Palestrina's Offertories: An Analysis

by

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ABSTRACT

Giovanni Pierluigi da Palestrina's offertories are some of his finest compositions. Research to this point has centered primarily on their modal organization and comparison to those composed by Orlande de Lassus. While these topics will be discussed in this thesis there are compositional techniques which merit further study such as the following: points of imitation; use of "tonal answer" points of imitation instead of "real"; resolutions to cadences; use of modes; repetition of themes; and use of homophony and polyphony. Prior to a detailed analysis of the offertories, a biography of Palestrina's life will be included, followed by a description of the placement of the offertory in the Mass and its function as well as customs accompanying the offertory. These topics provide relevant historical background that assists in explaining Palestrina's compositional choices and performance practice of his works.

The argument of this thesis is that Palestrina's techniques are still applicable in the twenty-first century. The proposition will be proven by newly composing an offertory for a contemporary church service. The offertory incorporates compositional techniques from Palestrina's first four offertories, which will be analyzed to deduce how Palestrina used compositional techniques. The text will be "Tollite portas", which is an offertory text that Palestrina did not set, yet correlates in form and final to the offertories analyzed in this thesis. The result of this study will be a more comprehensive interpretation of a selection of Palestrina's offertories than has before been completed.

AKNOWLEDGEMENTS

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<u>Biography of Palestrina</u>

Giovanni Pierluigi da Palestrina was born circa 1525 in Palestrina, which was near Rome, Italy and used to be called Praeneste. Rubino Mallapert and Firmin Le Bel may have been Palestrina's first instructors as they were employed at Santa Maria Maggiore from 1538 until 1540 while Palestrina was a choirboy.[1] In 1551, Palestrina was offered the job of Magister Puerum, being responsible for directing the boys at St. Peter's basilica. His acquisition of the job was because of Pope Julian III, who had been the Cardinal Bishop of Palestrina prior to becoming Pope in 1550.[2] The following year, he became the maestro of the Capella Giulia, the purpose of which changed in 1513 due to the influence of Pope Julian II, who structured it primarily to educate Italians, as opposed to the more cosmopolitan Cappella Sistina.[3] Palestrina demonstrated his gratitude to Pope Julian III by being the first Italian to publish a book of masses that was composed for a Pope. Pope Julius III then promoted him to be a singer in the Pontifical choir.[4]

After Pope Julius III died, Pope Marcellus II was appointed, but he died in less than a month. During that month, Pope Marcellus II asked the singers, which included Palestrina, to a meeting on Good Friday, where he requested that music written for mourning correlate with the solemnity of the occasion, and the words be clearly understood. Pope Paul IV succeeded him in May of 1555. Pope Paul IV showed no deference regarding the wishes of Pope Julius III, who had personally mandated that

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[1] Lewis Lockwood and Jessie Ann Owens, "Giovanni Pierluigi da Palestrina," in *The New Grove High Renaissance Masters*, ed. Stanley Sadie (New York: W.W. Norton & Company, 1984), 93.
[2] King, *Palestrina*, 5.
[3] Lockwood, "Giovanni Pierluigi", 97.
[4] King, *Palestrina*, 5-6.

Palestrina sing in his choir despite not having taken the required exam or being voted in by his peers. Palestrina was not able to keep his post since he was a married man.[5] However, Palestrina was once again able to find employment where he could use his talents. By the end of 1555, he was appointed choirmaster of St. John Lateran. This was because of the Archpriest Cardinal Ranuccio Farnese. More members were added to the choir by the recommendation of Paul III, and it rivaled that of St. Peter's. Palestrina wrote his *Improperia* and Lamentations there and these were recognized by Pope Paul IV. In 1560, Palestrina left St. John Lateran and returned to Santa Maria Maggiore in 1561 to be the choirmaster there.[6]

A series of letters sent from Palestrina to the Duke of Gonzaga exists which includes information about Palestrina's compositional activity. Orlande de Lassus was the composer for the Duke and was tasked with finding qualified virtuosi for the Duke's employ. It is possible that Palestrina was recommended by Lassus as a composer. In the letters, Palestrina remarks about faux-bourdon technique and clarity of text in Mass composition. He also sent some motets to the Duke. Palestrina received the position of Master of the Capella Giulia in 1571.[7] In 1575, Palestrina considered returning to Santa Maria Maggiore, but was persuaded to stay at the Capella Giulia for the rest of his life by an increased income, which was established by a Papal Brief.[8] Palestrina's sacred compositions, including his offertories, were composed for most of the churches mentioned.

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[5] Zoe Kendrick Pyne, *Giovanni Pierluigi da Palestrina: His Life and Times* (London: John Lane the Bodley Head Ltd., 1922), 27-30.

[6] Pyne, *Giovanni Pierluigi*, 37-46.

[7] Pyne., 71-84.

[8] Henry Davey, "Giovanni Pierluigi, Da Palestrina," *Proceedings of the Musical Association* 25 (1898): 54.

The Mass, The Offertory, and Ritual Customs Associated with the Offertory

The offertory occupies a specific place in the mass, which is made up of two parts: The Mass of the Catechumens and the Mass of the Faithful. The Mass of the Catechumens is the first part of the mass, which was so titled after the catechumens, who were individuals learning about the Faith prior to baptism. During the early Christian era, these individuals were precluded from sharing in the duties associated with the Mass of the Faithful which was were reserved for those who had been baptized. After the Mass of the Catechumens is concluded, the choir sang the offertory.[9]

There are two different sets of texts which constitute the liturgy of the church: these are the Ordinary of the Mass and the Proper of the Mass. Both Proper and Ordinary texts are included in each part of the mass. The Ordinary texts remain the same throughout the year, and the Proper texts differ depending on the day.[10] The Ordinary texts include the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. The Proper of the Mass includes the introit, gradual, offertory, and Communion. Proper texts are of variable length and can be found in the *Missal*.[11] The texts of Palestrina's offertories belonged to the Proper and were composed according to the liturgical year. They were composed for Advent, Christmastide, Epiphany, Lent, Palm Sunday, and Pentecost as well as the saint's days.[12]

[9] Gommar A. DePauw, trans., *The Traditional Latin Roman Catholic Mass* (New York: C.T.M. Publications, 1977), VI-VII.

[10] DePauw, *Roman Catholic Mass,* VI-VII.

[11] Daughters of St. Paul, *St. Paul Daily Missal: In Latin and English with the Latest Masses and the New Holy Week Liturgy* (Buffalo: Daughters of St. Paul Apostolate of the Press, 1955).

[12] "Opera Omnia Ioannis Petraloysii Praenestini (Palestrina, Giovanni Pierluigi da)," IMSLP, accessed October 23, 2019.

People sang chants for the offertory prior to polyphony. These chants were made up of several verses and a response and were quite lengthy and melismatic.[13] This was most likely due to the amount of time it would take for the offertory procession. It was not long before the Psalms were not sung in their entirety, but were lengthened by embellishing the melody of the verse, which would be sung by one person. The antiphon, which became the repeated refrain, was sung by the choir.[14] Each Gregorian chant was different, but the Roman chants were based on two reciting formulae, which corresponded to each offertory's mode. Phrases of the chant, whether long or short, were also repeated many times. Besides the formulae, the chant also included additional material. The formulae were less popular at Advent, and used more extensively after Epiphany. There were ninety-four different offertories, which formed the repertoire most commonly sung.[15]

In 1577, Pope Gregory VIII tasked Palestrina with revising the plainchant. The changes that he made to the chant are indicative of his compositional preferences. The Pope's brief stated "the Antiphonaries, Graduals and Psalters that have been provided with music for the celebration of the divine praises and Offices in plainsong (as it is called) since the publication of the Breviary and Missal ordered by the Council of Trent have been filled to overflowing with barbarisms, obscurities, contrarieties and superfluities."[16] Palestrina took this statement to mean that he was to correct the music and not the text. The Pope looked into the matter and consulted experts on the subject,

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[13] Joseph Dyer, "Review," *Early Music History* 30 (2011): 249-250.
[14] Jungmann, *The Mass*, 328.
[15] Dyer, "Review," 249-250.
[16] Robert. F. Hayburn, *Papal Legislation on Sacred Music: 95 A. D. to 1977 A. D.* (Collegeville: The Liturgical Press, 1979), 37.

who wrote that there were "…many a note to one syllable. This is not only unbecoming, but it also makes it impossible to hear the words while we sing."[17] There were other corrections as well, such as changing the duration of notes so that words correlated with note values, and distinguishing between "fa" and "mi" as these two notes were written in such a way that they would be mistaken for each other causing singers to articulate two different pitches. Despite the recommendation of Palestrina by the experts, the Pope decided to cease the project, and Palestrina went back to composing.[18] The melodies of Palestrina's offertories were newly composed, most likely because the chant melodies were too melismatic.[19]

Throughout the ages, different customs were associated with the offering. According to early writings before the second century, there was no reason to place special emphasis on the bringing of the offering of bread and wine. They were simply placed on the table for the eucharist, which was a commemoration of the Last Supper. In the third century, baptized congregants offered gifts to the poor and brought bread and wine. Giving to the needy was then associated with giving to God, and the Offertory was given a more prominent place in the liturgy during the fourth century. During the Byzantine era, in the Gallic Church, the offerings were left in a room prior to the mass, and the priest and deacon brought in the bread and the wine. The Milanese and North African custom differed in that congregants brought their offerings to the priest. The

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[17] Hayburn, *Papal Legislation*, 42.
[18] Hayburn, 42.
[19] Walther Lipphardt, *Die Geschichte des mehrstimmigen Proprium missae* (Heidelberg: F. H. Kerle, 1950), 56.

Roman practice of the seventh century took the form of a collection rather than a procession, though this was later replaced by a procession in Frankish countries.[20] Some changes occurred regarding the gifts that were offered in the Middle Ages. By the fourth century, rules had been established as to the items which could constitute an acceptable offering. These rules increased over the centuries and it became most acceptable to offer a gift of gold, silver, or candles. The offering of bread and wine by lay people diminished in importance and was almost nonexistent by the twelfth century, except in the case of significant feasts, coronations of Kings, or other events. The clerics were usually responsible for offering these items after the lay people had presented their offerings, and even this practice eventually ceased in most cases, except for episcopal consecrations.[21]

During the ninth and tenth centuries, the placement of the offertory procession in the mass differed depending on the country. Because the two types of offerings, bread and wine, and the rest of the gifts were given at separate times, churches seemed unsure as to when the procession should occur. The Catholic Church decided that the bread and wine would be given for the offertory and various items were to be given before Mass or the Gospel reading. The offertory procession prior to the Gospel still occurs in Bavarian countries. In some cases, the procession accompanied the *Kyrie eleison*. For a while, the offertory procession was combined with the Communion procession in Spain, as congregants would present monetary donations at that time. There was also a custom in Spain, and sometimes Rome, for the offertory to occur after the priest gave the bread and wine and before he washed his hands. According to the *ordo* of Burchard of Strassburg

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[20] Jungmann, *The Mass*, 319-321.
[21] Jungmann, 319-321

from 1502, the offertory should occur after the *Oremus*, which is now where it remains in countries in which it is still practiced, and it should be accompanied by the singing of the *Offertorium*.[22] In no. 21 of the *Missal Romanum: Edition Princeps, 1570*, edited by Manilio Sodi and Achille Maria Triacca in 1998, "After the greeting, response, and invitation to pray, the priest recited the offertory verse. At a solemn Mass, the chalice, paten, and other items had been prepared before the Mass began and were placed on a side table; the deacon then offered the priest the paten."[23]

By the eleventh century, the offertory procession was no longer in vogue. The only time the procession occurred was for more significant festivals, such as Christmas, Easter, Pentecost, and All Saints. Many of the offertory verses were cut at this time. The offertory procession was not needed as taxes took the place of donations and the church had enough fixed possessions. It was still, however, recommended by Pope Gregory VII. In the sixteenth and seventeenth centuries, some attempts were made to reinstate the offertory processions, but they were not effective. There were, however, various times at which free-will offerings were collected, including Masses for funerals, weddings, and anniversary feasts. These traditions were maintained in country parishes. The tradition of the procession was likely not maintained because of excess financial collections which were addressed at the Council of Trent.[24]

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[22] Jungmann, 319-321.

[23]Manilio Sodi and Achille Maria Triacca, eds., *Missal Romanum: Edition Princeps, 1570* (Citta del Vaticano: Libreria Editrice Vaticana, 1998), No. 21, paraphrased in Michael Witczak, "The Preparation of the Gifts: History of the Latin Text and Rite," in *A Commentary on the Order of Mass in* The Roman Missal: *A New English Translation*, ed. John F. Baldovan, Mary Collins, Edward Foley, and Joanne M. Pierce, (Collegeville: The Liturgical Press, 2011), 203.

[24] Jungmann, 324.

There were prayers that were said either during or after the offering.[25] One of the first of these, a form of which is still in use, is the *oratio super oblata*. This was the only prayer recited after the offertory in the early Roman church. It was originally said out loud on behalf of the entire congregation.[26] This prayer was renamed the *secreta*, as it was popular in Gallic regions to say the prayer quietly during the bringing of the offertory gifts. During the Middle Ages in Rome, the offertory was sung during the procession, and then the prayer followed. The Gallic influence explains why there are more silent prayers included in the Roman liturgy.[27] In the later Middle Ages, Mass books included so many prayers that it was difficult to organize all of them. The purpose of these prayers may have been to provide an alternative to the extended offertory procession.[28] One universal set of prayers was not used, though eventually a compilation of Gallican and Mozarabic prayers were included in the Roman Missal of 1570.[29]

The prayers from the *Missal Romanum: Edition Princeps, 1570*, (referred to as *MR1570*) edited by Manilio Sodi and Achille Maria Triacca in 1998, correspond with each part of the offering. The prayer that corresponds with the bread is as follows: "Accept, O Holy Father, Almighty and Eternal God, this spotless host, which I your unworthy servant offer to you."[30] The next part of the liturgy was the prayer accompanying the mixing of the wine with water. The *MR 1570* text expresses hope to

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[25] For a complete history of the prayers that are said at the time of the offertory in various regions, and an explanation of other customs such as hand washing and incense see Jungmann, 330-360. For purposes of this discussion, prayers that were in use in 1570 will be addressed.

[26] Jungmann, *The Mass*. 335-337.

[27] Jungmann., 355-357

[28] Jungmann., 335-337.

[29] *Catholic Encyclopedia Online*, s.v. "Giovanni Pierluigi da Palestrina," accessed October 23, 2019, https://www.catholic.org/encyclopedia/view.php?id=8909.

[30] Sodi and Triacca, *Missal Romanum,* No. 1414, quoted in Witczak, "The Preparation," 205.

"be sharers of His [Christ's] divinity who deigned to become a sharer in our humanity."[31] The text for the following action, which was originally to pour wine from a chalice into a *scyphus*, after it was contributed by the congregation, is: "We offer you, Lord, the cup of salvation, begging your mercy: that it rise in the sight of your divine majesty with a sweet odor for the salvation of us and the whole world."[32] The following prayer, *In spiritu humilitatus*, is the same now as it was in the sixteenth century.[33] Following the *In spiritu humilitatus*, in the *MR1570,* comes a blessing of the incense, which was a detailed practice by the seventeenth century wherein the altar, cross, gifts, and priest were incensed.[34] In the *Sacrosanctum Concilium* of 1963 no. 34, The Second Vatican Council revised this practice to be less complicated.[35] The following custom was the hand washing. When the congregants no longer brought the offerings, this occurred twice, prior to and following the incensing.[36] The text that accompanied this action was Psalm 25: 6-12 in *MR1570*.[37] The hand washing was followed by a preliminary conversation by the priest and minister, which was then followed by the *Secreta*.[38]

The significance of the preceding information regarding the connection of the offertory practices and chant to Palestrina's offertories can be explained as follows: The custom of singing as the priests entered when Mass began was adopted for the offertory procession. The chant and action of giving gifts shared the same name of *offertorium* or

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[31] Sodi and Triacca, No. 1416, quoted in Witczak, 205.

[32] Sodi and Triacca, No. 1418, quoted in Witczak, 205

[33] Witczak, 206.

[34] Witczak, 207.

[35] Second Vatican Council, *Sacrosanctum Concilium*, (1963), No. 34, paraphrased in Witczak, 207.

[36] Witczak, 206-208.

[37] Sodi and Triacca, *Missal Romanum,* referenced in Vincenzo Raffa, *Liturgia Eucaristica : Mistagogia Della Messa : Dalla Storia e Dalla Teologia Alla Pastorale Pratica,*(Roma : C.L.V.-Edizioni Liturgiche, 1998), 360-361.

[38] Witczak, 209.

offerenda. After the people gave their gifts, a signal stopped the singing, then either the *oratio super oblata* was said out loud, or no one would speak. The practices of hand washing, silent prayer, and incensing would then occur.[39]

> "Not till the turn of the medieval epoch, when an understanding of this silence vanished, and when in addition – as a result of the disappearance of even the feast-day procession – the chant was reduced to the antiphon as we have it at present - only then did the masters of polyphony turn their attention on greater feasts to this songs…and by their art they lengthened and extended it to cover the other rites which are at present comprehended under the term offertory."[40]

Palestrina's offertories are a collection of pieces that are similar in style to the motet and are organized for the liturgical year. A motet could take the place of an offertory or the offertory could precede a motet. Sometimes, motets were sung individually without regard to liturgical considerations.[41] They were oftentimes more complex in texture than liturgical polyphony, and included texts that would correlate with the readings, and could be sung at Elevation and Communion as well as for the offertory. It is likely that Palestrina wanted to establish the motet as a more liturgically Proper genre by replacing the various texts that were used with those that were Proper. [42] His offertories "…show a tendency towards sectional repetition that is rare in the motets." [43] Therefore, the offertory practices explain Palestrina's compositional choice of repetition that sets the offertories apart from the motets.

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[39] Jungmann, *The Mass, 327*

[40] Jungmann, 327.

[41] *Catholic Encyclopedia Online*, s.v. "Motet," accessed September 15, 2019, https://www.catholic.org/encyclopedia/view.php?id=8909.

[42] Powers, "Modal Representation," 45-50.

[43] Lewis Lockwood and Jessie Ann Owens, "Giovanni Pierluigi da Palestrina," in *The New Grove High Renaissance Masters*, ed. Stanley Sadie (New York: W.W. Norton & Company, 1984), 125.

Performance of Offertories

It is possible that the offertories were substitutes for the motets that Palestrina had

previously published in 1563, which were also arranged according to the liturgical year.

According to Powers, it is unknown whether they were performed at the Sistine Chapel,

where other later motets by Palestrina were performed, as they are not listed in the

diaries.[44] According to Graham Dixon, for most repertoire, the number of singers is

subject to discussion. Approximately 30 singers worked at the Capella Sistina and 18 at

the Capella Giulia. The *cappelle* at S. Maria Maggiore may have consisted of about a

dozen singers.[45] A list of singers at Capella Giulia in 1547 only includes 13 singers. The

singers voice ranges and names are as follows: cantus, Hernando Rogier; altus, Otto, alias

Loste, Luca de' Longuiti, and Niccolo Mansio; tenor, Giovanni Antonio Merlo, Simon

Prince, and Vincenzo Vimercato; bass, Paolo Randali da Perugia, Jean Coysi, Giovachino

d'Ascesi. Three other singers are listed without their voice ranges: Domenico Maria

Ferrabosco, Julio Rogier, and Anibal di Felippo de Monterotondo. Haberl had included

four more singers, but they were not all employed at the Capella Giulia in 1546.[46]

Domenico Ferrabosco lost his position in the Choir at the same time as Palestrina in

1555, along with another singer, Leonardo Barré, since they were married men.[47] Most of

the time, more singers were added for performances of polychoral music rather than for

music in five voices. Improvised ornaments would likely have been added to each part,

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[44] Powers, 49.

[45] Graham Dixon, "The Performance of Palestrina: Some Questions, but Fewer Answers," *Early Music* 22, no. 4 (1994): 669-75.

[46] Jeffrey J. Dean, "The Repertory of the Cappella Giulia in the 1560s," *Journal of the American Musicological Society* 41, no. 3 (1988): 468-469.

[47] Pyne, *Giovanni Pierluigi*, 34-35.

which would have compromised musical clarity if several singers were improvising on the same line at once.[48]

Noel O'Regan postulates that there was more than one singer per part for most pieces at the Capella Pontificia and the Capella Giulia. He includes information from H.W. Frey's *Die Diarien der sixtinischen Kapelle in Rome der Jahre 1560 und 1561*, that the Protector of the Capella Pontificia was responsible for directing the master of the chapel to ensure that the singers would be quiet when they were not supposed to sing duos and trios, and that they would sing their parts on time. A later entry from 2 January 1562 indicated that the there was a change to these stipulations and singers would have to be nominated to perform a duo or trio, which the singers sung one to a part. They chose the oldest singers for this task.[49] The parts of the Mass that were performed by soloists were usually written for four voices prior to the end of the Sixteenth Century, when they were replaced by settings for five or six voices; they were from the Ordinary and included the "Crucifixus" section of the "Credo" and "Benedictus", as well as parts of the "Gloria." When all four voices were sung at once, there were occasionally instructions to the effect that the singers could decide if they wanted to perform a solo. This was also the practice at the Cappella Giulia when Palestrina was employed there, as Giovanni Animuccia's *Missarum liber primus*, which was composed to be performed there, included such instructions. The "Crucifixus" part of the Credo from Animuccia's *Missa Christe Redemptor*, which was set for five voices, also included these instructions.

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[48] Dixon, "Performance of Palestrina," 669-675.
[49] H. W. Frey, *Die Diarien der sixtinischen Kapelle in Rome der Jahre 1560 und 1561*, (Dússeldorf: 1959), quoted in Noel O'Regan, "The Performance of Palestrina: Some Further Observations," *Early Music* 24, no. 1 (1996): 145-146, Accessed January 24, 2020, www.jstor.org/stable/3128455.

According to O'Regan, the singers doubled or tripled parts depending on the number of singers who were there.[50]

Most churches could not afford to support as many singers as the Capella Sistina and the Capella Giulia. Few institutions would even be able to hire more than six men and four boys, and the men usually had secondary duties as chaplains. At S. Maria Maggiore, it was likely that there would only be one singer per part depending on who was sick or traveling. O'Regan states that the number of singers at the Capella Guilia consisted of twelve men singing alto, tenor, and bass, and six boys singing the soprano part. Not much more is known about performance practice at the Capella Giulia while Palestrina worked there. The basilica was remodeled soon after Palestrina died, so information from that time may not accurately represent the average performance of Palestrina's day.[51]

The determination of pitch depended on the institution at which Palestrina's music was performed. At the Capella Sistina, the music was sung a capella. In 1630, no organist played a toccata, so the responsibility of providing the pitch level, which was not absolute, fell to the first singer. This practice was referred to as "intoning." It was a general rule that the bass would start singing the chant first, but this was not always the case, and occasionally a different singer would begin. The oldest person whose voice part started first would "intone" the polyphony. It was common practice to sing several notes instead of just one note.[52]

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[50] O'Regan, "Performance of Palestrina," 146-149.
[51] O'Regan, 151-154.
[52] Richard Sherr, "Performance Practice in the Papal Chapel during the 16th Century," *Early Music* 15, no. 4 (1987): 453-454, Accessed January 24, 2020, www.jstor.org/stable/3137594.

At churches other than the Capella Sistina, instrumental accompaniment was permissible and the organ was the preferred instrument.[53] In *A Study of the Musicians Connected with the German College During the 17ᵗʰ Century and of Their Activities in Northern Europe, Jesuits and Music*, T.D. Culley references the performance of motets which were accompanied by organ "with two or three soloists." It was also permissible to substitute an instrument for a voice, and in 1589, a singer was not able to be present due to prior obligations, so he referred a trombonist instead.[54] The practice of organ accompaniment had been going on for a while prior to the end of the seventeenth century. In *Del sonare sopra'l basso,* Agostino Agazzari recommends using the system of figured bass, which was avant-garde in 1607, as it would be much simpler to write rather than using more paper to copy the singers' parts.[55] His book of motets includes instructions to substitute instruments for voices. At the German College in 1593, the organ and cornett accompanied the performance of a vocal offertory.[56]

Publishers did not keep up with the changes to performance practice. It took twenty years for them to print organ parts to pieces that reflected the accompaniment style which was popular when Palestrina was writing his offertories. A case in point is the book of Giovanni Francesco Anerio's Masses from 1617, which included "bassus ad organum" parts. Frequently, composers set other composers works so that they could be

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[53] Graham Dixon, "The Performance of Palestrina: Some Questions, but Fewer Answers," *Early Music* 22, no. 4 (1994): 670.

[54] T.D. Culley, *A Study of the Musicians Connected with the German College During the 17ᵗʰ Century and of Their Activities in Northern Europe, Jesuits and Music*, (Rome: 1970), 84-87, quoted in Graham Dixon, "The Performance of Palestrina: Some Questions, but Fewer Answers," *Early Music* 22, no. 4 (1994): 667-75.

[55] Agostino Agazzari, *Del sonare sopra'l basso*, (1607), quoted in Graham Dixon, "The Performance of Palestrina: Some Questions, but Fewer Answers," *Early Music* 22, no. 4 (1994): 670, Accessed January 25, 2020, www.jstor.org/stable/3128195.

[56] Dixon, "Performance of Palestrina," 670-671.

accompanied by the organ. It was also popular for composers to arrange other composers works for more voices and choirs, and Ruggiero Giovannelli's reworking of Palestrina's *Missa Vestivi i colli* is an example of this practice.[57]

The above information regarding performance practice is relevant to performing a newly composed offertory. One or two people can sing each part of the newly composed offertory setting of "Tollite Portas". The piano or organ can accompany. Since a typical contemporary praise band consists of about two singers, instrumentalists may play a part. At least one person should sing the text.

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[57] Dixon, 672.

<u>Musica Ficta</u>

Musica ficta is a topic of interest both from the aspect of analysis and

performance. Theodore Karp defines musica ficta as follows:

> Musica ficta, also called musica falsa, in medieval music, notes that were not
> included in the gamut first authorized by the Italian theorist Guido of Arezzo in
> the eleventh century….There was no obligation on the part of the scribes to use
> accidentals to signal the presence of ficta. The recognition of the stylistic
> necessity for an alteration of "wrong" pitches was very often left to the
> musicianship of the performer. The term *musica ficta* thus developed a second
> meaning, namely, the addition by performers of accidentals (i.e., flats, sharps, or
> natural signs) that are not specified in the notation.[58]

One of the main reasons for using ficta was the aversion to the dissonant tritone,

which occurs often in the first and second modes.[59] Karol Berger summarizes his research

regarding this practice as follows:

> The melodic tritone is prohibited regardless of whether it is ascending or
> descending, direct or indirect (that is filled in with notes remaining within the
> range of the tritone, for instance, with G's and a's if the tritone is F- ♮, regardless
> of their number or direction). There are exceptions, however, to this general rule.
> The tritone may be tolerated if it is properly resolved to a perfect fifth, up in the
> case of the ascending tritone…down in the case of the descending one. A
> syntactic interruption…cancels the effect of both the tritone and the resolution.
> Even an unresolved indirect tritone loses its force and does not have to be
> corrected if it is filled with many notes.[60] The harmonic tritone, the diminished
> fifth, and the imperfect octave were usually not permitted unless they were
> resolved by a half step.[61]

Musica ficta is also applicable at cadences. Karol Berger describes the use of ficta

at cadences: "Let me summarize the results reached thus far. The progression from an

imperfect to a perfect consonance was governed throughout our period by a rule which,

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[58]*Encyclopedia Britannica Online,* s.v. "Musica ficta," by Theodore Karp, accessed March 4, 2020, https://www.britannica.com/art/musica-ficta

[59] Karol Berger, *Musica Ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge: Cambridge University Press, 1987), 71-72.

[60] Berger, *Musica Ficta*, 77.

[61] Berger, 97.

in its most general (relaxed) form, stipulated that one part should proceed by a diatonic

semitone and that one of the steps forming the imperfect consonance might be inflected if

this were necessary to produce the semitone progression." [62] According to Pietro Aaron

in *Libri tres de institutione harmonica* published in 1516, occasionally composers would

add ficta to the score at cadences as a courtesy to amateurs and students.[63]

It is necessary to know the criteria for defining a cadence before identifying them

in Palestrina's music, so the subsequent description from *Le Istitutioni harmoniche*, Part

III, Chapter 53 by Gioseffo Zarlino is useful for that purpose.

> Absolute cadences conclude with a unison or octave. They may be written in
> simple, note-against-note, consonant counterpoint, or in diminished counterpoint
> employing a variety of note values and some dissonances. In either case, a
> cadence consists of at least three harmonies. The final unison must be preceded by
> a minor third, the final octave by a major sixth. In a diminished cadence the
> imperfect consonance is preceded by a dissonant suspension. The melodic
> formulas involve 8-7-8 (=1-7-1) moving against 1-2-1, 3-2-1, 6-2-1, 5-2-1, 4-2-1,
> 1-5-1, 3-5-1, 6-5-1 and 4-5-1. Occasionally used is also the formula 6-7-1 against
> 3-2-1, but these are cadences "improperly" speaking.[64]

Improper cadences are the equivalent of an evaded cadence, wherein a voice moves from

8 to 7 to 8 and another voice moves to a different degree such as the fifth, third, or any

additional degree that would be consonant. There are also instances where the first voice

will also move to a different degree.[65]

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[62]Berger, 127.

[63] Pietro Aaron, *Libri tres de institutione harmonica*, (Bologna: Benedetto di Ettore, 1516), fol.
50v, translated in Berger, 163.

[64] Gioseffo Zarlino, *Le Istitutioni harmoniche* (Venice, 1558), 221-225, translated and paraphrased
in Karol Berger, *Musica Ficta: Theories of Accidental Inflections in Vocal Polyphony from
Marchetto da Padova to Gioseffo Zarlino* (Cambridge: Cambridge University Press, 1987), 134.

[65] Zarlino, *Le Istitutioni,* translated and paraphrased in Berger, *Musica Ficta*, 134.

Analysis of Palestrina's First Four Offertories

The purpose of the following discussion is to identify compositional techniques used in Palestrina's first four offertories in order to incorporate these compositional techniques into a newly composed offertory. The analysis will discuss modes, points, motives, homophony, and polyphony. It is necessary to analyze Palestrina's offertories with a certain amount of detail in order to determine how to compose a work that correlates with his style.

There are two different opinions as to how the offertories can be analyzed. Harold Powers considers them to be in only eight modes. Powers gives reasons for this determination. Most of Palestrina's first thirty-two offertories are differentiated in range by "chiavette" (high) or "normal" clefs, and the third and fourth mode end with the same final. Modes five and six also end with the same final, and so do modes and seven and eight. [66] The first eight offertories are an exception to this practice as the clefs are all "chiavette." The finals are not what would be typical, with the first four ending on the fifth of the mode, and the following four ending on D.[67] According to Powers "Palestrina evidently felt that, in the absence of any background contrast, contrasting the finals alone was not enough."[68] He lists the cadences on F, G, and C as appearing only in the first four offertories. A significant number of cadences on A, D, and on occasion E, appear in the first eight offertories.[69] Another important difference between the first four offertories and the following four is the outline of a fifth in the melody of the first four and a fourth

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[66] Harold S. Powers, "Modal Representation in Polyphonic Offertories," *Early Music History* 2 (1982): 58-59.

[67] Powers, "Modal Representation," 77.

[68] Powers, 77.

[69] Harold S. Powers, "The Modality of Vestiva i Colli," in *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, ed. Robert L. Marshall (London: Barenreiter, 1974), 44.

in the following four. The first offertory, "Ad te levavi," includes a fourth which ascends to a sixth in the highest voice, which may seem like it is in the plagal mode.[70]

Christoph Bernard identifies most of the points in Palestrina's first offertory "Ad te levavi" in order to demonstrate the "extension of the mode" by emphasizing the rest of the tones of the mode. He also considers "Ad te levavi" to be written in the twelve-mode system, and analyzes it as an example of "alteration of the mode" from mode four at the incipit to mode eleven or A at the conclusion of the piece. Bernard, however, purposely left the task of determining the beginning tones of each point in the offertories in the rest of the modes, as well as the second, third, and fourth offertories, to students.[71] Powers observes that Bernard did not determine the mode of all the sections of "Ad te levavi" and disagrees with Bernards' assessment of the offertories being in twelve modes.[72] Bernard also did not identify every version of each point in his examples, which are occasionally reductions of the points.[73]

Points can be labeled with letter names, similar to the system Herbert Andrews - author of *An Introduction to the Technique of Palestrina* - used in labeling points in a motet.[74] The reasons for labeling points from the first two offertories are as follows: 1. Labeling points visually divides the music into sections. 2. If a point returns later in the piece, it can be labeled with the same letter name and compared to an earlier point, which makes it easier to determine form. 3. Correlation to text can be determined. 4. Similar points from one offertory can be compared to points from another offertory. 5.

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[70] Powers, "Modal Representation," 78-80.
[71] *Music Forum*, ed. William J. Mitchell and Felix Salzer, vol. 3, *The Treatises of Christoph Bernard*, trans. Walter Hilse (New York: Columbia University Press, 1973), 148-160.
[72] Powers, "Modal Representation," 78.
[73] *Music Forum*, 148-149.
[74] Andrews, *An Introduction*, 176.

Homophonic and imitative polyphonic points can be contrasted. 6. A distinction can be made between melismatic and syllabic points. 7. The voices that begin the point become apparent as well as how the voices reappear when repeated. These reasons are sufficient to label the points from the first two offertories both from the perspective of a theorist and composer. In some cases, descriptions of points can suffice.

Another way to analyze the Palestrina's offertories would be to consider the beginning and the finals of the offertories as indicating each of the eight modes, while more than eight modes are emphasized throughout the offertory. Before considering this as an option it is necessary to understand more about the modes. Zarlino provides an explanation of why there are twelve modes. Theorists and composers accepted that the modes are formed by combining the types of diapente and diatessaron. There were four different types of diapente and three different types of diatessaron. These could be placed higher or lower and the result of the combination and placement was twelve different modes.[75] The definition of diapente is "The ancient Greek interval of a fifth."[76] The definition of diatessaron is "The ancient Greek interval of a fourth."[77] The "intermediate tones" as Zarlino describes them, are the tones between these intervals. A diapente and diatessaron with their intermediate tones comprise a mode.[78]

Zarlino explains the ranges which distinguish the plagal from the authentic.

The difference between the authentic and the plagal modes is that the latter ascend to the fifth note above their final, and descend to the fourth [note below their final] whereas the former touch the eighth note [above their final] and sometimes descend below their diapason by a whole tone or a semitone. In a similar way the

[75] Gioseffo Zarlino, *On the Modes*, in *Le Istitutioni Harmoniche* (Venice, 1558), ed. Claude V. Palisca, trans. Vered Cohen (New Haven: Yale University Press, 1983), 37-38.
[76]Grove Music Online, s. v. "Diapente," accessed March 4, 2020, https://eps.cc.ysu.edu:2144/10.1093/gmo/9781561592630.article.07721
[77] Grove Music Online, s.v. "Diatessaron," accessed March 4, 2020, https://eps.cc.ysu.edu:2144/10.1093/gmo/9781561592630.article.07726
[78] Zarlino, *Modes*, 38

plagal modes may ascend above their diapente by a whole tone or a semitone, as is seen in many sacred compositions…The modes which extend above and below their finals in this way may be called perfect…[Authentic modes] may be called imperfect or diminished when they do not reach the eighth note of their diapason, or its first note. [Plagal modes may be called imperfect or diminished when they do not reach the fifth note above their final, or the fourth note below it]…We shall use the terms "superfluous" or "abundant" when the first mode goes beyond the eighth note above its final, and when the second mode goes beyond the fourth note below its final.[79]

According to Zarlino, "There is also another distinction between modes. When both the odd- and even-numbered modes reach the fourth note beyond the diapason, the latter above and the former below, they should be called common, for they are composed of the principal mode and its collateral."[80] The beginning of Palestrina's offertory "Ad te levavi" could not be considered an example of a common mode, and would have to be an example of an "abundant" authentic mode.

The modes can also be defined as either simple or mixed. Mixed modes are those in which the diatessaron of one mode is replaced by the diapente of a different mode, or the diapente of one mode is replaced by the diatessaron of a different mode. The replacement should be reiterated frequently enough that it becomes obvious that there is a change of mode.[81] Modes can also conclude with a tone which is not the final, named the cofinal. In the Dorian mode, this would be A.[82]

The use of musica ficta as it pertains to the determination of mode is a consideration when analyzing the first four Offertories. As Zarlino writes: "The first mode has a very close kinship with the ninth mode [Aeolian], because in the proper location of the first mode musicians write compositions of the ninth mode, outside its

[79] Zarlino, 44.
[80] Zarlino, 45.
[81] Zarlino, 89
[82] Zarlino, 91

natural notes, transposing the ninth mode up by a diatessaron or down by a diapente, and replacing the note b-natural by the note b-flat."[83] He further defines what constitutes a transposition in another statement: "The following tenor in the seventh mode is contained within its natural notes, that is, in its proper and natural place within the seventh species of the diapason. I would say that if in this tenor, or in a similar one, the note b-natural were changed into b-flat only once or twice, it would not cause this mode to be transformed, except in that small segment in which the note b-flat is placed."[84] In the example he gives, there are three b-naturals and one b-flat. The next example he gives includes a key signature of b-flat, which he considers to be a transposition.[85] To Zarlino, transposition is not dependent on frequency though, as he still considers the part of the composition which includes the accidental to be transposed.[86]

Zarlino continues logically with the application of the concept of transposition to more modes, writing: "If, therefore the first mode can be changed to the seventh mode, and the seventh mode to the first, there is no doubt that any mode, be it the first, second, third, fourth, or any of the others, can be transposed up or down, as pleases us, with the help of any note that changes one {species of} diapason into another."[87] Although Zarlino recognized that modes could be transposed with enharmonic notes, he addressed the types of transpositions which were frequently used. These include transpositions with sharps in the key signature and those with flats in the key signature. He states, "The moderns call these transpositions "modes transposed by false music," which they claim to

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[83] Zarlino, 58
[84] Zarlino, 51
[85] Zarlino, 51.
[86] Zarlino, 51-52.
[87] Zarlino, 52

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be a transposition of the whole order found in each mode."[88] He also advises composers

to make sure that the half and whole steps included are those that comprise the mode.[89]
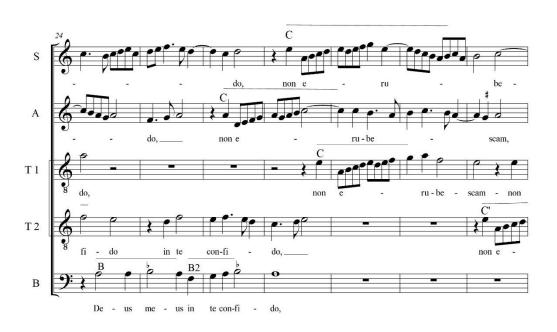
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[88] Zarlino, 53
[89] Zarlino, 52

Ad te levavi

Giovanni Pierluigi da Palestrina

2

Ad te levavi

25

4

Ad te levavi

27

-fun-den - tur, _____ non con-fun-den -

non con - fun-den -

con - fun-den - tur, _____ non ___ con - fun-den -

non con - fun-den - tur, _____ non, ___

___ non con - fun - tur, _____

tur, non con - fun-den - tur, _____ non-con-fun-den - tur.

tur, non con-fun-den - tur, non con - fun-den - tur.

tur, ___ non con - fun-den - tur non con - fun den - tur.

___ non ___ con - fun-den - tur, non con - fun - den - tur.

non con - fun-den - tur, non con - fun - den - tur.

[90] Giovanni Pierluigi da Palestrina, *Opera Omnia Ioannis Petraloysii Praenestini*, ed. Franz Commer, Franz X. Haberl, Franz Espagne, Johannes N. Rauch, and Theodor de Witt, vol. 9, *Offertoria*

The first section of "Ad te Levavi" (labeled A, with numerical quantifiers) can be considered a microcosm of the entire piece.[91] If it is considered to be in authentic Dorian mode, it concludes on a "Phrygian cadence" on its cofinal "A" in measure 17. Section A can be divided into three motivic segments: A, A2, and A3. A and A' comprise the "tonal answer" which begins the piece. Herbert Andrews' considers tonal answer points to be a variation of one "subject." Tonal answer points are points which have been adjusted to preserve mode. For purposes of this study, the term "subject" will not be used as it connotates the later fugal practice of Bach.[92] The text in English is as follows: "Unto thee, O Lord, do I lift up my soul. O my God, I trust in thee: let me not be ashamed, let not mine enemies triumph over me."[93]

Palestrina frequently counters the direction of the melody, which makes for a more symmetrical composition, as is apparent in the soprano line of measures 1-16 of "Ad te Levavi." The melody ascends by leap and step and then descends in a stepwise motion, with some ascending steps to delay the descent.

A2 consists of a dotted rhythm and descending second pattern.[94] There are instances where the rhythm of this descending second pattern is varied such as in measure twelve in the bass and measure eight in the alto. This could be considered a different motive, but it seems to be more of a variation of the same motive, as it is used to accompany "levavi" and "animum meam" interchangeably. The second section, B, has

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Totius Anni: Secundum Sanctae Romanae Ecclesiae Consuetudinem Quinque Vocibus Concinenda, ed. Franz Commer (Leipzig: Breitkopf &Hartel, 1881), 3-6.
    [91]Sections are defined by the points they encompass. Section A concludes when all statements of point A, have concluded and point B begins.
    [92] Herbert K. Andrews, *An Introduction to the Technique of Palestrina* (London: Novello and Company, 1958), 145. Andrews includes an explanation of his terminology in his book.
    [93] Psalm 25: 1-2 (King James Version).
    [94] Note values are half their original duration in the figures.

been divided into two motivic fragments. The bass outlines the Dorian authentic diapente. However, the rest of the voices primarily outline the plagal range. This section can be considered to be in Dorian authentic [mode 1] as the bass is below the rest of the voices, but the lack of representation of the authentic Dorian diapente in the rest of the voices indicates that it may emphasize the plagal Dorian [mode 2] or possibly the Aeolian mode [mode 9].

The third section, C, is in the Dorian authentic mode. The authentic diapente is clearly present in the bass, and alto, with its transposition in the tenors and soprano. The direction of the initial opening motive of the ascending fifth in section A is reversed and the stepwise ascending eighth note motive of A3 is expanded and included in retrograde inversion, so that there is a departure from and return to D in one voice with the same motive, unlike section A. This is one of the more melismatic points in this offertory.

The following section, D, is structured differently than the others. It is an example of fauxbourdon, which are "harmonic progressions of the fifteenth century characterized by parallel fourths in the two upper voices and based chiefly on parallel sixth chords."[95] In Palestrina's first two offertories, he usually uses fauxbourdon sections to set text that includes the word 'not' (English), though not always. This section begins by emphasizing D, then cadences three measures later on G at measure thirty-eight, then on A in measure forty, and on C in measure forty-two. This could not be considered a mixed mode as the Mixolydian and Ionian diapente and diatessarons are not repeated. Point E begins in what appears to be Ionian, but ends in Lydian. This becomes apparent in measure forty-five,

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[95] *Merriam-Webster*, s.v. "Fauxbourdon (*n.*)," accessed February 17, 2020, https://www.merriam-webster.com/dictionary/fauxbourdon.
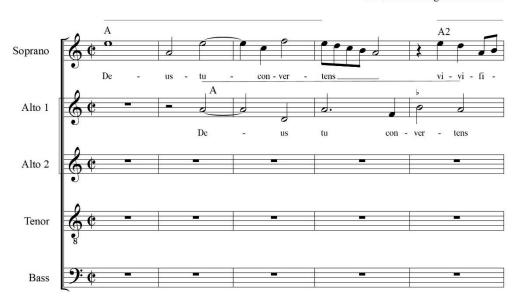
where F in the soprano and bass defines the Lydian diapente. The point begins in imitation and ends in homophony.
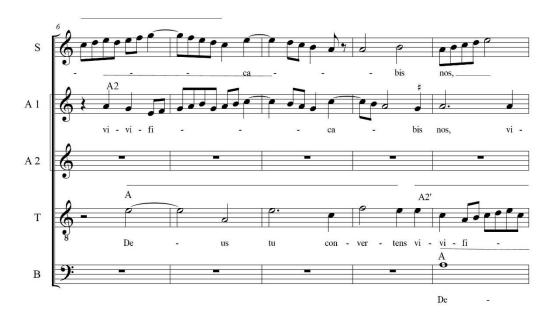
The beginning of section F is mostly homophonic. Though point F begins with the tones F, A, and C, the section is primarily Ionian authentic and ends on its cofinal G. The Ionian diapente is present in the bass and alto. The following point G is in Dorian authentic, and ends on the cofinal A. Point H is similar to point B in that the voices ascend by step, but most of the repetitions of the point move by descending third or unison instead of descending second. This point is similar to the beginning in mode as the Dorian diapente is found in the bass and alto. The first tenor's range is an octave from the tone A and the second tenor is about the same. The diapente is emphasized more than the plagal diatessaron in these two voices.
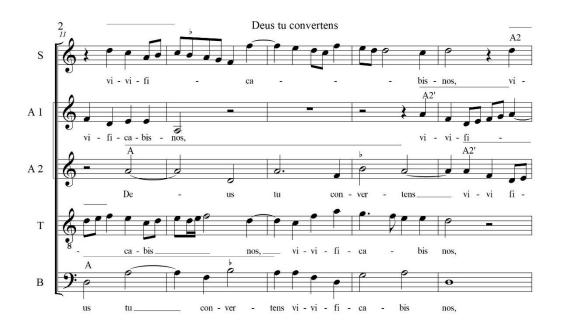
Deus tu convertens

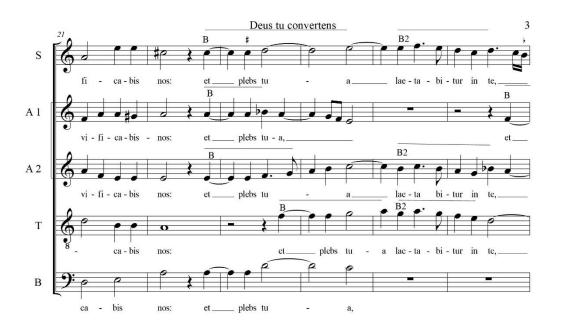Giovanni Pierlugi da Palestrina

Deus tu convertens
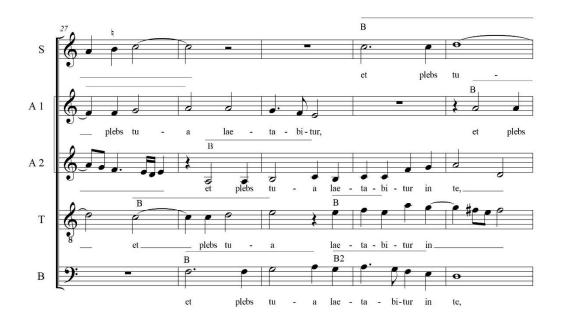
Deus tu convertens

Staff S: -a _____ lae - ta - bi - tur in te; _____

Staff A 1: tu a lae - ta - bi - tur in te, et plebs tu - a _____ lae - ta - bi-

Staff A 2: lae - ta - bi - tur in te, _____ lae - ta - bi -

Staff T: te, _____ lae - ta - bi - tur in te, _____ lac - ta - bi - tur in _____

Staff B: lae - tae - bi - tur in te: _____

Staff S: O sten - de no - bis Do - mi - ne

Staff A 1: tur in te; o - sten - de no - bis Do - mi - ne mi -

Staff A 2: tur in te: o - sten - de no - bis Do - mi - ne _____

Staff T: _____ te: o - sten - de no - bis Do - mi - ne _____
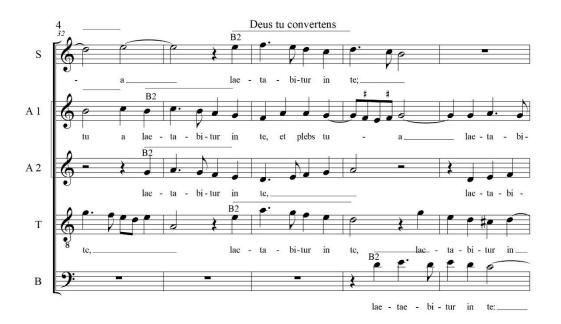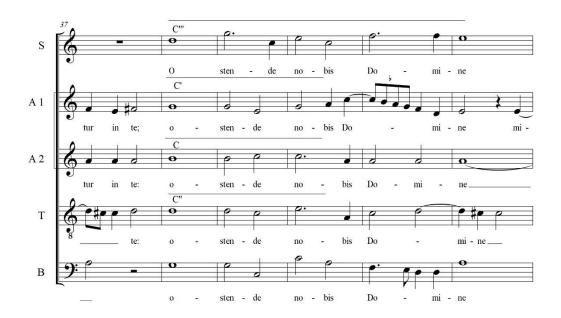
Staff B: _____ o - sten - de no - bis Do - mi - ne

35

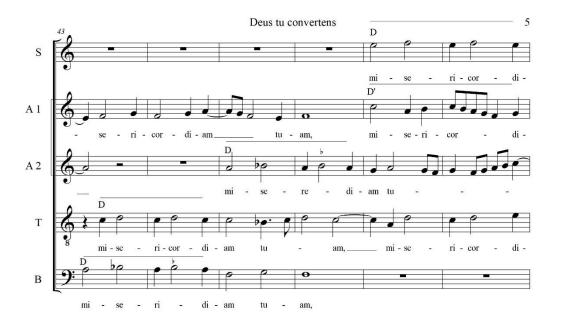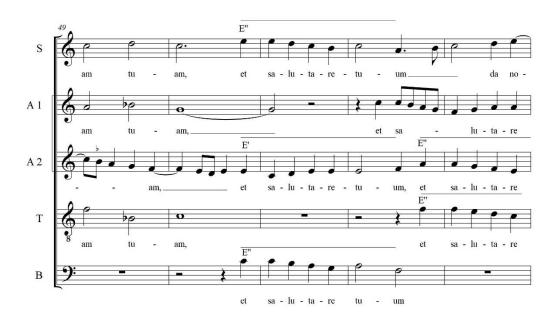[96]Giovanni Pierluigi da Palestrina, *Opera Omnia Ioannis Petraloysii Praenestini*, ed. Franz Commer, Franz X. Haberl, Franz Espagne, Johannes N. Rauch, and Theodor de Witt, vol. 9, *Offertoria*

The first section of "Deus tu convertens" is in Dorian authentic. Powers analyzed the mode of the entire piece depending significantly on the beginning melody.[97] In measures 16-18, this part of the first section could be in Dorian plagal mode as the bass initially outlines a fourth and there is a cadence in A. It does, however, eventually ascend from D to A. The following measures, from 19-22, outline a Dorian diapente in the bass, and the section concludes with a cadence on A.

An English translation of the text of "Deus tu convertens" is as follows: "Wilt thou not revive us again? That thy people may rejoice in Thee? Shew us thy mercy, O Lord, and grant us thy salvation."[98]

The following section, B, begins in measure twenty-two and for the following four measures the bass outlines the Dorian diatessaron, so this segment will be called Dorian plagal, as the bass is below the tenor which outlines the Dorian diapente. B2 in this segment is another example of fauxbourdon. In the next five measures, B and B2 from the tenor are reiterated in the bass, reestablishing the authentic mode. There is a 3-2-1 formula in the bass, with a 7-7-1 formula in the treble, which is close to an improper cadence, delayed by a 4-3 suspension in the tenor. In measure 32, the altos enter at the same time, followed by the soprano and tenor a breve later. The bass comes in at measure 35 with a statement of B2, which outlines the Aeolian diapente. The text of the bass of the entire B sections states the first half of the phrase of text, followed by the entire phrase of text ("et plebs tua laetabitor in te"), followed by the second half of the phrase of

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Totius Anni: Secundum Sanctae Romanae Ecclesiae Consuetudinem Quinque Vocibus Concinenda, ed. Franz Commer (Leipzig: Breitkopf &Hartel, 1881), 6-9.

[97] Powers, Harold S. "Modal Representation in Polyphonic Offertories." *Early Music History* 2 (1982): 78.

[98] Ps. 85: 6-7 (King James Version).

text. The middle three voices end together on a D triad, which almost forms a palindrome for this segment (m. 32-37) of section B.

The beginning of section B is almost a palindrome, except the Alto voices are crossed and the lower three voices would need to be an octave lower. All the voices begin in homophony in contrary motion. Point C is in Dorian authentic, determined by the range of the bass, and ends on A. For section D, the outer voices begin in pairs, and end together in measure 49, with the exception of the bass. The tenor is delayed by a suspension resolving to E, the third of the C triad. There is a voice exchange in the first and second altos. The mode is Lydian Authentic, with an intermediate cadence on F in measure 46 and concluding on the cofinal.

The following section, E, can be thought of as a variation of section C. This section accompanies the text "et salutare tuum", which is regarding salvation. The bass, soprano, and second alto begin this section together in homophony, followed by the first alto and tenor in imitation. This section emphasizes Lydian and ends the first half on E, with what could be considered a Phrygian cadence, except the tenor has the formula 8-8-8 instead of 8-7-8, before emphasizing the Ionian, and concluding with a cadence on A. The first statement of point E in all five voices is almost a diminution of C, except the first note is in double diminution. In the second statement of E with all five voices beginning in close proximity in measure 56, the note values from C are in diminution in the outer and middle voice, and the first alto and tenor enter a minim before and after the other three voices, creating a palindrome in rhythm instead of pitch.

Similar points in section C are labeled as those in section E, so that reappearances of intervallic content can be identified. The minor third from C' in the first alto, appears

in the center voice (second alto) as E', with the descending second motive, C'', from the tenor appearing in the outer two voices as E'', and after E'. The diminution of note values facilitates inversion of the motive. E shares the same ascending second motive as C though it ascends to the range of a fifth as does the bass of section C. Point E'''' is point E in retrograde inversion. The tones F and C of the Lydian and Ionian diapente are both equidistant from A the cofinal, which creates another palindrome. Sections C, D, and E are repeated.

Palestrina's third offertory "Benedixisti Domini" begins with a more stepwise point than the previous two offertories. The Latin text for the entire offertory is as follows: "Benedixisti Domine, terram tuam: avertisti captivitatem Jacob; remisisti iniquitatem plebis tuae." The English is as follows: "Lord, thou hast blessed thy land; thou hast turned away the captivity of Jacob. Thou hast forgiven the wickedness of thy people; thou hast covered all the sins of them."[99] The lower voices begin the point. The bass outlines the authentic Dorian diapente, and concludes the phrase on E in measure 16, though there was cadence in measures 6-7, there is no cadence in measure 16. [100] The following segment of text "terram tuam," is accompanied by a different motive of a descending leap of a fifth in the bass, and an octave in the tenor. The Dorian diapente is outlined by the bass and second tenor, and there is a Phrygian cadence on A in measure 21, and a cadence on D in measure 25.

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[99] Ps. 85:1b-2. (Wycliffe Bible)

[100] Giovanni Pierluigi da Palestrina, *Opera Omnia Ioannis Petraloysii Praenestini*, ed. Franz Commer, Franz X. Haberl, Franz Espagne, Johannes N. Rauch, and Theodor de Witt, vol. 9, *Offertoria Totius Anni: Secundum Sanctae Romanae Ecclesiae Consuetudinem Quinque Vocibus Concinenda*, ed. Franz Commer (Leipzig: Breitkopf &Hartel, 1881), 10-12. Measure numbers refer to the Haberl edition.

The following point begins in homophony in measure 26, accompanying the text "avertisti captivitatem Jacob." This point includes a brief example of fauxbourdon in measures 28-29, which is somewhat obscured by the varied rhythms. The addition of a C# and F# in measure 26, indicates that the mode might be mixed. If this is the case, the mode would be transposed Ionian, with G as the final. There is a Phrygian cadence on E in measure 30, a cadence on D in measure 35, and again in measure 38. In measure 43, there is no absolute cadence, and the transposed Ionian Diatessaron is present in all voices, which enter in imitation, on the tones D and A, to accompany the text "remisisti iniquitatem plebis tua." In measure 47-51, the F and C are natural, until the cadence on D in measure 52. The bass cadences on D then moves to G on the last syllable of "tua." In measure 65, there is a cadence on A, and, in 67, the Dorian diapente is found in the bass, with a figure similar to a cadence on the cofinal, with a suspension in the first tenor on the second syllable of "plebis" and the offertory concludes on A with a modified repeat of the harmonies from 67-68 without the suspension in measures 68-69 on "tua."

Palestrina's fourth offertory, "Ave Maria," begins with the cantus and altus, followed by the first tenor, bass, and second tenor. The opening motive of a descending and ascending fifth is the same as "Deus tu convertens," though the rest of the point (A) differs. The dotted minim descending stepwise motive present in "Ad te levavi" appears frequently in the first two sections accompanying the words "Ave" and "Maria." There is a cadence on D in measures 10-11, on A in measures 13-14.[101] The following point (B), which accompanies the text "gratia plena" begins in measure 14, and cadences on A in

[101]Giovanni Pierluigi da Palestrina, *Opera Omnia Ioannis Petraloysii Praenestini*, ed. Franz Commer, Franz X. Haberl, Franz Espagne, Johannes N. Rauch, and Theodor de Witt, vol. 9, *Offertoria Totius Anni: Secundum Sanctae Romanae Ecclesiae Consuetudinem Quinque Vocibus Concinenda*, ed. Franz Commer (Leipzig: Breitkopf &Hartel, 1881), 13-15. Measure numbers refer to the Haberl edition.

measures 19-20, and 23-24, if the criteria for determining a cadence are the formula listed earlier. However, the only cadence that concludes when the repetitions of text are complete is the one on A in measure 25, and the first tenor's phrase is an elision with the beginning of the next phrase. The texture of the third and fourth offertories is more imitative than the first two offertories, thus intermediate cadences and cadences which conclude sections are more difficult to aurally perceive.

The Latin text of the entire offertory is as follows: "Ave Maria, gratia plena: Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui."[102] The English text is as follows: "Hail Mary, full of grace, the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb!"[103]

The following section, C, beginning in measure 25 and accompanying the text 'Dominus tecum' begins with a triad on G, but is in the Dorian authentic mode. There is a cadence on D in measure 29, and the section concludes on the cofinal, A, in measure 34. This point is a combination of the descending stepwise long-short motive from the second half of the first point, and an ascending stepwise motive that appears in the first two offertories, but not the third offertory.

Section D, which begins in measure 16, is similar to section E from "Deus tu convertens" because there is a significant amount of contrary motion which is primarily syllabic. The section is not as palindromic as section E, though it is symmetrical. The note values in the second tenor in measures 34-35 are echoed in the first tenor. In measures 40-41 the first tenor echoes the alto from measures 28-29, moving the middle outer voices to the center. The bass from measures 28-30 is echoed in measure 43-45.

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[102] Luke 1:28.
[103] Luke 1:28 (Authorized New Revision).

The almost palindromic double neighbor motive in measure 46-48 could be considered a reduction and inversion of the soprano in measures 42-47. This section is also in Dorian, with a cadence on A in measure 41, D in measure 46, and A in measure 49-50.

The following section, E, is similar to E2 from "Deus tu convertens" in that the voices begin within the proximity of a semibreve, though the soprano is delayed by a semibreve, so it is less palindromic than E2. This section is in Lydian authentic. The bass outlines the Lydian diapente, and there is a cadence on F in measure 57. There is a cadence on A in measure 60, the bass descends to the plagal range in measure 63, the Dorian diapente is stated in the bass in measures 63-64 before the conclusion on the Dorian cofinal A.

Orlando di Lasso, a contemporary of Palestrina, also composed offertories which were written like free motets.[104] Lasso published his offertories in several collections, some of which were set in four voices instead of five. His offertories for Lent were written for four voices and are quite distinct in structure and rhythm. Lasso preferred more complex rhythms than Palestrina. His offertories generally featured more of an emphasis on a fragment of text instead of an entire sentence, and would extend the duration of these fragments so the polyphonic setting would exceed entire phrases.[105]

In conclusion, the preceding analysis shows when Palestrina moves to a mode other than Dorian authentic. He uses variations of the same motive with different text. There are points that are similar to other points. Some points are more palindromic than

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[104] Harold S. Powers, "Modal Representation in Polyphonic Offertories," *Early Music History* 2 (1982): 49, Accessed March 4, 2020, www.jstor.org/stable/853762.
[105] Walther Lipphardt, *Die Geschichte des mehrstimmigen Proprium missae* (Heidelberg: F. H. Kerle, 1950), 60-61.

others. The third and fourth offertories are more imitative than the first two. All of these

compositional techniques can be taken into consideration when composing an offertory in

the style of Palestrina.

Editors of Palestrina's Compositions

Because of the efforts of many people, Palestrina's music is still performed. His renown is partially due to several individuals who were influential in the preservation and promotion of his compositions and compositional style through their work as editors, copyists, and members of the Cecilian Movement. These scholars were Jan Dismas Zelenka, Francis Xavier Haberl, and Raffaele Casimiri. The following paragraphs explain their reasons for scoring and editing Palestrina's music; other scholars who influenced their arranging style; and the scholars' connections with the Cecilian Movement. They prepared editions which both reflected their desire to preserve historical accuracy while making updates that would be appreciated by contemporary performers.

Jan Dismas Zelenka, a Baroque composer and copyist, moved to the grand court of Dresden soon after a new chapel was built by the Saxon Elector Friedrich August I in 1708. The Elector had recently decided to convert to Catholicism and needed musicians to provide music for the growing Catholic population. Zelenka, was originally hired by the Elector primarily as a violone player rather than a composer, however he began composing music for the Hoffkappele soon after his move to Dresden from Bohemia in 1709 or 1710. [106]

Some of Zelenka's compositions represented the stylistic goals of the Cecilian Movement and were highly regarded in the next century. Zelenka composed his first work at Dresden, including the Missa Sanctae Caeciliae, for the feast of St. Cecilia, during the year of 1711. The original sketch was written with strings, oboes, and bassoon,

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[106] Janice B. Stockigt, *Jan Dismas Zelenka: A Bohemian Musician at the Court of Dresden* (Oxford: Oxford University Press, 2000), 25-32.

and included a "Qui Tollis" movement for seven voices. Zelenka reworked the mass

several times in 1712, 1714, 1719, and 1728. The 1719 revision is the one most copied

and collected in the nineteenth century, which is an indication that it is the closest to the

standards of the Cecilian Movement. The time signature of the "Qui Tollis" movement is

changed from common to cut time, and instrumental doublings of the voices were not

included, which was more characteristic of an a cappella motet.[107]

The revision of the *Missa Sanctae Caeciliae* in 1719 is also of interest as it was

completed directly after the period during which Zelenka studied with Johann Joseph Fux

in Vienna, and the aforementioned changes were indicative of Fux's influence. From

1716 to 1719, while he was living in Vienna, Zelenka composed an offertory titled

Currite ad aras, a sepulchre cantata, one movement of which was written with dotted

breves using a hymn as a cantus firmus, and nine canons with a cantus firmus also used

by Fux and written above a hexachord. These canons, as well as eleven written by Fux,

and several of Palestrina's masses, were included in the third volume of a four-volume

collection titled *Collectaneorum Musicorum Libri Quatuor.* The music in this collection

represented examples of the compositional techniques which Fux considered the most

important to emulate and which were codified in his treatise *Gradus ad Parnassum*.

Zelenka, Phillip Troyer, a copyist who assisted Zelenka with the project of compiling

these works, and Zelenka's student Johann Joachim Quantz, studied this repertoire with

Fux's guidance in order to gain a more thorough instruction in counterpoint, which they

applied to their own works. They also distributed copies of Palestrina's music to their

respective cities.[108]

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[107] Stockigt, *Jan Dismas*, 33-37.
[108] Stockigt., 40-45.

Later changes to the *Missa Sanctae Caeciliae* were indicative of differences in performance practice at the court, which are paralleled in Zelenka's copying style of Palestrina's music. The 1728 revision of the mass included figured bass, more directions for performers, and reworked sections. [109] A manuscript of Palestrina's offertory "Ad te Levavi," which was copied by Zelenka, is scored for five voices and includes numerical figures for the basso continuo part. [110] The basso continuo usually doubles the lowest sounding voice. No additional instrumental doublings such as violin are included. The approximate date of the manuscript is 1725-1728, and the scoring style is consistent with Zelenka's compositions of the time.

Palestrina's offertories became a staple of the repertoire at the Dresden court. In the Dresden Catalogo of 1765, two of these offertories were listed as being intended for the services during the first two weeks of Advent. An additional forty-two of Palestrina's sixty-eight offertories are listed in this catalog. [111]

Close to a century later, Franz Xaver Witt was responsible for establishing the St. Cecilia Society in the year 1868 and Francis Xavier Haberl later became its president. The Society was founded to re-incorporate chant into the liturgy, as a symphonic music style had become more popular; to apply Palestrina's counterpoint guidelines to new compositions; to add wind instruments to these new compositions; and to include more hymns in the common language.[112] During the same year, while he was living in Rome

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[109] Stockigt, 37.
[110] Giovanni Pierluigi da Palestrina, "2 Offertories" score, copyist Jan Dismas Zelenka, 1725-1728, Royal Private Music Collection, Saxon State and University Library, Dresden. The manuscript can be found online by visiting "RISM: Home," Repertoire International des Sources Musicales, accessed May 2, 2019, http://www.rism.info/home.html.
[111]Stockigt, *Jan Dismas*, 80-81
[112] Patrick M. Liebergen, "The Cecilian Movement in The Nineteenth Century: Summary of The Movement," *The Choral Journal* 21, no. 9 (1981): 13-16.

and working as the choirmaster at the Santa Maria del Anima, Haberl produced a new edition of the Medeciaea version of the Gregorian chant, which was sanctioned by the Holy See as the edition to be used by the church.[113] The Holy See consisted of the pope and the main authorities of the Catholic Church.[114]

Haberl edited the most widely used edition of the chant, and wrote the textbook *Magister Choralis*, which incorporated examples from the most recent complete edition of the *Choral Books*, which replaced the *Antiphonarium* of St. Gregory. The *Antiphonarium* provided the music to accompany the *Breviary*, which included the texts for the Divine Office.[115] For, as Rev. N. Donnelly, translator of the *Magister Choralis* into English, states "But the new editions however splendidly brought out and strongly recommended, will be of little use in reviving a taste for true Ecclesiastical Chant, unless those appointed to sing it are properly instructed." Donnelly considered a musical grammar book and a teacher vital to this endeavor.[116] Haberl started a school for this purpose, which was located in Regensburg. It had a humble beginning, with only three instructors and students, but eventually became a destination for many priests and musicians interested in learning about chant and how to implement the goals of the Cecilian Movement.[117]

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[113] *Catholic Encyclopedia Online*, s.v. "Francis Xavier Haberl," accessed June 16, 2019, https://www.catholic.org/encyclopedia/view.php?id=5471.

[114] *Catholic Encyclopedia Online*, s.v. "Holy See," accessed June 16, 2019, https://www.catholic.org/encyclopedia/view.php?id=5849.

[115] *Catholic Encyclopedia Online*, s.v. "Antiphonary," accessed June 16, 2019, https://www.catholic.org/encyclopedia/view.php?id=881.

[116] Nicholas Donnelly, preface to *Magister Choralis: A Theoretical and Practical Manual of Gregorian Chant*, by Francis Xavier Haberl, trans. and ed. Nicholas Donnelly (Ratisbon: Frederick Pustet, 1877).

[117] *Catholic Encyclopedia*, s.v. "Haberl."

Like Zelenka, Haberl wrote multiple compositions in the style of Palestrina. However, he was not as proficient at combining the *stile antico* with contemporary trends as were other composers of his day such as Franz Liszt, so his works became obscure.[118] He is more renowned for editing the complete critical edition of Palestrina's works from the tenth to the final thirty-third volume.[119] In the forward to the tenth volume, Haberl recounts the history of the first ten volumes completed by Theodor de Witt, Franz Espagne, and Franz Commer. De Witt edited the first three volumes of motets during the nine years that he lived in Italy, from 1846 to 1855, where his research was sponsored by King Friedrich Wilhelm IV. After his death in 1855, his notes and manuscripts were sent from Rome to the Berlin Library and the edited volumes of motets were published in 1862 and 1863. Espagne continued the work started by De Witt until he died in 1878. He edited three volumes of motets and one of hymns, the last of which was not sent to Germany until 1880. Franz Commer edited the ninth volume of offertories in 1881. In 1878, Haberl agreed to edit more volumes for Breitkopf & Hartel, and, by the next year, the editions became so popular in Europe and America that the firm decided to issue a volume every two years on a subscription basis until the tricentennial of Palestrina's death in 1894.[120] All of the volumes except a supplemental index were published by the year 1892, and the index was published in 1907.[121]

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[118] Liebergen, "Cecilian Movement," 13.

[119] Giovanni Pierluigi da Palestrina, *Opera Omnia Ioannis Petraloysii Praenestini*, ed. Franz Commer, Franz X. Haberl, Franz Espagne, Johannes N. Rauch, and Theodor de Witt, 33 vols. (Leipzig: Breitkopf &Hartel, 1862-1907).

[120] Giovanni Pierluigi da Palestrina, *Opera Omnia Ioannis Petraloysii Praenestini*, ed. Franz Commer, Franz X. Haberl, Franz Espagne, Johannes N. Rauch, and Theodor de Witt, vol. 10, *Missarum, Liber Primus*, ed. Franz X. Haberl (Leipzig: Breitkopf &Hartel, 1880).

[121] "Opera omnia Ioannis Petraloysii Praenestini (Palestrina, Giovanni Pierluigi da)," IMSLP, accessed June 19, 2019, https://imslp.org/wiki/Opera_omnia_Ioannis_Petraloysii_Praenestini_(Palestrina,_Giovanni_Pierluigi_da).

There were three principle publications of Palestrina's offertories in the sixteenth century and one in the nineteenth century. Palestrina's offertories were first published in Rome by Francesco Coattino in 1593 in two volumes, the first of which included the first forty offertories and the second included the last twenty-eight. Two more editions were published in Venice in 1594 and 1596 by a firm started by Alessandro Gardano. Franz Commer based his 1881 volume of offertories on the first volume of Coattino's 1593 edition, which was located at the Konigliche Bibliothek (Royal Library) in Berlin and another edition prepared by William S. Rockstro, an English scholar.[122]

In 1888, ten years after Haberl began editing Palestrina's works, he left Germany to spend some time in Italy's capital, compiling an incomplete index of the polyphonic music from the Vatican, which included a significant number of Palestrina's compositions. Later, in 1946 there was an effort by the prefect of the Vatican Library to compile a new index and to restore some of the manuscripts which were in a state of disrepair due to the constitution of the paper and ink available at the time.[123] These manuscripts, however, did not include the *Il Codice 59*, an autograph score by Palestrina, which was located at St. John the Lateran in Rome. This score included additional compositions by Palestrina. [124]

In the introduction to his edition of Palestrina's works, Raffaele Casimiri states that he wanted show his esteem for the composer by producing an edition of his complete works in Italy. He mentions that there were several additional projects to compile a set of

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[122] Giovanni Pierluigi da Palestrina, *Opera Omnia Ioannis Petraloysii Praenestini*, ed. Franz Commer, Franz X. Haberl, Franz Espagne, Johannes N. Rauch, and Theodor de Witt, vol. 9, *Offertoria Totius Anni: Secundum Sanctae Romanae Ecclesiae Consuetudinem Quinque Vocibus Concinenda*, ed. Franz Commer (Leipzig: Breitkopf &Hartel, 1881).

[123] Laurence Feininger, "The Music Manuscripts in the Vatican," *Notes* 3, no. 4 (1946): 392-94.

[124] W. H. G. F., "'Il Codice 59.' A Re-Discovered Autograph Score of Palestrina," *The Musical Times* 60, no. 917 (1919): 371.

his works, up to twenty years before he attempted to edit a collection, however these were not successful. The only almost complete collection was edited by Haberl and was most likely expensive to produce. [125]

Palestrina is the first composer to write polyphonic settings of offertories for the entire liturgical year. All of the texts do not correspond to those in the Roman Missal, which was revised and declared to be official for the church by Pope Pious V in 1570, along with the Roman Breviary and the Catechism. The Roman Missal included the texts for the Mass, and was accompanied by the Liber Gradualis, which included the music. Therefore, it was likely that some of the offertories were written before then. Because they were popular enough to be reprinted three times from 1593-1596, it is possible that other incomplete editions were printed before 1570. The volume of offertories from the "Casimiri edition" was prepared from a print from 1593, which was located at St. John the Lateran in Rome. [126]

Prior to editing Palestrina's works, Casimiri composed music in the town of Gualdo Tadino, Italy. He studied music in his spare time while attending seminary. While he was a student in the early twentieth century, Luigi Bottazeo, an accomplished musician, listened to a few of Casimiri's compositions and thought that he should travel along with him to Padua. After visiting several cities in Italy, he settled in Perugia for several years where he lectured at the seminary. He moved to Rome in 1911, where he also lectured at the seminary as well as the Pontifical Institute of Sacred Music and worked at the Lateran Basilica. He established the journal Note d'Archivio per la Storia

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[125] Giovanni Pierluigi da Palestrina, *Le Opere Complete*, ed. Raffaele Casimiri, Knud Jeppesen, Lino Bianchi, and Lavinio Virgili, Vol. 1, *Il Libro Primo Delle Messe a 4, 5, e 6 Voci Sevondo la Edizione Originale Del 1554 e la Ristampa del 1591,* ed. Raffaele Casimiri (Rome: Fratelli Scalera, 1939-1987).
[126] Palestrina, *Le Opere Complete*, vol. 17.

della Musica, directed choirs, and published a significant amount of scholarly research regarding polyphonic music in order to be better able to conduct the choir. Casimiri organized his lectures like Haberl's *Magister Choralis*, including historical background about composers' works along with singing the work itself. Many people attended his lectures, including non-musicians, so he printed a performance edition of vocal pieces titled the *Anthologia polyphonica*, for his students and anyone who was interested in listening to his teaching. [127]

Casimiri's background as an educator likely influenced his editorial decisions. He decided to use more current note values instead of Renaissance note values, thus replacing the breve with a whole note and the semibreve with a quarter. These note values would be less difficult for a modern choir to read; however, there were some objections to this change. [128] As in Zelenka's "Qui Tollis" movement of the *Missa Sanctae Caeciliae*, note values and the accompanying time signatures were indicative of genre. Most sacred genres, for example the Mass, which was more solemn than genres such as the madrigal, employed the semibreve for the beat note, whereas the minim was the beat note for the latter. Beaming becomes ambiguous when changing note values as an excerpt that could be written in 3/4 time could be beamed in such a way as to appear to be in 6/8 time. Also, singers may reduce the tempo. [129]

Each scholar prepared editions or manuscripts which combined sound historical scholarship with modern conventions and were reflective of their backgrounds as composers and educators or their connection with the Cecilian Movement. Zelenka's

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[127] Aldo Bartocci, "Monsignor Raffaele Casimiri," *Sacred Music* 107, no. 4 (December 1980): 15-18.

[128] Marvin, *Giovanni Pierluigi*, 164.

[129] Bernard Thomas, "Renaissance Music in Modern Notation," *Early Music* 5, no. 1 (1977): 5-6.

edition incorporated scoring practices that became common in Dresden in the early seventeenth century and Casimiri's edition included changes which would be appreciated by current choirs. Haberl's and Casimiri's editions were mainly based on scores published in sixteenth century Rome and Venice, preferably by Coattino and Dorico. Johann Joseph Fux influenced Zelenka's scoring, arranging, and composing style by his choice of Palestrina's music to represent contrapuntal technique. Later, Haberl and Franz Xaver Witt would include the composition of music in Palestrina's style as one of the goals of the Cecilian Movement. All of these factors contributed to the continued performance and appreciation of Palestrina's music.
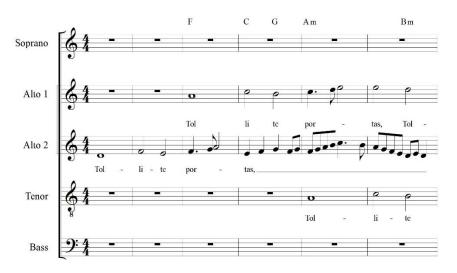
"Tollite Portas"

I composed a polyphonic setting of "Tollite Portas" in the Dorian mode. Most of the emphasized intervals included are thirds, sixths, and fifths. Seconds are included on occasion as passing tones. The offertory begins with a "real" point of imitation instead of "tonal answer". I chose to begin the offertory this way because Palestrina's second, third, and fourth offertories begin with "real" points of imitation. Most of the points include fifths and cannot be inverted at an octave at the same distance in breves from the beginning of the point, so if they are inverted, they must be delayed. Most of the cadences conclude on A, with additional cadences on E, D, and F. One cadence includes a suspension. I chose to write this offertory in common instead of cut time as more compositions are now written in common than cut time. Few recommendations regarding musica ficta have been added in the vocal lines of the score. Performers can review the information previously discussed and decide where to add ficta. The ficta that are added in the score should be observed. If the piece is accompanied, an accompaniment featuring block chords is recommended, and instrumental doubling of lines is encouraged. The text in English is as follows: "Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in."[130] The point or a variation of each point is stated in each voice at least once. For "portae aeternales" (everlasting doors), one of the points is repeated in augmentation. I included a piano reduction following the score.
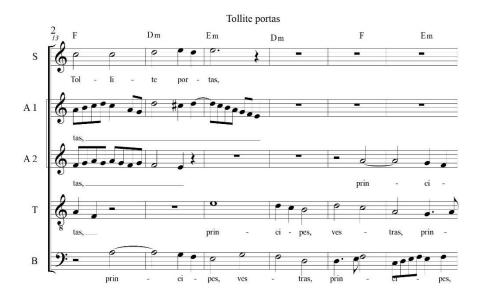
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[130] Psalm 24: 7 (King James Version).

Score

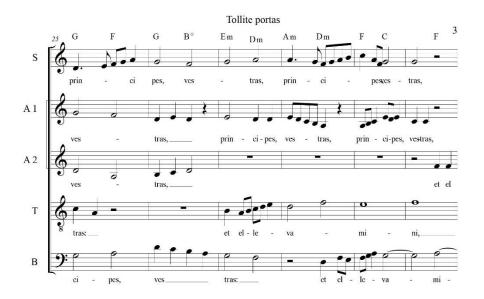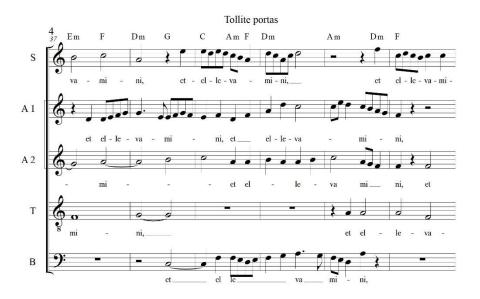# Tollite portas

Music By Chloe Kalsbeek
Latin Text: Psalm 23:7

55

Tollite portas

Tollite portas

Tollite portas
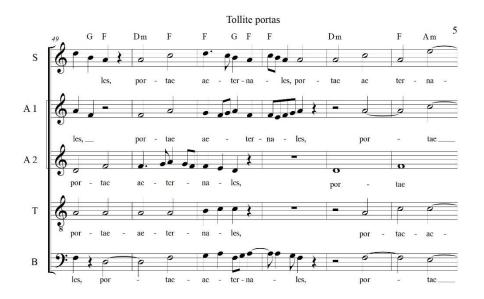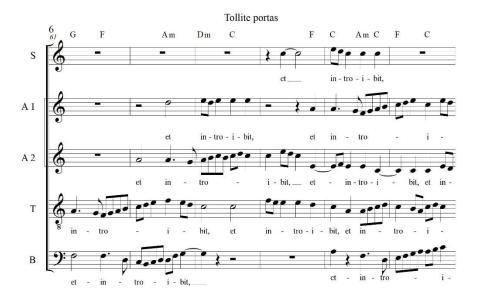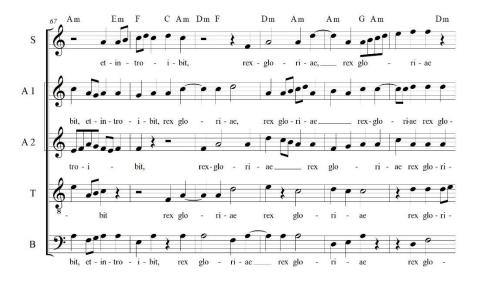
Tollite portas

59

Tollite portas

Tollite portas

Lift up ye heads, O ye gates; and be ye lift up, ye everlasting doors; and
the King of glory shall come in. - Psalm 24:7 (King James Version)

Tollite Portas

Piano Reduction

Chloe Kalsbeek

Conclusion

In conclusion, Palestrina worked at several churches at which he composed his sacred works including his offertories. The offertory customs changed throughout history, and when Palestrina composed polyphonic settings of offertories, included different ritual customs such as incensing rather than a procession. The length of these customs accounts for the repetition in Palestrina's offertories in contrast to the motets, which do not feature repetition as frequently. His offertories are written in eight modes, but occasionally emphasize the Aeolian and Ionian mode. It is important to know the rules for applying musica ficta in performance and how the inclusion of ficta may affect analysis. In my composition, I chose not to add many ficta, so that the performer can decide where to add ficta.

Many scholars appreciated Palestrina's compositions and provided scholarly editions of them. After studying these scholars' editions, I decided on an editing style similar to Raffaele Casimiri's style, because my composition would prove less difficult for a contemporary audience to read. My setting of the offertory "Tollite Portas" is written in a similar style to Palestrina's offertories, but with lead sheet symbols. The lead sheet symbols sometimes suggest chord qualities which may change by including ficta. For the composition, I set the text of entire phrases rather than emphasizing single words, as did Palestrina. The melodies of the text feature both ascending and descending intervals, so that they are symmetrical. I avoided the use of fauxbourdon, and instead chose to compose mostly imitative points, with a few exceptions in homophony.

Appendix

The appendix lists the initial intervals of each offertory, the number of different initial points, and the order of voices for the first point of each offertory. The first underlined set of voices and pitches are the same as the second set in regards to both distance in breves from the first voice to the second, and interval distance from the first pitch underlined. Given the appendix, correlation between the openings of each offertory may be determined. Points with similar initial melodic intervals, opening pitches, and voice order can be identified.

Table 1 [Offertory Initial Point Data]

Title of Offertory:	Number of Unique Points at the Beginning of the Offertory:	Voice order of imitation, distance in breves (measures) and intervals:	First pitch of each voice in order of imitation:	First melodic interval of initial point(s):	Remarks:
1. "Ad te levavi"	One	Cantus, 2, fifth, Altus, 2, fourth, Tenor II, 2, fifth, Bassus, 2, fifth, Tenor I	A, D, A, D, A	Ascending fourth, (and fifth).	"Tonal answer."
2. "Deus tu convertens"	One	Cantus, 1.5, fifth, Altus I, 4, fourth, Tenor, 3.5, fifth, Altus II, 1.5, octave, Bassus	E, A, E, A, A	Descending fifth.	

3. "Benedixisti Domini"	One	Tenor II, 2, fifth, Bassus, 2, unison, Tenor I, 2, octave, Altus, 3, fifth, Cantus	E, A, A, A, E	Unison, followed by descending second.	
4. "Ave Maria"	One	Cantus, 1, fifth, Altus, 3.5, fourth, Tenor I, 1, fifth, Bassus, 3, fifth, Tenor II.	E, A, E, A, E	Descending fifth.	The point is the same in all voices.
5. "Tui sunt caeli"	One	Altus, 1.5, fourth, Cantus, 1.5, octave, Tenor I, 3, fourth, Bassus, 1.5, fourth, Tenor II	A, D, D, A, D	Descending second.	"Tonal answer"
6. "Elegerunt Apostoli"	One	Altus, 0.5, Cantus, 2.5, Tenor II, 3, Bassus, 0.5, Tenor I	G, D, D, G, D	Descending fourth.	
7. "Justus ut palma"	One	Altus, 1.5, fifth, Cantus, 1.5, octave Tenor I, 3.5, fifth,	D, A, A, D, A	Unison, ascending fourth.	

		Bassus, 1.5, fifth, Tenor II			
8. "Anima nostra"	One	Altus, 2, fifth, Cantus, 2, octave, Tenor II, 4, fifth, Bassus, 2 fifth, Tenor I	G, D, D, G, D	Unison, descending second.	
9. "Posuisti, Domine"	One	Bassus, 2, unison, Cantus, 1.5, fifth, Tenor, 0.5, fifth, Altus, 4, unison, Baritonus	E, E, A, E, E	Ascending third.	
10. "Deus enim firmavit"	One	Bassus, 2, fifth, Tenor II, 2, fourth, Altus, 2, fifth, Cantus, 2, fifth, Tenor I	A, E, A, E, A	Unison, descending second.	
11. "Inveni David"	One	Tenor I, 1.5, fourth, Bassus, 1.5, octave, Altus, 2.5, fifth, Cantus, 3.5, octave, Tenor II	B, E, E, B, B	Ascending third.	

12. "Reges Tharsis"	One	Altus, 2, fourth, Cantus, 2, octave, Tenor I, 4, unison, Bassus, 2, fifth, Tenor II	E, A, A, A, E	Ascending third.	
13. "Jubilate Deo" (omnis terra)	Two	Cantus, 1.75, unison, Tenor I, 2.5, fifth Tenor II, 2.75, fourth, Bassus, 1.5, unison, Tenor III	E, E, A, E, E	Unison, ascending third. Unison, descending third.	The second point is a partial inversion of first point.
14. "Jubilate Deo" (universa terra)	One	Cantus, 2, fifth, Tenor I, 1.5, octave, Altus, 2.5, fourth, Tenor II, 2, fifth, Bassus	E, A, A, E, A	Unison ascending third.	
15. "Dextera Domini"	One	Tenor II, 1.5, octave, Cantus, 1.5, octave, Altus, 2.5, fifth, Tenor I, 2.5, octave Bassus	E, E, E, A, A	Unisons, ascending third.	
16. "Bonum est confiteri"	One	Tenor II, 1.5, octave Cantus, 1.5,	E, E, E, A, E	Ascending third.	

		unison, Altus, 2.5, twelfth, Bassus, 4, fifth, Tenor I			
17. "Perfice gressus meos"	One	Cantus, 1, fourth, Altus, 2, fifth, Tenor I, 2.5, fourth, Bassus, 2.5, octave, Tenor II	C, G, C, G, G	Unisons, ascending second.	
18. "Benedictus es"	One	<u>Cantus, 2, fourth,</u> <u>Altus</u>, 2, fifth, Tenor II, 4, unison, <u>Tenor I, 2, fourth</u> <u>Bassus</u>	<u>B, F</u>, B, <u>B, F</u>	Ascending seconds.	
19. "Scapulis suis"	One	Altus II, 1, fourth, Tenor, 2, octave, Cantus, 0.5, fifth, Altus I, 3, octave, Bassus	F, C, C, F, F	Unisons, ascending third.	
20. "Meditabor"	One	Tenor I, 2, fourth, Altus, 2, fifth, Cantus, 2, fifth, Tenor II, 4, octave, Bassus	C, F, C, F, F	Unisons, descending fourth.	

21. "Justitiae Domini"	One	Altus, 2, fifth, Tenor II, 2, octave, Cantus, 3.5, octave Tenor I, 2.5, fourth Bassus	C, F, F, F, C	Ascending fourth, (and fifth).	"Tonal answer."
22. "Laudate Dominum"	Two	Altus, 1.5, fourth Cantus, 2.5, octave, Tenor II, 1.5, fifth, Tenor I, 2, fifth, Bassus	C, F, F, C, F	Descending third and second, (descending thirds).	"Tonal answer" with an added interval.
23. "Confitebor tibi"	One	Tenor II, 1, fourth Altus, 2, fifth, Cantus, 2, twelfth, Bassus, 0.5, fifth, Tenor I	C, F, C, F, C	Unison, descending second.	
24. "Improperium"	Two	Cantus I, 0.5, fifth, Altus, 2.5, unison, Cantus II, 4.5, octave, Tenor, 3.5 fifth, Bassus	F, C, C, C, F	Ascending third and second. Ascending third.	Bassus is a variation of tenor and altus.
25. "Terra tremuit"	One	Cantus, 1.5, fifth, Altus, 3.5, fourth, Tenor I, 0.5, unison,	D, G, D, D, G	Descending fifth.	

		Tenor II, 1.5, fifth, Bassus			
26. "Angelus Domini"	One	Tenor II, 1, octave, Cantus, 3.5, unison, Altus, 2.5 twelfth, Bassus, 1, octave, Tenor I	G, G, G, C, C	Ascending fourth.	
27. "Deus Deus meus"	One	Bassus, 1.5, fifth, Altus, 0.5, fourth, Cantus, 2.5, octave, Tenor II, 1.5, fifth, Tenor I	C, G, C, C, G	Descending second.	
28. "Lauda anima mea"	One	Altus, 0.5, fifth, Cantus, 0.5, octave, Tenor I, 3, fifth, Bassus, 0.5, fifth, Tenor II	G, D, D, G, D	Descending fourth.	
29. "Benedicite gentes"	One	Altus, 0.5, fifth, Cantus, 5, octave, Tenor I, 1.5, fifth, Bassus, 0.5, fifth, Tenor II	C, G, G, C, G	Ascending third, (ascending second).	"Tonal answer."
30. "Ascendit Deus"	One	Cantus, 1.5, fifth, Altus, 3.5, fourth,	D, G, D, D, G	Ascending fourth.	

		Tenor I, 1.5, unison, <u>Tenor II, fifth, 1.5, Bassus</u>			
31. "Confirma hoc"	One	<u>Cantus, 0.5, fifth</u> <u>Altus</u>, 3.5, fourth, <u>Tenor II, 0.5, fifth, Bassus,</u> 3.5, fifth, Tenor I	<u>D, G, D,</u> <u>G</u>, D	Ascending fourth.	
32. "Benedictus sit Deus"	Two	Tenor II, 0.5, fifth, Cantus, 4.5, octave, Bassus, 0.75, fifth, Tenor I, 0.5, fourth, Altus	G, D, D, A, D	Ascending second. Unison, ascending second.	
33. "Sacerdotes Domini"	One	<u>Cantus, 2, fifth,</u> <u>Altus I</u>, 3, fourth, <u>Tenor, 2, fifth,</u> <u>Bassus</u>, 2, fourth, Altus II	<u>D, G, D,</u> <u>G</u>, G	Ascending second.	
34. "Domini, convertere"	One	Altus, 2, fifth, Cantus, 3.5, octave, Tenor II, 4, fifth, Bassus, 3, octave, Tenor I	G, D, D, G, G	Unison, descending second.	

35. "Sperent in te"	One	Bassus, 0.5, fifth, Tenor I, 3.5, fourth, Altus, 0.5, fifth, Cantus, 4.5, octave, Tenor II	A, E, A, E, E	Descending second.	
36. "Illumina Oculos meos"	One	Altus, 1.5, fifth, Cantus, 2.5, twelfth, Bassus, 1.5, fifth, Tenor II, 2.5, unison, Tenor I	D, A, D, A, A		
37. "Benedicum Dominum"	One	Cantus I, 2.5, fifth, Altus, 0.5, fifth, Cantus II, 4.5, twelfth, Bassus, 0.5, fifth, Tenor	E, A, E, A, E	Unisons, descending second.	
38. "Sicut in holocaustis"	Two	Bassus, 0.5, fifth, Tenor, 3, fourth, Altus II, 2, unison, Altus I, 0.5, fifth, Cantus	F, C, F, F, C	Unisons, ascending seconds. Unisons, ascending thirds.	
39. "Populum humilum"	Two	Tenor I, 0.5, fifth, Tenor II, 1.5, fourth,	A, E, A, A, A	Unisons, ascending seconds, ascending fourth.	Points are similar, however, there are distinctions

		Cantus, 0.5, octave, Bassus, 3, octave, Altus		Unisons, ascending seconds, ascending fourth.	in rhythm and interval.
40. "Justitiae Domini"	One	Cantus, 1, fifth, Altus, 3, fourth, Tenor I, 1, fifth, Bassus, 4, fifth, Tenor II	C, F, C, F, C	Ascending fourth.	
41. "Exaltabo te"	One	Cantus, 0.5, fourth, Altus, 3, fifth, Tenor I, 1.5, unison, Tenor II, 0.5, fourth, Bassus	F, C, F, F, C	Ascending fifth.	
42. "Precatus est Moyses"	N/A	Cantus, third, Altus, octave, Tenor I fifth lower than Tenor II, 9.5, ninth, Bassus	C#, A, A, E, D	Ascending second, unison, ascending fourth, ascending second.	Homophonic texture at beginning. All voices except bassus begin at measure 1, bassus begins at measure 9.5.
43. "In te speravi"	One	Bassus, 0.5, fifth, Tenor I, 2.5, fourth, Cantus, 3, fifth, Tenor II,	C, G, C, F, C	Descending second.	

		0.5, fifth, Altus			
44. "Immittet Angelus"	One?	Cantus, 1.5, fifth, Altus, 3.5, fourth, Tenor I, 1.5, fifth, Bassus, 4, fifth, Tenor II	C, F, C, F, C	Descending fifth (and fourth).	"Tonal answer."
45. "Exspectans expectavi"	One?	Cantus, 1.5, fourth, Altus, 1.5, fifth, Tenor I, 3.5, unison, Tenor II, 1.5, fourth, Bassus	G, D, G, G, D	Ascending fifth (and fourth).	"Tonal answer."
46. "Domine, in auxilium"	One	Tenor I, 0.5, fifth, Tenor II, 1, octave, Cantus, 1.5, unison, Altus, 4, octave, Bassus	E, A, A, A, A	Unisons.	Motive is a semibreve and breve in length.
47. "Oravi ad Dominum"	One	Tenor II, 1.5, Altus, 1.5, Cantus, 4.5, Tenor I, 1.5, Bassus	A, D, A, D, A	Ascending fourth.	"Tonal answer."
48. "Sanctificavit Moyses"	Two	Altus, octave, Tenor II, 2 fourth, Cantus, 1, fourth,	F, F, B, F, F	Unisons. Ascending third.	First and second point begin at same time in Altus and Tenor II,

		Tenor I, octave, Bassus			then Tenor I and Bassus
49. "Si ambulavero"	One	Tenor II, 1.5, octave, Altus, 0.5, fifth, Tenor I, 2, octave, Cantus, 5, octave, Bassus	E, E, A, A, A	Ascending second.	
50. "Super flumina"	One	Tenor, 1.5, octave, Cantus, 1.5, fifth, Altus I, 3, octave, Bassus, 1.5, octave, Altus II	G, G, C, C, C	Ascending fifth.	
51. "Vir erat in terra Hus"	One	Altus, 1.5 fifth, Cantus, 2.5, octave, Tenor II, 2.5, fifth, Bassus, 1.5, fifth, Tenor I	G, D, D, G, D	Ascending fifth.	Palindrome spacing
52. "Recordare me"	One	Cantus, 2, fifth, Altus, 2.5, fourth, Tenor II, 2.5, fifth, Bassus, 2, fifth, Tenor I.	A, D, A, D, A	Ascending third.	Palindrome spacing
53. "De profundis"	One	Tenor I, 2 octave, Cantus, 4 octave,	C, C, C, F, F	Unisons. Descending fifth.	

		Tenor II, 1, fifth, Bassus, 2, octave, Altus			
54. "Justus ut palma"	Two	Tenor I, 1.5, fourth Altus, 1.5, fifth, Cantus, 3.5, octave, Tenor II, 1.5, fifth, Bassus.	D, G, D, D, G	Descending fifth, ascending fourth. Descending fifth, ascending fifth and fourth.	Leaps in Tenor II and Bassus.
55. "Mihi autem nimis"	One	Cantus, 2, fifth, Altus, 4, fourth, Tenor II, 2, fifth, Bassus, 2, octave, Tenor I	D, G, D, G, G	Descending third.	
56. "Confessio et pulchritudo"	One	Bassus, 0.5, fifth, Tenor II, 3, fourth, Altus, 1, fifth, Cantus, 4, octave, Tenor I	A, E, A, E, E	Ascending third.	
57. "Assumpta est Maria"	One	Bassus, 2, fifth, Tenor II, 1, fourth, Altus, 3, fifth, Cantus, 3, fifth, Tenor I	G, C, G, C, G	Ascending fifth.	
58. "Stetit Angelus"	One	Tenor, 1.5, octave, Cantus I, 2.5,	D, D, D, (G), D	Ascending second.	Altus begins with second half of first phrase of

		unison, Cantus II, 0.75, fifth, Altus, 3.5, fourth, Bassus			text on G. Altus sings the subject beginning at measure 13 on D. Homophonic texture at measure 17.
59. "Constitues eos"	One	Cantus, 1, fourth, Altus, 2, fifth, Tenor I, 3, unison, Tenor II, 1, fourth, Bassus	G, D, G, G, D	Ascending fifth.	
60. "Confitebuntor coeli"	One	Tenor II, 1.5, octave, Cantus, 1.5, fifth, Altus, 3, fourth, Tenor I, 1.5, fifth, Bassus	G, G, C, G, C	Ascending fourth.	
61. "In omnem terram"	One or Two	Tenor I, 0.5, fifth, Cantus, 3, octave, Tenor II, 0.5, fifth, Altus, 3, fifth, Bassus	D, A, A, E, A	Ascending third, unison, ascending or descending second.	Some of the second point is an inversion of the first point.
62. "Justorum animae"	One	Cantus, 1.5, fifth, Altus, 3, fourth, Tenor II, 2, fifth, Bassus, 3.5, fifth, Tenor I	E, A, E, A, E	Descending third.	"Tonal answer."

63. "Veritas mea"	One	Cantus, 2, fourth, Altus, 2.5, fifth, Tenor I, 2, fourth, Bassus, 2.5, fourth, Tenor II	G, D, G, D, G	Ascending third.	
64. "Laetamini in Domino"	Two	Cantus, 0.25, unison, Altus, 2.75, octave, Tenor I, 2.5, unison, Tenor II, 0.25, octave, Bassus	G, G, G, G, G	Ascending fifth. Ascending third.	Cantus and Altus, Tenor II and Bassus, imitation similar if octave equivalent.
65. "Afferentur Regi"	One	Cantus, fifth, Altus, fourth, Tenor II, unison, Tenor I, fifth, Bassus	D, G, D, D, G	Ascending third.	
66. "Domine Deus"	N/A	Cantus, fourth, Altus, fifth, Tenor I, third, Tenor II, 2.5, seventh, Bassus	D, A, D, F#, G	Unisons.	Homophonic texture.
67. "Diffusa est gratia"	One	Tenor I, 1.5, unison, Bassus,	F, F, F, C, C	Ascending fourth.	Distance of points of imitation similar if

		1.5, octave, Altus, 3, fifth, Cantus 1.5, octave, Tenor II			octave equivalent.
68. "Tu es Petrus"	One	Cantus, 2, fifth, Altus, 3, fourth, Tenor II, 0.5, fifth, Bassus, 3.5, fifth, Tenor I	<u>C</u>, <u>F</u>, <u>C</u>, <u>F</u>, C	Ascending second.	

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[131] Giovanni Pierluigi da Palestrina, *Opera Omnia,* 1-182.

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