an octave cadence at m. 37, then a final unison cadence at the end of the movement in m. 44. Hence, Palestrina enhances the 6A *soggetto* with seven beats of the 6A ID module, adding free counterpoint above the end of the *soggetto* to cadence after the end of the module. The imitative nature of the ID module introduces two more imitative *soggetto* 6A entries, neither of which produces a module.

The final ending of the *Benedictus* contains an elaborate closing for one of the most elaborate movements of the Mass. Except for the imitative three-voice *Benedictus*, the *Sanctus* is overflowing with modular events, often placing them back-to-back. The

end of the *Benedictus* reverts to the *Hosanna in excelsis* text, which mimics the first section of the *Sanctus*. Consequently, Palestrina packs the end of the *Benedictus* with numerous variations on *soggetto* 6A, two different modules, and three cadences.

***Agnus Dei: dona nobis pacem* (mm. 24-40)**

The point *dona nobis pacem* fills the last 16 bars of the *Agnus Dei*. The strict canon between the two tenor voices forces Palestrina to form modules a little differently than in other movements. Except for a few sightings of the 2A *soggetto*, the point draws mainly on the 6A *soggetto*, which it sounds four complete times: bass (Example 42, mm. 25-27), soprano (mm. 28-31), tenor 1 (mm. 34-37), and tenor 2 (mm. 37-40).

Example 42. Palestrina, *Mass: Agnus Dei*, mm. 24-40<sup>146</sup>

The image shows a musical score for five staves, numbered 24 at the beginning. The lyrics are: -di: do - na no-bis pa - - - - - cem, do - do - na no - bis pa - - - - - cem, do-na no - do - na no-bis pa - - - - - cem, do - na no-bis do - na no-bis pa - - - - - cem, do - . Annotations include 'soggetto 6A split' in blue and green brackets, 'soggetto 2A' in green brackets, and 'ID 6A' in green text. A blue bracket highlights the first staff's melody, and a green bracket highlights the second staff's melody. A blue bracket highlights the third staff's melody, and a green bracket highlights the fourth staff's melody. A blue bracket highlights the fifth staff's melody. A green bracket highlights the sixth staff's melody. A blue bracket highlights the seventh staff's melody. A green bracket highlights the eighth staff's melody. A blue bracket highlights the ninth staff's melody. A green bracket highlights the tenth staff's melody. A blue bracket highlights the eleventh staff's melody. A green bracket highlights the twelfth staff's melody. A blue bracket highlights the thirteenth staff's melody. A green bracket highlights the fourteenth staff's melody. A blue bracket highlights the fifteenth staff's melody. A green bracket highlights the sixteenth staff's melody. A blue bracket highlights the seventeenth staff's melody. A green bracket highlights the eighteenth staff's melody. A blue bracket highlights the nineteenth staff's melody. A green bracket highlights the twentieth staff's melody. A blue bracket highlights the twenty-first staff's melody. A green bracket highlights the twenty-second staff's melody. A blue bracket highlights the twenty-third staff's melody. A green bracket highlights the twenty-fourth staff's melody. A blue bracket highlights the twenty-fifth staff's melody. A green bracket highlights the twenty-sixth staff's melody. A blue bracket highlights the twenty-seventh staff's melody. A green bracket highlights the twenty-eighth staff's melody. A blue bracket highlights the twenty-ninth staff's melody. A green bracket highlights the thirtieth staff's melody. A blue bracket highlights the thirty-first staff's melody. A green bracket highlights the thirty-second staff's melody. A blue bracket highlights the thirty-third staff's melody. A green bracket highlights the thirty-fourth staff's melody. A blue bracket highlights the thirty-fifth staff's melody. A green bracket highlights the thirty-sixth staff's melody. A blue bracket highlights the thirty-seventh staff's melody. A green bracket highlights the thirty-eighth staff's melody. A blue bracket highlights the thirty-ninth staff's melody. A green bracket highlights the fortieth staff's melody.

<sup>146</sup> Palestrina, “O Rex glóriæ” in *Il libro decimosecondo delle Messe a 4,5 E 6 Voci*, 52-53.

29

na no - bis *soggetto 6A* *trans. up 5th* do - na no - bis pa -  
ID 6A *soggetto 2A*  
bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa -  
do - na no - bis pa - cem,  
pa - - - - - cem, do - na no -  
na no - bis, do - na no - bis pa - cem,

34

cem, do - - na no - bis  
cem, pa - - - - -  
do - na no - bis pa -  
bis pa - - - - - cem,  
do - na no - bis, do -



37  $\flat$

— pa - cem, do - na no - bis pa - cem.

- cem, do - na no - bis pa - cem.

cem, do - na no - bis pa - cem.

*soggetto 6A*  
do - na no - bis pa - cem.

*soggetto 2A*  
- na no - bis pa - cem, pa - cem.

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The canonic voices in the two tenors also sound a split version of the *soggetto*. Two partial soundings of ID module 6A appear, driven by the *soggetto* in the canon, which is separated by three beats of rest. The *soggetto* breaks on the fourth note, rests for three beats, and then repeats the fourth note as it prepares to descend in eighth notes (Example 42 above, tenor 1: mm. 24-27; tenor 2: mm. 27-30, blue brackets). The split of the *soggetto* leaves just enough space for an imitating (unsplilt) *soggetto* 6A to enter in a non-canonic voice (Example 42 above, bass: m. 25; soprano: m. 28, blue brackets). The paired imitating voices, tenor 1 and bass, and tenor 2 and soprano, each proceeds from the dotted quarter note that begins the descending eighth notes in a one-beat time interval, creating a portion of ID module 6A. Each canonic tenor adds two rising half notes to finish above the end of the *soggetto* in the non-canonic voices, producing contrary motion between the two voices of the module (Example 42 above, mm. 26-28

and 29-31, green brackets). In mm. 30-31, as the soprano finishes the 6A *soggetto* after the second module, its last three notes are transposed up a fifth to create an octave cadence with tenor 2 (Example 42 above, mm. 29-31). Thus, Palestrina displays another new version of the versatile ID module 6A in both modules by adding a new ending.

The third and final module is a snippet from the NIm module 6A<sup>1</sup> as heard in the *Benedictus* (stacked descending eighth notes), where both voices of *soggetto* 6A sound simultaneously in thirds in tenor 1 and the alto. The module, truncated at the beginning and the end, appears in the middle of the complete sounding of *soggetto* 6A in tenor 1 (Example 42 above, mm. 34-37) to enhance the descending eighth notes.

Palestrina fills the last point of the *Agnus Dei* with four complete intact soundings of the 6A *soggetto*. Because of the canonic tenors, the first two modules form “inadvertently” out of imitation, conforming to the nature of the final point. The third module embellishes and highlights the descending eighth notes of the *soggetto* by adding parallel thirds. Thus, the final ending focuses mostly on *soggetto* 6A, and the modules act as a by-product. The last two soundings of the *soggetto* end on the final, as they quietly close the five-voice movement.

### **Conclusion Point 6**

It is not surprising to find some derivative of the motet module 6 in the ending measures of each movement and two sections in the Mass. Both Fromson and Quereau discuss the common practice of composers to imitate or borrow openings and closings from a model, placing them in the same locations in the parody.<sup>147</sup> Palestrina saves the conclusion of every movement for point 6 material alone, and tailors the module each

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<sup>147</sup> Fromson, “A Conjunction,” 211-213. Quereau, “Aspects,” 205.

time for section and movement endings by building cadential material into the original module itself, so that, inverted or not inverted, it creates a cadence.

Module 6 is the most complex of the module combinations, a non-homorhythmic NIm constructed of two different *soggetti*, and Palestrina proves it to be one of the most versatile of all the motet modules. By separating its two *soggetti*, he opens up possibilities for new combinations, especially by combining *soggetto* 6A with itself in various ways. He chooses when and how he wants to cadence by the type of combination he builds. *Soggetto* 6B is not utilized nearly as much as *soggetto* 6A. The former is cadential in make-up and lacks the octave descent and rhythmic interest of *soggetto* 6A. (A varied version of *soggetto* 6B is initially paired with *soggetto* 2C, to create another cadential module, SIm 2C in point 2.) Thus, except for the directly quoted soundings of module 6 at the end of the *Credo*, and the snippet of *soggetto* 6B in NIm module 6A<sup>1</sup> that forms a cadence with every sounding, all other variations are based on *soggetto* 6A.

The varied versions that Palestrina produces with *soggetto* 6A always suggest closing material by virtue of their content, and either create or avoid cadence. Modules that avoid cadence, such as NIm module 6A<sup>2</sup> and ID module 6A, occur in places such as the section ending of the *Sanctus* where final point 6 material separates sections in the movement or in places where Palestrina delays the final cadence, such as the *Gloria*, *Benedictus*, and *Agnus Dei*. Thus, a cadence eventually occurs outside the module in these instances. In other words, although he uses the point 6 material in the final points of each of these movements or sections, he does not always desire a strong series of cadences as found in the motet, or at the end of the *Credo*. The material is often used to evoke the end of the movement or section, and to postpone the final cadence.

The two modules that contain cadence material, NIm modules 6 and 6A<sup>1</sup>, are found in final endings of just the motet and the *Credo*. The conclusion of the *Credo* is a replica of that of the motet, so no truly new composition occurs there. NIm module 6A<sup>1</sup> sounds in the first section ending of the *Credo*, in which it produces two unison cadences. The NIm 6A<sup>1</sup> also appears in the preparation for the ending of the *Benedictus*, solidly setting up the first cadence of a section that adds cadences after the embellished soundings of ID module 6A. Overall, however, the cadences within the point 6 NIm module derivatives are less frequently utilized than the non-cadential modules.

Therefore, although cadences within the original module and some of the derivatives are key to ending sections and movements, Palestrina seems to rely more on the *soggetto* material from point 6 of the motet, namely, *soggetto* 6A, as the key factor in illuminating ending material in a section or movement. By combining *soggetto* 6A with itself, Palestrina takes advantage of the descending figure that includes a dotted quarter note followed by three eighth notes. This combination results in consecutive groups of running eighth notes as one voice follows another in ID module 6A, or descending parallel thirds when the voices are stacked as in NIm modules 6A<sup>1</sup> and 6A<sup>2</sup>. When he borrows from ID module 6A, the snippet includes this figure. Stacked in thirds or imitating at a one-beat time interval, Palestrina highlights this distinctive figure in the Mass's point 6 ending material more than any other.

## CHAPTER 10

### CONCLUSION

Modules of the Mass *O Rex glóriæ* emanate from the duos of the points of imitation in the motet. Palestrina borrows the tried-and-true vertical relationships of the motet to build the foundation of the Mass's expanded edifice. Only the rare moments of homorhythm and free counterpoint, or the two set-apart three-voice sections of the *Credo* and *Sanctus*, avoid the vertical relationships of the modules. They are evidently useful to him, and their significance is confirmed by what he does with them. Do they yield insights into his borrowing procedures and the musical content of the parody?

#### **General Borrowing Procedures**

The borrowing procedures Palestrina employs for the parody Mass conform to the observations presented by Quereau and Fromson. Both recognize that close similarity of openings and closings is common to Palestrina and other composers of his time.<sup>148</sup> Quereau also observes that borrowing tends to preserve the order of events from the model, so that motives would appear in the same order in the parody.<sup>149</sup> Thus, in the Mass *O Rex glóriæ*, borrowed material from point 1 of the motet would be followed by borrowed material from point 2, then points 3, 4, 5, and 6, which is exactly what happens. Certain features can trump this succession, however. Text meaning, verbal similarities of motet and Mass text, and clearer declamation possibilities (rhythm) in another module can cause substitutions in the original succession.<sup>150</sup>

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<sup>148</sup> Fromson, "A Conjunction," 211-213. Quereau, "Aspects," 204-206.

<sup>149</sup> Quereau, "Aspects," 204-206.

<sup>150</sup> Quereau, "Aspects," 204-206.

Openings and closings of the Mass *O Rex glóriæ* consistently utilize the modules from points 1 and 6, with two exceptions. Module 1A opens every movement but the *Credo*, where Palestrina homorhythmically mirrors and parallels a *cantus firmus*-like *soggetto* 1A in the bass with a soprano countersubject, giving the impression of a NIm module. The 1A *soggetto* is consistently not varied, and it repeatedly produces the same ID module 1A combination. Module 6, in contrast, is continuously varied. Only in the *Credo* does it sound and function exactly as in the motet. The 6A *soggetto*'s descending figure, dotted rhythm, and running eighth notes are distinctive, with or without variation. Thus, the endings of every movement and of numerous sections contain the same recognizable *soggetto*, but in different presentations.

Palestrina overall borrows in the ordered layout of the motet through most of the Mass movements. He may skip some modules, but generally he borrows in order from points 1-6. The three sections of the *Kyrie* restate the first three points of the motet. The two outer sections of the *Kyrie* directly quote from points 1 and 3 of the motet. The *Agnus Dei* contains only three points, which use only modules 1A, 2A, and 6A. Because points 2 and 6 are related (Chapter 4, Examples 12 and 13 above), the transition is easy. Also, the quieter, more prayerful nature of the *Agnus Dei* would perhaps be overwhelmed with too many new ideas. All other movements borrow most of the motet modules, although some elements encourage borrowing of certain modules (e.g., the dotted rhythm of point 5 is especially suited to words that sound like *Spiritum*). Three types of overrides occur in the Mass that cause out-of-place borrowing in the movements.

## Overrides Based on Meaning

The profession of faith, the *Credo*, contains patches of homorhythm in any measures without module borrowings, and it includes a complete three-voice section of free imitation and homorhythm with only some *soggetti* 6A and 6B undertones. The dotted rhythm of point 5 is absent from the *Credo*, but all other modules are present and remain in order except for the insertion of module 2B on the text *Et exspécto resurrecciónem mortuórum* (mm. 155-160). *Soggetto* 2B is the rising *soggetto* that text-paints the word *ascendisti* in the motet. Within the module, the line ascends two successive tetrachords, the second up a step from the first. In the *Credo*, after modules 1-4, and 6, and 53 measures of homorhythm, module 2B text-paints the phrase *resurrecciónem mortuórum*, which refers to the resurrection of man's mortal body. The Catechism of the Catholic Church states, “‘The resurrection of the flesh’ (the literal formulation of the Apostles’ Creed) means not only that the immortal soul will live on after death, but that even our ‘mortal body’ will come to life again.”<sup>151</sup> Scripture also supports the resurrection of the flesh when St. Paul writes in Romans 8:11, “If the Spirit of the one who raised Jesus from the dead dwells in you, the one who raised Christ from the dead will give life to your mortal bodies also, through his Spirit that dwells in you.”<sup>152</sup> Palestrina connects the profession of the resurrection of the flesh to the rising tetrachords of the Ascension module 2B in the *Credo*.

Another override based on module 2B occurs at the end of the *Gloria*, on the text *deprecatiónem nostram*. Its significance here is the connection to *deprecatiónem*, or

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<sup>151</sup> Catechism of the Catholic Church <http://www.usccb.org/beliefs-and-teachings/what-we-believe/catechism/catechism-of-the-catholic-church/epub/index.cfm> (accessed 11-19-13), 990.

<sup>152</sup> New American Bible, Rom. 8:11.

prayer. Prayers rise, according to the Roman Catholic Church, which draws its understanding from Scripture. Rev. 8:3-4 states:

Another angel came and stood at the altar, holding a gold censer. He was given a great quantity of incense to offer, along with the prayers of all the holy ones, on the gold altar that was before the throne. The smoke of the incense along with the prayers of the holy ones went up before God from the hand of the angel.<sup>153</sup>

Incense, a “high-ascending smoke, is typical of the good Christian’s prayer, which...rises up a pleasing offering in His sight.”<sup>154</sup> The connection between prayer and the “high-ascending” incense is subtly suggested in the *Gloria* with the insertion of module 2B and its rising *soggetto*.

Module 2A immediately follows module 2B, creating another override, here with the text *Qui sedes ad dexteram Patris*. The triumphing Christ, *qui triumphator hodie*, has ascended and sits at the right hand of the Father. This text in the *Gloria* restates and refers to that of the *Credo*, *Et ascendit in caelum, sedet ad dexteram Patris*. Hence, the previous 2B module, which sounds the Ascension *soggetto* on *deprecationem nostram*, is connected to the following 2A module; its implication in hindsight includes not only prayers lifted up, but also the Ascension, which precedes Christ’s triumphantly sitting at the right hand of the Father.

A final override for meaning occurs at the end of the *Gloria* on the text *Jesu Christe*. Here Palestrina sets this most important name with the 1A *soggetto*, the most defining sound in the Mass and connected to the King of Glory *soggetto* in the motet. It is the only time the 1A *soggetto* is separated from the 1A module. A previous sounding of the name was also set apart with longer values in the *Gloria*, mm. 37-41, but not with

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<sup>153</sup> New American Bible, Rev. 8:3-4.

<sup>154</sup> *New Advent*, <http://www.newadvent.org/cathen/07716a.htm> (accessed 11-16-13), “Incense.”



the 1A *soggetto*. As the *Credo* begins the final praises to the Trinity, however, the name *Jesu Christe* brings in the King of Glory *soggetto*.

### **Overrides Based on Verbal Similarity**

All uses of the point 5 modules except one are based on the rhythm in the motet of dotted quarter-eighth rhythm with the word *Spiritus*. Palestrina pairs the point 5 *soggetti* and modules with the verbally similar words *Dóminus* and *Dómine*. This accounts for the override of the 1B PEn material in the *Sanctus* on the text *Dóminus Deus Sábaoth*, where Palestrina substitutes the complete point 5. The rising overlapping ID+NIm entries dominated by the dotted-quarter-eighth *soggetti* create a stretto that emphasizes *Dóminus* and substitutes for the rising stretto entries of the 1B PEn modules. The three point-5 modules based on the tenor and bass *soggetti* again override the motet-point order of the Mass. Inserted between modules 2B and 3C, the three point-5 modules set the texts *Dómine Deus, Rex cælestis, Dómine Fili unigénite, and Dómine Deus, Agnus Dei*. Because of the distinctiveness of its rhythm and its congruence with the words *Dómine* or *Dóminus*, Palestrina probably did not plan to use the point 5 material in its motet-ordered position.

### **Override Based on Rhythmic and Melodic Similarity**

NIm module 3A appears only once by itself in the Mass, in the *Gloria* on the text *Tu solus sanctus, Tu solus Dóminus*. As a NIm module it doubles the text, while its two PEn modules create imitative interest. Out of place here in the *Gloria*, it continues the even quarter-note rhythm and smooth contour of the weaving lines already sounded by module 2A (mm. 74-78) and PEn modules 5 (alto *soggetto*, mm. 77-82).

## **Module Manipulation to Support Text: Its Character**

The character of the text in a Mass movement can be the basis for Palestrina's choice and use of modules. Although openings and closings consistently borrow the same modules, and most other modules follow in motet order, some modules may be manipulated to create intense counterpoint, such as in praise sections, or relaxation as in quiet, worshipful sections. If the prayer consists of a short text, as in the *Kyrie* or *Agnus Dei*, the modules may be borrowed and expanded upon at length throughout a point. In contrast, the vast text of the *Credo* and its professing nature beg shorter treatments and more homorhythmic interludes to move the text declamation along.

The most obvious example of adjusting the same module to different characters is Palestrina's treatment of point 1A at the beginning of different movements. The openings of the *Kyrie* and the *Agnus Dei* are most similar to the motet, with two unaccompanied upper voices sounding module 1A. As both movements use the imperative voice, however, their natures are reverent but beseeching. On the other hand, Palestrina treats the same 1A ID module in the *Gloria* and *Sanctus* with intense, full counterpoint to create exaltation and praise. Although this module opens both, it sounds completely different in these two movements that focus on praise. Both openings contain stretto entries achieved by PEn modules through the two overlapping ID modules in the *Gloria*, and one module cleverly set with a counterfeit opening in the alto in the *Sanctus*. The effect of the PEn modules is an immediate large-scale entry of three and four voices in both movements. The four *Gloria* entries occur at a half-note time interval. The *Sanctus* is followed by a non-overlapping duo, which enters before the first module finishes and is intensified by its pairing in another NIm module. Thus, by overlapping

the modules and amplifying the counterpoint, Palestrina moves from the somber prayer of the *Kyrie* and *Agnus Dei* to joyful praise in the *Gloria* and *Sanctus*.

Palestrina makes clear in the motet and the *Kyrie* that the function of the 1B modules is to build intensity through stretto and rising entries. Thus, these modules must be toned down or avoided in movements that do not require intense build-up immediately after the opening, such as the *Credo* and the *Agnus Dei*. The *Credo* merely suggests only two truncated versions of the 1B *soggetto*. The *Agnus Dei* leaves out the 1B group entirely. The fair amount of text in the *Gloria* is best not bogged down with lengthy treatment of the early word phrases *bonæ voluntátis*, *Laudámus te*, *Benedicimus te*, *Adorámus te*, *Glorificámus te*. Instead, Palestrina binds them together with the 1B group that includes similar treatment yet sounds each phrase a little differently (Example 6 above). Palestrina achieves a movement of the *soggetto* from soprano to tenor in the first two phrases. Only the last two texts, *Adorámus te*, *Glorificámus te*, incorporate a variation of the rising stretto with two different 1B *soggetti* connected by a succession of rising entries. Five phrases require five treatments, and so the varied use of the same material binds them together yet retains their separateness.

In both the quieter, somber sections of the *Christe eléison* in the *Kyrie*, and *qui tollis peccáta mundi* in the *Agnus Dei*, Palestrina calms the dotted rhythm of module 2A by smoothing it with a half note. The half note in the *soggetto* in these two module presentations changes the declamatory nature and is surrounded by calming melismatic lines (Example 20 above). On the other hand, the *Credo*, which opens in full four-voice counterpoint, ends the first word-phrase with a full-voice module 2A, set in ID+NIm modules for the text *visibílium ómniium et invisibílium* (Example 18 above). The stacked

modules result in a strong NIm homorhythmic declamation with added imitation in which the counterpoint is intensified or made fuller by PEn modules from two later entrances. This compact, intense presentation does not impede the long profession of faith. The original 2A declamatory rhythm here is left intact, but moved over a beat to fit the text; the dotted quarter note accompanies the accented syllable in *visibilium* and *invisibilium*. The two presentations of module 2A are thus adjusted to fit two completely different characters in those movements of the Mass.

The point 6 material, which occurs in all movements but the *Kyrie*, is manipulated differently in the *Agnus Dei* than in the other three movements in which it occurs. Whereas the *Gloria*, *Credo*, and *Sanctus* require more elaborate endings to finish large works of praise or profession, the character of the *Agnus Dei: dona nobis pacem* is much more peaceful (Example 42 above). The inclusion of the canon and the fifth voice affords Palestrina more opportunity to retain an intensely worshipful character, as he removes all previous module combinations, sounding the twelve-beat descending *soggetto* five times in sixteen measures. Hence, throughout the last point of the *Agnus Dei: dona nobis pacem*, one hears the octave descent of the *soggetto* in every voice. The two module soundings Palestrina creates with the *soggetto* are imitative and constructed with a shadow line that only increases the number of imitative descending lines and enhances the end. Palestrina's additions and constantly descending *soggetto* also contribute to the final ending of the complete Mass.

### **Module Manipulation: Truncation**

Numerous devices to support the immediate text and *soggetto* alter many of the modules, such as the addition of extended endings in ID module 6A in the *Agnus Dei*

(Example 42 above). Because the modules are generally presented according to their order in the motet, not every module will fit the Mass text of the moment and so some modules will be lengthened or shortened. It is rare, however, that a module is truncated to fit the text. Longer modules are more likely to receive some sort of truncation to achieve another goal.

Only modules 3A and 3B after their first appearances in the motet and *Kyrie* appear to be reserved specifically for shorter texts. The 3B module pares down from the ten beats of the ID+NIm at every sounding, as Palestrina repeatedly places it with shorter texts (e.g., *tu solus sanctus*, *Filius Patris*). It is clear that Palestrina finds the 3B *soggetto* in its shorter length much more malleable and text-friendly. He uses it alone or combined with another *soggetto*. Modules 3A and 3B in their minimal appearances are shortened similarly (Examples 23, 26 [mm. 25-26] above). For longer texts, Palestrina chooses module 3C.

Palestrina shortens modules to achieve melodic goals. Truncated to eight beats in the *Christe eléison*, only one voice of module 2B rises through both tetrachords. Nevertheless, Palestrina adjusts to the cut by adding a snippet of an inverted 2B module immediately after the first truncated appearance to create a higher rise than what would normally occur in the original module 2B (*Kyrie: Christe eléison*, mm. 26-28, Example 14 above). Here, the alto ascends the more exciting extended span of a seventh instead of a sixth before ending the phrase. Palestrina also truncates module 2B in the *Gloria* for the text *deprecati6nem nostram* so that only one rising tetrachord melody occurs (Example 16 above).

Palestrina truncates also module 1A in the *Gloria*, to accommodate a new idea in another voice. Here (Example 5 above), module 1A in the soprano and tenor ends early to make room for the audible entrance of a transposed overlapped module in the alto and bass. Although the text is not shortened in module 1A in the soprano and tenor, the module must wait for the alto/bass module to enter. Thus, the soprano/tenor module appears expanded in the middle. In reality, it is truncated, and continues freely after the other two voices enter. Truncation from overlap also occurs in two instances with the module 6 material at the end of the *Gloria* and *Credo*, where one module must end so that another module may enter early.

Module 4 is truncated for contrapuntal reasons. Zarlino states, “It is in the nature of counterpoint that its various sounds or steps ascend and descend simultaneously in contrary motion . . . for harmony has its origin in the joining together of a diversity of opposed elements.”<sup>155</sup> Palestrina builds contrary motion into module 4 when he presents it in ID form with the imitation at two beats. He truncates the ID form of the module at six and seven beats purposely in both the *Gloria* and the *Credo* so that the imitative voices sound only in contrary motion. This ID module creates obvious contrast when placed with or next to the parallel NIm module 4 (Examples 28, 29 above). The two modules are attached to two consecutive phrases in each movement, so one phrase sounds in parallel motion and the second in contrary motion. Hence, the same reworked and truncated module material connects them. Another instance of contrary motion via truncation occurs with the bass *soggetto* in the *Gloria* at *Dómine Deus Rex caelestis* (Example 31a

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<sup>155</sup> Zarlino, *The Art of Counterpoint*, 2.

above). The NIm module ends early as the bass *soggetto* truncates to descend, creating contrary motion with the upper voices.

Palestrina truncates alto *soggetto* 5 in its third sounding to avoid creating a final Pen module or stretto effect. The PEn modules created by the alto *soggetto* of module 5 for the text *miserere nobis* in the *Gloria* are affected by the truncation of the *soggetto* at its third sounding. As the point peters out, the truncation avoids a final PEn stretto that would occur if the third *soggetto* were sounded in full (Example 34a above).

### **Varying a *Soggetto* of an Existing Module or New Modules in the Mass**

Palestrina also adds a new *soggetto* above an existing *soggetto* or varies the original to yield a different effect or result. The most frequent instances of such variation occur with NIm module 6. In the motet, module 6 is made up of two *soggetti*, 6A and 6B, which end in either an octave cadence or a unison cadence. In the Mass, Palestrina stacks *soggetto* 6A with itself to create three new NIm modules and one ID module, which he uses for all but three section endings in the Mass. The point 6 *soggetti* are generally varied because Palestrina uses the material to end numerous movements and must adjust it to the text. Hence, the varied modules serve both location and text.

The modules and *soggetti* of the point 1B group are also varied consistently to work with the text. The contour of the 1B line remains constant, but melodic variation based on text affects the presentations in the translation from the motet to the *Kyrie*. In addition, Palestrina offers three variations in the four phrases that require module 1B in the *Gloria*.

The 3B *soggetto* is varied and/or set with new *soggetti* in the Mass. Two are derived from other lines in the motet (3C and 3D), but the *Pleni*-point *soggetto* contains a

subtle yet clear variant. Both the 3A and 3B modules are based on the half-step neighbor figure, from which Palestrina never deviates. At *Pleni sunt cæli et terra glória tua*, however, one of the module 3A *soggetti* changes to a whole-step neighbor figure (Example 26 above). Where the NIm module 3A produces only vertical minor thirds, the varied module results in vertical major and minor thirds.

### **Text and Module Types**

Overall, Palestrina achieves intensity for text phrases with stretto achieved through PEn modules, fuller sounds with ID and ID+NIm modules, and clear declamation with NIm modules. Relaxation results from non-overlapping duos and singleton and imitative *soggetti* entries. The SIm modules often occur in cadence areas.

PEn modules and stretto-like entries achieve intensity in the Mass more than any other treatment. They occur in all modules except modules 2 and 6. Because PEn modules are imitative in nature, they are less likely to be placed with NIm modules. In the Mass, PEn modules sound in the *Kyrie*, *Gloria*, *Credo*, and *Sanctus*. They are found at the beginning of the exalting praise movements, the *Gloria* and *Sanctus*, with module 1A; in the middle of the intense build-up in the second half of the *Gloria* with the alto *soggetto* point 5 on *miserére nobis*, followed quickly by modules 3A (created by overlapping NIm modules) on *tu solus sanctus*, *Tu solus Dóminus*; and in the *Credo* with modules 3C, *Pleni-pt.* on *pleni sunt cæli et terra glória tua* (module 3 group), and 4B on *descéndit de cælis*. Not every text praises, but Palestrina recognizes the need for intensity elsewhere.

Palestrina creates full-sounding three-voice writing by stacking modules in the ID+NIm formation. In the motet, only point 3 sounds an ID+NIm module, while point 5



suggests it. In the Mass, however, he adds at least one ID+NIm module to every movement, bolstering and highlighting different texts.<sup>156</sup> Of the eleven ID+NIm soundings in the Mass, six are constructed from the point 2 modules. To create the module combination, Palestrina usually doubles one of the lines in an imitative duo (Example 18 above, module 2A ID+NIm, *Credo: visibílium ómniium et invisibílium*), or adds a new line as a third voice to an ID module (Example 20 above, NIm module 2A<sup>2</sup> and ID module 2A, *Agnus Dei: qui tollis peccáta mundi*). These ID+NIm modules expand the declamatory fullness of two voices in parallel homorhythmic motion with the addition of an imitative line and yield contrapuntally-packed three-voice writing.

### **Usefulness of the Approach**

Schubert's approach to modular analysis is an especially useful tool for this particular musical style of the late Renaissance and is compatible with other concerns of analysis (e.g., imitation, motives). The consideration of vertical blocks as demonstrated here and in Schubert's article creates a new perspective on these compositions. As an architect studies the street view and the bird's-eye view, so, too, the unique visual and aural analysis of vertical blocks or modules adds another dimension.

For one thing, the approach illuminates duo usage, which Sancte Maria examines thoroughly in his 1565 treatise. Because Sancte Maria describes duos so clearly and composers such as Palestrina use them, it is evident that they are a valid analytical concern for the late-Renaissance period, and the study of modules offers a systematic and thorough way of approaching them. Essentially an analysis that spots duos and studies their manipulations, the module approach focuses on how Palestrina and other composers

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<sup>156</sup> Appendix B contains a chart showing text, module and module type, and measure location of text.

of the time may have put together compositions. According to Owens, Palestrina and other Renaissance composers of vocal works composed and studied music using quasi-scores as well as separate parts. She states,

[C]omposers of complex vocal polyphony from 1450-1600 neither needed nor used scores for composing. Scores were used for studying music, particularly after the middle of the sixteenth century, and they were used in composition by composers of keyboard music accustomed to using them in performance. Instead of scores, composers worked on short segments in quasi-score format and on longer segments in separate parts (for example, choirbook format).<sup>157</sup>

If composers of the second half of the sixteenth century wrote short segments of their works in quasi-score format and studied scores, then it is possible that they studied the model in score form and isolated and manipulated blocks of vertical relationships as part of the compositional process. In the instance of creating a parody Mass, then, Palestrina would have most likely studied the score from the motet. Such a possibility suggests that Palestrina may have composed many of the points that borrow modules from the model in quasi-score format, where he could manipulate them to best serve his compositional purposes and enhance the model's contribution to the parody.

The module approach not only illuminates duos and modules, but also illuminates negative space, such as free imitation and homorhythm and variants of the modules. Sections of free imitation are easy to spot when duos and modules are marked clearly. Careful adherence to Schubert's stringent rules for discerning modules enables one to pick out new variants and modules, such as the *pleni*/3B module of the *Sanctus* or the NIm module 1A of the *Agnus Dei*. Also, what at first appears to be a module may simply constitute free imitation, such as what follows the truncated soprano/tenor module 1A in the opening of the *Gloria*. These are small variations, but confirmed by the care with

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<sup>157</sup> Owens, *Composers at Work*, 313.

which the original modules have been presented. The overall approach then illuminates elements of a composition that were not necessarily easy to see, presenting them in another light.

Thus, it appears the module approach is helpful in understanding at least the sacred vocal polyphony of the late Renaissance. Schubert uses the repeated-block method to describe the twenty-four duos (motets and ricercars) of Lassus, composed in 1577. He also discusses duos and modules in his book on writing modal counterpoint of the Renaissance.<sup>158</sup> Sancte Maria published his treatise in 1565, just after Palestrina's motets were published. Although his treatise specifically addresses keyboard players, his section on duos hits the bull's eye with some of the vocal works of the late Renaissance, especially the motet and Mass presented here.

The module approach is a systematic, twenty-first-century way of extending Sancte Maria's prescriptions. The application here reveals specific ways in which Palestrina transfers and adapts vertical combinations from the motet into the Mass. The presence of these combinations is apparent in general ways, but the modular approach is so detailed and precise that it can at times pinpoint Palestrina's compositional priorities and procedures. Here the focus has been on the parody procedures, but the approach can also be used to specify recurring combinations and their variations within free-standing works.

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<sup>158</sup> Peter N. Schubert, "A Lesson from Lassus: Form in the Duos of 1577," *Music Theory Spectrum* 17 (Spring, 1995), 1-26. Peter Schubert, *Modal Counterpoint, Renaissance Style* (New York: Oxford University Press, 1999), 150-175, 216-217.

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APPENDIX A

MOTET AND MASS TRANSLATIONS



**Motet:**<sup>159</sup>

*O Rex glóriæ,  
Domine virtútum,  
qui triumphátor hódie super omnes cælos ascendisti;  
ne derelínquas nos órphanos,  
sed mitte promíssum Patris in nos,  
Spíritum veritátis.  
allelúja.*

O King of glory,  
mighty Lord,  
You who, triumphant today over everyone, have ascended to the heavens,  
do not abandon us as orphans,  
but send the promise of the Father into us,  
the Spirit of truth  
hallelujah!

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<sup>159</sup> Second Vespers Magnificat antiphon proper to the feast of the Ascension. Global Library Online, *Liber Usualis* (1961) [http://www.global.org/Pub/Liber\\_Usualis\\_1961.asp.html](http://www.global.org/Pub/Liber_Usualis_1961.asp.html) (accessed 7-6-12), 853. Translation by Scott Evans, Ph.D.

**Mass:**<sup>160</sup>

**Kyrie:**

*Kyrie eleison  
Christe eleison  
Kyrie eleison*

Lord, have mercy  
Christ, have mercy  
Lord, have mercy

**Gloria:**

*Gloria in excelsis Deo.  
Et in terra pax hominibus bonæ voluntatis.  
Laudamus te. Benedicimus te. Adoramus  
te. Glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam tuam.  
Domine Deus, Rex cælestis, Deus Pater  
omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi, miserere nobis.*

Glory to God in the highest.  
And on earth peace to people of good will.  
We praise You. We bless You. We  
worship You. We glorify You.  
We give you thanks for your great glory.

*Qui tollis peccata mundi suscipe  
deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere  
nobis.  
Quoniam tu solus Sanctus. Tu solus  
Dominus. Tu solus Altissimus, Jesu  
Christe.  
Cum Sancto Spiritu in gloria Dei Patris.  
Amen.*

Lord God, heavenly King, God the Father  
almighty.  
Lord Jesus Christ, the Only-begotten Son.  
Lord God, Lamb of God, Son of the Father.  
You who take away the sins of the world,  
have mercy on us  
You who take away the sins of the world,  
receive our prayer.  
You who sit at the right hand of the Father,  
have mercy on us.  
For You alone are holy. You alone are  
Lord. You alone are the Most High, Jesus  
Christ,  
With the Holy Spirit, in the Glory of God  
the Father. Amen.

**Credo:**

*Credo in unum Deum, Patrem  
omnipotentem, factorem cæli et terræ,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filiium Dei unigenitum.  
Et ex Patre natum ante omnia sæcula.  
Deum de Deo, lumen de lumine, Deum  
verum de Deo vero.  
Genitum, non factum, consubstantialem  
Patri: per quem omnia facta sunt.*

I believe in one God, the Father Almighty,  
maker of heaven and earth, and of all  
things visible and invisible.  
And in one Lord, Jesus Christ, the Only-  
begotten Son of God.  
Born of the Father before all ages.  
God of God, Light of Light, true God of  
true God.  
Begotten, not made, of one substance with  
the Father: By whom all things were made.

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<sup>160</sup> Paul Halsall, "Ordinary of the Mass" in Medieval Sourcebook: Mass of the Roman Rite Latin/English, 1962meditation of the Tridentine Ordo, <http://www.fordham.edu/halsall/basis/latinmass2.html> (accessed April 19, 2011).

***Credo (cont.)***

*Qui propter nos homines, et propter  
nostram salutem descendit de cælis.  
Et incarnatus est de Spiritu Sancto ex  
Maria Virgine: et homo factus est.  
Crucifixus etiam pro nobis, sub Pontio  
Pilato passus, et sepultus est.  
Et resurrexit tertia die, secundum  
Scripturas.  
Et ascendit in cælum, sedet ad dexteram  
Patris.  
Et iterum venturus est cum gloria judicare  
vivos et mortuos: cujus regni non erit finis.*

*Et in Spiritum Sanctum, Dominum, et  
vivificantem: qui ex Patre Filioque  
procedit.*

*Qui cum Patre et Filio simul adoratur et  
conglorificatur: qui locutus est per  
Prophetas.*

*Et unam sanctam catholicam et  
apostolicam Ecclesiam.*

*Confiteor unum baptisma in remissionem  
peccatorum.*

*Et exspecto resurrectionem mortuorum.*

*Et vitam venturi sæculi. Amen.*

***Sanctus:***

*Sanctus, Sanctus, Sanctus,*

*Dominus Deus Sabaoth.*

*Pleni sunt cæli et terra gloria tua.*

*Hosanna in excelsis.*

*Benedictus qui venit in nomine Domini.*

*Hosanna in excelsis.*

Who for us men and for our salvation came  
down from heaven.

And became incarnate by the Holy Spirit of  
the Virgin Mary: and was made man.

He was also crucified for us, suffered under  
Pontius Pilate, and was buried.

And on the third day He rose again  
according to the Scriptures.

He ascended into heaven and sits at the  
right hand of the Father.

He will come again in glory to judge the  
living and the dead: and His kingdom will  
have no end.

And in the Holy Spirit, the Lord and Giver  
of life, Who proceeds from the Father and  
the Son.

Who together with the Father and the Son  
is adored and glorified: and who spoke  
through the prophets.

And one holy, catholic and apostolic  
Church.

I confess one baptism for the forgiveness of  
sins

And I await the resurrection of the dead  
And the life of the world to come. Amen.

Holy, Holy, Holy

Lord God of Hosts.

Heaven and earth are filled with your glory.

Hosanna in the highest.

Blessed is He Who comes in the Name of  
the Lord.

Hosanna in the highest.

***Agnus Dei:***

*Agnus Dei qui tollis peccata mundi,  
miserere nobis.*

*Agnus Dei qui tollis peccata mundi,  
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi, dona  
nobis pacem.*

Lamb of God, Who takes away the sins of  
the world, have mercy on us.

Lamb of God, Who takes away the sins of  
the world, have mercy on us.

Lamb of God, Who takes away the sins of  
the world, grant us peace.

APPENDIX B  
CHARTS DESCRIBING LOCATIONS AND TYPES OF MODULES  
IN MOTET AND MASS

TABLES DESCRIBING LOCATIONS AND TYPES OF MODULES  
IN MOTET AND MASS

**Table 1: Motet**

<b>Text</b>	<b>Modules</b>	<b>Measures</b>
<i>O Rex glóriæ Dómine virtútum</i>	ID 1A, ID 1B <sup>1</sup> , ID 1B <sup>2</sup> , PEn 1B <sup>2-1</sup> , SIm 1C	1-22
<i>qui triumphátor hódie super omnes cælos ascendisti</i>	ID 2A, ID 2B, SIm 2C	22-48
<i>ne derelínquas nos órphanos</i>	ID+NIm 3 (NIm 3A, ID 3B), <i>soggetti</i> 3C, 3D	48-63
<i>sed mitte promíssum Patris in nos</i>	NIm 4	63-75
<i>Spiritum veritátis</i>	Point 5: Potential ID+NIm 5, SIm 5, (Alt.) SIm 5, <i>soggetti</i> <i>tenor, bass, alto</i>	75-78
<i>allelúja</i>	NIm 6	78-91

**Table 2: Mass: Kyrie**

<b>Text</b>	<b>Modules</b>	<b>Measures</b>
<i>Kyrie eléison</i>	ID 1A, ID 1B <sup>1</sup> , 1B <sup>2-1</sup> , PEn 1aB <sup>2</sup> , SIm 1C	1-17
<i>Christe eléison</i>	ID 2A, ID 2B	18-36
<i>Kyrie eléison</i>	ID+NIm 3, NIm 3A, NIm 3D	37-54

**Table 3: Mass: Gloria**

<b>Text</b>	<b>Modules</b>	<b>Measures</b>
<i>Et in terra pax homínibus</i>	ID 1A, PEn	1-4
<i>bonæ voluntátis. Laudámus te, Benedícimus te, Adorámus te, Glorificámus te</i>	ID 1B, 1B <sup>2-1</sup> , 1aB <sup>2</sup> SIm1C, 1B <i>soggetti</i>	4-18
<i>propter magnam glóriam tuam</i>	ID 2B, ID+NIm 2B <sup>1</sup>	21-27
<i>Dómine Deus, Rex cœléstis</i>	5 tenor <i>sog.</i> [verbal similarity override] ID+NIm 5	27-29
<i>Dómine Fili unigénite</i>	5 bass <i>sog.</i> [verbal similarity override] ID+NIm 5	32-38
<i>Dómine Deus, Agnus Dei</i>	5 bass <i>sog. inv.</i> [verbal similarity override] NIm 5	42-48
<i>Fílius Patris</i>	NIm 3C, <i>soggetto</i> 3B	48-54
<i>Qui tollis peccáta mundi</i>	NIm 4, ID+NIm 4	55-68
<i>deprecatiõnem nostram</i>	ID 2B, ID+NIm 2B <sup>1</sup> [meaning override]	69-73
<i>Qui sedes ad dexteram Patris</i>	ID+NIm 2A [meaning override]	74-78
<i>miserére nobis</i>	5 alto <i>soggetto</i> PEn 5	77-82
<i>(Quóniam) tu solus sanctus. Tu solus Dóminus</i>	PEn 3A [rhythmic/melodic override]	83-89
<i>Jesu Christe</i>	<i>Soggetto</i> 1A [meaning override]	91-94
<i>in glória Dei Patris. Amen</i>	NIm 6, ID 6A	98-111

**Table 4: Mass: Credo**

<b>Text</b>	<b>Modules</b>	<b>Measures</b>
<i>Patrem omnipotentem, factorem cæli et terræ, factorem cæli et terræ</i>	Soggetti 1A, 1B, countersubject to 1A	1-6
<i>visibilem omnium et invisibilem, Et in unum Dominum Jesum Christum, Filium Dei unigenitum</i>	ID+NIm 2A, ID 2A <sup>1</sup> , ID 2B, soggetto 2C	8-25
<i>Deum de Deo lumen de lumine, Deum verum de Deo vero</i>	3C NIm, PEn	30-39
<i>Qui propter nos homines, et propter nostram salutem descendit de cælis</i>	ID+NIm 4, ID 4A	47-56
<i>Et incarnatus est de Spiritu Sancto, ex Maria Virgine: et homo factus est.</i>	Homorhythm	57-70
<i>Crucifixus etiam pro nobis, sub Ponto Pilato passus, et sepultus est. Et resurrexit tertia die secundum Scripturas. Et ascendit in cælum,</i>	No module (3 voices, free imitation/ homorhythm, new material, possible pt. 6 undertones)	70-95
<i>sedet ad dexteram Patris</i>	NIm 6A <sup>1</sup> , SIm 1C	95-101
<i>Et iterum venturus est cum gloria iudicare vivos et mortuos; cuius regni non erit finis. Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum.</i>	Homorhythm, some imitation	102-153
<i>Et exspecto resurrectionem mortuorum</i>	ID 2B [meaning override]	155-160
<i>Et vitam venturi sæculi, Amen</i>	NIm 6, ID 6A	162-176



**Table 5: Mass: Sanctus and Benedictus**

<b>Text</b>	<b>Modules</b>	<b>Measures</b>
<i>Sanctus</i>	ID 1A overlap, PEn, NIm 1A <sup>1</sup> , ID 1B <sup>1</sup>	1-9
<i>Dóminus Deus Sábaoth</i>	Point 5 [verbal. sim. override of 1B group PEn's]	10-20
<i>Pleni sunt cœli et terra glória tua</i>	NIm <i>pleni</i> /3B, <i>pleni</i> -pt. PEn, NIm 3C, ID+NIm 3	20-29
<i>Hosánna in excélsis</i>	NIm 6A <sup>2</sup>	30-36
<i>Benedíctus qui venit in nomine Dómini.</i>	Strict canon outer voices, no modules	1-30
<i>Hosanna in excélsis</i>	NIm 6A <sup>1</sup> , ID 6A	31-44

**Table 6: Mass: Agnus Dei**

<b>Text</b>	<b>Modules</b>	<b>Measures</b>
<i>Agnus Dei</i>	ID 1A, NIm 1A, SIm 1C	1-12
<i>qui tollis peccáta mundi</i>	ID 2A, NIm 2A <sup>2</sup> , ID+NIm	12-24
<i>dona nobis pacem</i>	ID 6A, NIm 6A <sup>1</sup> , <i>soggetto</i> 6A <sup>1</sup>	24-40

APPENDIX C  
PERMISSIONS

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6 November 2013

To whom it may concern,

Ms. Catherine Menefee has my permission to use musical examples from the following Palestrina editions:

*In I. Libro Decimosecondo delle Messe a 4,5 E 6 Voci.* Edited by Lino Bianchi. Vol. XXIX of *Le Opere Complete di Giovanni Pierluigi da Palestrina.* Rome: Istituto Italiano per la Storia della Musica, 1960.

*In I. Libro Primo dei Mottetti a 4 Voci.* Edited by Raffaele Casimiri. Vol. III of *Le Opere Complete di Giovanni Pierluigi da Palestrina.* Rome: Per Cura di Studio di Raffaele Casimiri, Edizione Fratelli Scaleri, 1939.

Sincerely,

Professore Agostino Ziino  
President of the Istituto Italiano per la Storia della Musica

