

*K: Handwritten notes for an
article on Renaissance Music*

The phenomenon of the cadence has occupied considerable attention in the study of style and special problems related to it. In the evolution of tonality it has received more than due attention as the key to the understanding of ^{tonal} ~~key~~ relationships and the expression of harmonic functions. It is not the purpose of this investigation to consider the nature of the cadence in the music of this period, except to point ~~out~~ out that its importance is stressed, thereby revealing the greater emphasis that was being placed on the development of the drive towards a point or goal. Thus the ends of sections in chansons, partes in motets, and movements in masses were intensified through cadential devices of both ~~harmonic~~ ~~not~~ melodic and harmonic nature. These were aided by rhythmic and durational manipulations which further gave impetus to the finality of ~~the~~ ~~goal~~ attained goal.

During Josquin's generation another type of final intensification was brought into prominence and cultivated in a number of ways, adding further to the concept of strengthened finality, and simultaneously contributing to the development of form. This type of repetition intensification is the repetition of design, i.e., thematic material. This

repetition occurs at the end of sections and movements in the mass and at the end of partes of motets. Because of its nature and function this genre ~~may~~ referred may be termed "terminal repetition". Its appearance before Josquin's time is infrequent and sporadic. There are some examples in Obrecht's music and a few will be treated here. It is in Josquin that its appearance is not only frequent but also a virtual stylistic mark, appearing in both motet and mass. The extensive use of this terminal design repetition ~~is found~~ clearly establishes Josquin as its foremost exponent, if not innovator. His contemporaries, such as ~~Mouton~~ Brummel and Isaac ^{La Rue}, use it sparingly; Isaac, rarely. Josquin's younger contemporaries such as Mouton and Févin emulated him. It is continued by Willaert and Gombert, though not to the same degree.

Jorguinus' Missa Du Pacem is organized as a whole with ~~the~~ strong emphasis on the formal role of the terminal repetition. The end of Kyrie I is characterized by a repetition of three measures in all four voices as shown in the example [Josq 7 no. 1]. The unit that is repeated has within it both ^{the} interphonic relationship of paired voices (Soprano and basses in ~~parts~~ followed in stretto by altus and tenor, in 3 rds) and sequence. ~~note~~ The clarity of the open and closed phrase concept in the two statements is apparent. The first unit ends in the dominant; the second unit paralleling the first, is extended ~~to~~ to terminate on the tonic. The intensity at the penultimate moment is achieved through the repetition in the basses. This repetition is a substitute for the tone D. Kyrie II likewise has a repetition of all four voices, with interphonic relationships ~~similar~~ related to Kyrie I. Further examination reveals that the basic plan for the endings of the Kyrie I and II is used for the other terminal endings in the entire mass. If they are not the same, these endings are definitely variants, hence closely related to one another. Thus an entire

Termin.

4a *

add to line 6 of 4

Similar repetitions of endings can be found in motets, thus relating the different partes to one another. Josquin's motet, Qui relatus faciē fuisti has similar music to end partes I and II, and the same ~~for~~ endings for partes IV and VI. |

mass has been marked by terminal unity, thereby giving further definition to the divisions, maintaining simultaneously a strong inter-relationship. This principle of repetition is similar to the idea of the incipit repetitions that inter-relate the movements of a mass. (add # addition)

The Josquin's Missa Pompe Lingua likewise is characterized by ~~simple~~ terminal endings, though these ~~are~~ endings are not the same or variants. In this late mass the only divisions that do not have terminal repetitions are the Christe, et incarnatus est, and crucifixus. The techniques for the endings in the other divisions vary, but each one receives intensification through its own terminal repetition. The nature of these endings will be summarized at a later point.

In Mouton's Missa Alleluja contains the endings to the Gloria and Credo are not only treated with repetitive techniques but are based on the same thematic material [MOU 1 nos. 4 and 5]. In the Gloria repetition the superius is restated exactly, the other voices related interphonically but not being restated. ~~and as~~ The Credo is a more extended example with greater freedom as well as polyphonic variation. Thus Mouton inter-relates two movements through

The similarity of two terminal endings.

Josquin applies this sectional termination device to the motet as well as the mass. The lengthy motet, In principio erat verbum, is divided organized into three partes, each of which is characterized by a terminal repetition.

While ^{the} La Rue does not ~~for~~ cultivate to any ~~extent~~ strong degree the terminal repetition, its use in his Missa Ista est speciosa ~~shows~~ evinces a conscious awareness of its function ~~show~~ [LAI no. 9] Nowhere in this mass does ^{La Rue} ~~La Rue~~ employ any terminal repetition until applied to the Agnus Dei III. This mass as a whole is less intensive in the use of repetitive devices. Therefore the appearance of a strongly unifying device at the termination of the last movement has the effect of serving as a climax to the entire ~~work~~ mass. Not only is the material highly intensive in the interphonic sense, involving all five voices, but also the use of sequence contributes to the interest, especially in the sequitertia device, i.e., the sequence figure made up of four beats (imperfectum) cutting ~~across~~ across the perfectum grouping. In a similar way Monton (Missa Alleluia) reserves the most intensive type of terminal repetition for the ~~last~~ Agnus Dei III [MOU no. 6].

Although terminal repetition has appeared in other movements, The end of the mass is treated with greater complexity. The lower three voices are interphonically engaged in a theme with an almost ostinato-like theme. The two uppermost voices are different, the alto being free while the soprano states a different and more spacious theme. This theme is repeated. This is an example of bi-thematicism treated in a varied fashion, the two ideas being stated simultaneously and arranged in different groupings.

Mouton's Missa Benedictus is a cantus-firmus mass in which the tenor is taken from Févin's motet, Benedictus Dominus Deus. The entire cantus firmus of the motet is divided into small sections = $\frac{1}{2}$ which appear in successive order a number of times throughout the mass. The motet contains a terminal repetition to the prima pars. See [FEV 2]. This repeated long phrase also is a descending, sequential line. Thus the ~~motet~~ terminal ending by Févin sets the stage for Mouton, whose disposition of this repeated section of the tenor is based on the same principle of terminal ending. This repetition in the motet is spatially manipulated by Mouton so that it occurs only at the end of sections of the mass, thus

- 1 preserving the terminal function.¹ The ending of Kyrie II [Moc 2 no. 1] indicates the influence of the polyphonic construction of the Termin motet.² The same terminal ending appears (with ^{variation} ~~variations~~ in treatment) four times in the mass. Thus the ^{nature} ~~influence~~ of the source of the mass provides the framework for the recurrence of a terminal ending. In a parody mass (Missa Patris) Josquin takes advantage of a repetitive section in Brumel's song-motet³ by placing it at the end of Kyrie II so that it becomes a terminal repetition [Josq 1 no. 1].
- These few examples suffice to illustrate the general ~~role~~ role of the terminal ending. The techniques involved ~~to~~ vary considerably, yet each, ^{as done} reveals a different facet of the composer's style and the factors which influence his choice of the ~~te.~~ specific repetitive device. Some of these techniques, ^{now} will ~~to~~ be considered individually.

The influence of sustained, ^{or extended} tones (generally in the tenor) ~~has~~ on repetition has already been discussed in detail (see Chapter II p.). When a composition is characterized by extended tones in ~~the~~ one of the voices it is found that

not unusual to find a terminal ending repetition. Even in some ~~masses~~ masses in which a tenor is not moving in sustained tone style extension of the last tenor tone frequently occurs at which point repetition is possible. Josquin's Credo of his Missa during Aultre Amer amer contains two examples that illustrate this procedure [Josq 9 nos. 5+6]. The tenor is drawn from the tenor of the Ockeghem chanson. For the most part it has rhythmic character. The examples illustrate the use of extended tones to terminate the section, ~~at~~ during which repetition technique is employed. In both cases it will be noted that the extended tone in the tenor limits places limitations upon the thematic material (as was seen in the study of the sequence). The repeated figures are chordally confined and brief. The second example illustrates the principle of exchange of chord tones, in the two upper voices, while the basses ~~moves~~ alternates between 8th and 5th to the ~~cantus~~ extended sustained tone in the tenor.

The extended tone conditions the shape of the melody since the latter is specifically involved in a contrapuntal role to the extended tone which is being prolonged. The triadic repetition shape is, in such a

case, a means of chord prolongation, hence a terminal affirmation of tonality through chordal extension and repetition as well as design repetition.

The combination of sequence ~~with~~ and extended tone as a terminal device is both difficult and limited. The Kyrie II from Obrecht's Missa Caput [OB 7 no. 4] illustrates the contrapuntal problem. To the sustained tone, G, the sequence commences on B, G, E and C. The last tone ~~letter~~, though a 4th above, becomes part of the C Ionian chord. The shape of the melody is a rising 3rd, which at each of the tones of the sequential steps maintains a consonant relationship to the sustained G. This shape also ~~and~~ permits the close interphonic relationship of the ~~3~~ three voices other than the tenor. The tonal implications of the descent through the ~~3~~ 3^{rds} are clear; the direction to the final C in the basses is ~~clearly~~ ^{strongly} indicated. The final tone is strengthened by the ^{repeated} neighbor tone motion in the basses (C-B-c etc.) as well as the final I-I. Sustained tone, sequential repetition, melodic shape, ^{harmonic relationship} ~~direction~~ and repeated neighbor tone motion all combine to achieve a finality of intensity and character.

A further examination of melodic shape leads to the next example. ~~At~~ The triadic ~~shape~~ outline conditioned by the extended tone (in Josquin's L'Homme Armé voces musicales Credo, m. 135) is indicated in the following plan [Josa 20 no 7]. The extended tone in the tenor ~~conditions~~ becomes the fifth of the triadic figure below it in the basses. To the next extended tone the same procedure is applied, thus setting the stage for the extension of this figure against which ~~another~~ a sequential motif in the superius is cast. The contrapuntal plan is based on 5^{ths}. The extension ~~began~~ through sequence beyond the point cantus firmus is indicative of the limitations imposed by the latter. Another example [Josa 24 no. 3], is the ending of the Gloria of a mass (L'Homme armé sexti toni) in which ~~is~~ the cantus firmus is in extended tones. Precisely at the end of this section the cantus firmus is discontinued in order to make possible the four-voiced sequence shown¹. Thus, because of the contrapuntal restrictions of the extended tones, terminal figures are generally short motifs.²

The use of sequence as a means of terminal repetition is indicative of

the fusion of repetition with the descending line of in The superius. This descent in the uppermost voice represents both the drive towards the cadence and the outlining in this voice of the structural tones which emphasize the tonality of the ~~re~~ cadential resolution.¹

In the quinta pars of the motet, O Domine Jesu Christe Josquin reserves repetition for the ending which is also the termination of the motet as a whole ~~climax is achieved~~ [Josa 18 No. 1]. Climax is achieved through a sequence in which the structural top line moves stepwise ~~through~~ from A down to D, thus describing outlining by stepwise motion the D triad (Aeolian, through ficta). The bassus, as shown in the plan (see no. 1 a), descends from the tonic to the dominant, at which point it resolves to the final tonic. This use of terminal sequence is aptly described by Reese as "climax writing" as applied to the ~~end~~ setting of the Amen in the Gloria of Josquin's Missa de Beata Virgine.² In this ^{sample} the sequence is interphonically intensified. The structural plan [Josa 14 No. 8] indicates the outer voices preceding in parallel 10ths. The bassus descends through the entire D octave, the dominant of the final chord.³

A few examples of ostinato to intensify the end of a section are found in Josquin. The ostinato is not necessarily limited to the lowest voice. In the ^{Credo} ~~Gloria~~ of Missa Fortuna Desperata Josquin places it in the tenor. Commencing at ~~the~~ Et in spiritum sanctum the superius ~~is~~ of the chanson is the model for the superius of the mass, with occasional permeations of the original model in other voices. At the conclusion of this superius statement ~~the~~ Confiteor unum has been attained. From this point on until the end of the Credo a repeated figure is stated in the tenor only (slight modifications are made, for contrapuntal reasons). This figure is related to the last phrase of the tenor of the Chanson [Josq 23 no. 4] (Two voices only are shown). It must be pointed out that this figure, falling from C to F, constantly reiterates the F Major (Ionian) triad. This emphasis on the tonic chord, together with Josquin's ^{frequent} treatment of it as a V-I motion, strongly affirms the final tone and the ending of a major section of the mass.

~~The early earlier ^{mass by} Josquin, Dux~~

The early Josquin Missa Hercules contains an extensive ostinato to end the Gloria [Josq. 34 no. 3] This is a free ostinato which, through constant manipulation, is

used both with and without the cantus firmus. Its freedom and variability ~~of~~ bestow upon it a rich, developmental character, thus ending the section in a bold and flourishing manner.

Mouton employs an ostinato figure in the superius in the ending to the Gloria of Missa ~~Quarta~~ ~~dicunt homines~~. ~~Sancte Trinitatis~~
Sancte Trinitas [MOU 6 no. 3]. This example is particularly interesting because of the inner units that make up a composite unit which is repeated. ~~Note that~~ In the example it is seen that a and a' are the same figure, the latter being a repetition a 3rd below. Together they form a unit (1) which is repeated (1'). Altogether, 1 and 1' form a larger group (A), which likewise is repeated. The ostinato superius figure becomes part of a larger unit, i.e., mosaic repetition within a larger repetition.

Josquin also employs paired repetition at the end of a ~~set~~ motet, though this seems rare. In the motet, Rubum quem viderat Moyses the concluding text phrase, intercede pro nobis is stated by the ~~top~~ two outer voices. It is then repeated twice, a fourth below; first by ~~alto~~ ~~et~~ ~~f~~ ~~altus~~ and ~~tenor~~, then by altus and bassus. The threefold statement ~~to~~ probably has a textual significance. The symbol of the Trinity and the use of

The number, 3, is very effective at the end of a section, as in Josquin's Missa Mater Patris, in which the text, Maria Virgine, et homo factus est, is set in ~~a~~ three statements [Josa I no. 3]. Other examples can be found in Josquin of triple statements can be found in Josquin.

The frequent device of changing from ~~tempus~~ imperfect to perfect at the close of or the approach to the end of a section or large movement occasionally is fused with repetition. This technique when thus used is a form of diminution, since more notes of the same melody (or polyphony) ~~are~~ appear per unit of time. Some examples This is applied to all four voices in the ending to Kyrie II of the Missa Mater Patris of Josquin. This is ^{achieved} more intensively shown in Josquin's ~~Faizant~~ Missa Faizant Regretz [Josa II nos. 2 and 3] wherein not only does diminution of the tenor motif occur several times at the end of subdivisions in the Gloria, but at the end of the movement the change to tempus perfectum is accompanied by a very intensive interphonic activity of all four voices ~~of~~ with the same motif! An interesting type of diminution occurs ~~is~~ at the end of the single mass movement of Josquin, the Gloria de Beata Virgine in which a rising sequence is ~~then~~ followed immediately by a falling sequence.

[Josa 30 No. 2] Both rising and falling sections are based on the same motif. However, the descending line falls at a faster rate (in the proportion of ~~3 to 4~~ three to four) through a tightening of the motif. Hence climax is achieved through a faster rate of fall, intensifying the motion to the final cadence. The change from tempus imperfectum to perfectum can result in augmentation, as is seen at the end of the prima pars of Josquin's motet, Stetit autem Salomon. Thus, using repetition, spaciousness, ^{appropriately} is provided the text, ut haec dies probat [Josa. 26 no. 1]. Another example of ~~an~~ terminal repetition with augmentation involving two statements is Josquin's motet, Domine, ne in furore tuo arguas me [Josa 26 no. 3]. Simultaneous augmentation is seen in the ending to the well known Josquin motet, Benedicta es, caelorum regina [Josa. 5 no. 2]. The superius and tenor commence with the same figure as the other voices. The value of the initial tone is greater, thus achieving an interphonic relationship, made possible by the melodic shape, i.e., a stepwise rising fifth. The stepwise prolongation of the same chord thereby intensifies the tonal center, thereby achieving a strong sense of finality. The text for this long extension of tonic and dominant chords is, Amen.

Josquin's terminal repetitions reveal, especially in later works, a particular fondness for shorter motifs. A few selected examples will serve to illustrate several types. ^{commencing with the} Missa Pange Lingua [~~Josq. 35~~] contains a few. we find in The Kyrie II [Josq. 35 no. 3] the sequence on a falling 3rd followed by the ~~the~~ reiteration (four statements!) of the ^{stepwise} rising 3rd, the outer voices proceeding in parallel 10^{ths}! The movement is concluded by the falling 3rd motif in the basses, stated twice. The ending to the Credo [Josq. 35 no. 10] is intensified by a reiterated triadic figure in the lowest voice, thus ^{affirming} ~~intensifying~~ the A minor chord, used by Josquin consistently as the penultimate chord to the finalis, E Phrygian. The Sanctus terminates with a reiterated neighbor tone in the superius [Josq. 35 no. 11]. The Osanna has a considerably extended terminal section in which both the 3rd and the neighbor tone are exploited ^{intensively} by all voices.

The influence of sustained tone upon the melodic material and the nature of the repetition has already been considered in detail. Nevertheless it is interesting to note that an extended treatment of motivic material against sustained tones is intensified at the end of terminally. Thus, the entire Kyrie I of Josquin's Missa L'Homme armé voces musicales, while abounding in triadic motifs conditioned by the sustained tones, is considerably intensified at the end [Josq. 20 no. 1]. The triadic outline against the cantus firmus is shown in [no. 1a]. This is ~~also~~ ~~here~~ seen

as well,
 also in Kyrie II, wherein sequence is also used,
 [Josq 20 no. 3]. The triadic motif ^(no. 3a) permits
 partial interphonic statement; at the ~~the~~ ending
 end of the section it is used in all three parts against
 the sustained tone, i.e., polyphonic intensification.
 Motivic intensification may be ^{associated} conditioned by the text.

Richardfort terminates The Sanctus (Missa O [Dei]
Genetrix) with a motif to the text, Dominus
Deus. The motif moves among the lower
 three voices and is stated six times before the
 final cadence to the concluding word, Sabaoth.

Josquin's motet, mirabilia testimonia
tua, Domine contains a highly interphonic
 section in which all four voices are in very
 close stretto to one another [Josq 29 no. 3]. This
~~section is followed by a sequential passage and~~
~~then by a repetition~~

After a succeeding sequential passage this interphonic
 section returns to close the motet. The return
 features ^{partial} ~~an~~ inversion of the lines, i.e., double counterpoint.
 The entire material described above, ^{containing} with ~~to~~ a
 large scale repetition, constitutes a very
 interesting example of motivic terminal
 repetition. The repetition of all voices as a
 unit, in immediate succession is, however, more
 common. Endings sometimes can be
 more complex as in The Osanna of Richardfort's
Missa O [Dei] Genetrix [RICH I No. 7], in

which the voices ~~begin~~ state the thematic phrases at different times to one another. The superius and tenor are related interphonically. The bassus is independent, although it maintains its thematic identity through three statements. A Josquin motet, Inviolata, integra et casta es, Maria, illustrates complexity involving two voices in canon (~~at the 5th~~) [Josq. 10 no. 4]. While the tenor primus and tenor secundus are in canon at the ~~5th~~ fifth, the superius and altus manipulate one figure while the bassus maintains its regular course of independent repetition, outlining thereby ~~a motion through~~ through its motion the A minor tonality.

The terminal ^{affirmation} intensification of tonality through the cadence when fused with design repetition becomes considerably more intensive. While the significance of this aspect in connection with the development of tonality will be ~~dealt with~~ considered in detail in the next chapter, a few examples will be ~~considered~~ given at this point ~~to~~ in view of the relevance to the general phenomenon of terminal techniques. Obrecht shows his awareness of melodic shape in connection with terminal harmonic function. In ^{MISSA} Fortuna Desperata the end of Kyrie I is marked by the repetition of a melody which moves up stepwise through the triad and then falls definitively, attaining the final tone

through the leading tone [OBR 2 no.]
Taken up successively by all four voices, this tonally defining theme is stated five times. In the two-voiced Agnus Dei II, Missa Di dadi, Josquin terminates the movement by reiterating the ~~two~~ voices within the V-I relationships. Thus, the lower voice ~~is~~ moves so convincingly from D to G, with top voice activity that affirms to affirm it, that one is tempted to add as facta the sharp to f each time it occurs. Its function is unequivocal. The contraction of the last statement of the basses is interesting. In the same mass the two-voiced Benedictus provides an excellent example of a ^{terminal} repetition in which not only is the dominant-tonic relationship reiterated but also the structure of the top line is controlled artfully to emphasize the final tonal achievement attainment goal [Josa 12 no. 4]. The course of the lower voice clearly flows within the Gorian octave and at m. 50 commences to emphasize the V-I relationships. It is obvious that the reiterated leaps are conditioned not by any linear factors but by purely harmonic notions rather than linear factors. The top line proceeds as follows:

- ms. 38 to 43: fall to G (tonic)
- ms. 43 to 47: rise to D (dominant)
- ms. 47 to 48: reiterated
- ms. 48 to 53: prolongation of B^b (third of triad) and fall to G through leading tone.

ms. 53 to end : repetition of same .

The repetitive scheme is ~~music~~ mosaic, consisting of falling sequence, rising sequence, motivic restatement and sectional repetition (ms. 51 thru 53 again restated) with polyphonic variation, i.e., different lower voice to the same top voice (slightly ornamented). However, they are projected in continuous motion to form one artistic unit that serves to illuminate the tonal finality of the close. Mouton ^{had} knew this sense of tonal intensification. An example is the end of the Gloria of the Missa Alleluia [MOU | No. 4] in which the lowest voice moves constantly from I to ~~V~~ and back to back and forth $\&$ between tonic and dominant while the superior melody is stated twice. Motivically and interphonically all lines are ~~inter~~-related during the second statement.

1 For the final example the famous motet by Josquin is chosen Illibata Dei virgo nutrix is chosen. The end of the motet is characterized by a long ostinato confined to the tenor in which the hexachordal tones, la, mi, la are reiterated on alternate levels equivalent to the dominant and tonic. 2 At the end of this ~~long~~ lengthy ostinato section ~~there~~ a twelve measure section appears [Josa 31 no. 2b] This section is characterized not only by the alternating ostinato figure but also by the shape and direction of the bassus which moves back and forth

between tonic and dominant. This entire section is stated four times before the closing chord occurs. The entire ^{terminal!} ostinato section is derived from the appearance of ~~the~~ la mi la ~~figure~~ at the end of the poem. "~~Salve tu sola~~

* Salve tu sola, cum sola amica

Consola "la mi la" canentes in tua laudes.

The ending to the ~~text~~ ^{twelve measure} thus paralleled by a large scale repetition. The ~~terminal~~ ^{with its four} section quoted, ~~is~~, therefore, statements, is, therefore a terminal climax to the large ostinato passage, i.e., terminal repetition within terminal repetition! At the ~~same~~ ~~time~~ concurrently the nature of the manipulation of the voices, particularly the basses, produces tonal intensification through repetition of the harmonic elements.

It must be emphasized that in the above study of terminal devices of repetition many techniques described are not necessarily limited to the end of sections, mass movements or compositions. For this reason the purpose of this phase of the study was ^{not} to point out ^{solely} ~~not only~~ some of these techniques but rather to show their relevance to a new concept of terminating a composition or section. There is ~~no doubt~~ that some of the selections chosen are but a ~~handful~~ sampling of many more occurrences that ~~can~~ could be mentioned. The frequency is of such nature that it is unquestionably a stylistic ~~phenomenon~~ ^{most} feature. The ~~most~~ important aspect of this ~~type~~ application is ~~that~~ the manner in which it is fused with the structure of the composition. Some of these ~~are~~ structural aspects such as sustained tone (derived from cantus firmus procedure) and ostinato belong to the past. Others, particularly close interphony among three or more voices, are products of the contemporaneous scene. Particularly forward looking and consequentially linked to the ~~current~~ path of the immediate future is the relationship of these terminal devices to tonality. For, as emphasis in stylistic studies have been placed on the cadence, it is particularly important to see the relationships of design repetition ~~to~~ not only to the cadence but to the entire area of termination. Thus, while the study

of the sequence is in itself stylistically interesting, its applicability to the end of a section, movement or composition is increasingly significant in connection with the factor of tonality. The falling line to the final resolution is a pre-Josquin device. However, its intensification through sequential emphasis of the falling line becomes, through Josquin and his contemporaries the frequent manifestation of a higher order of tonal awareness. The appearance of the II dominant-tonic relationship likewise is older than Josquin, though it had not been cultivated to the extent of becoming stylistically characteristic. Unquestionably its reiterative emphasis ~~at~~ as a terminal device signifies the growing importance of the tonal concept.

Finally it appears to consider repetition as a manifestation of climax as applied to design. The reiteration of a group of tones, whether ~~over~~ only once or a number of times is indicative of a tightening up of spatial elements in contrast to non-repetitive material that has preceded it. ~~The shorter the~~ ~~repeated unit~~ ~~the intensity~~ occurring at the end of the unit this attained intensity becomes a true climax.