

G: Notes on Josquin Motets
63-70

#63 Qui regis Israël, intende

)
Doubtful?

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R. 79

MU 129-30

* share
inclusor
Primo Discreta { top!
Secondo Discreta } voice!

5 voices. /
= voices obviously used close.

4 v. entries at beginning. (this 5th voice supplies

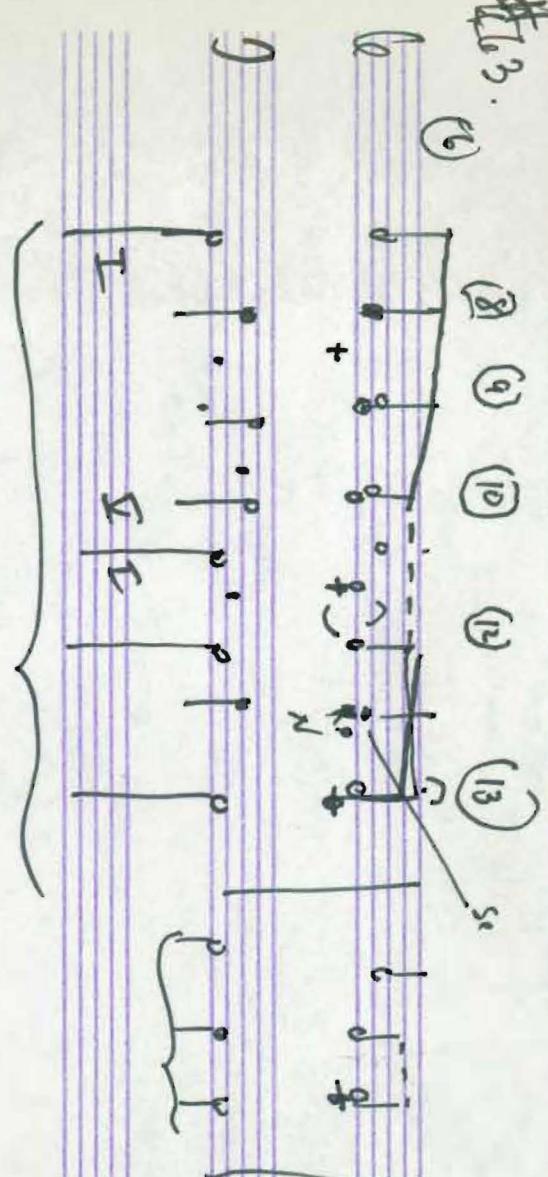
part that has no notation (at beginning)

a very surprising use of bass!

ONE PART. over 110 mm. That

means off setting, connections

with T or I (the staff) other
A fed over. on A.



The handwritten figure indicates 5 voices
written in blue on the other voices

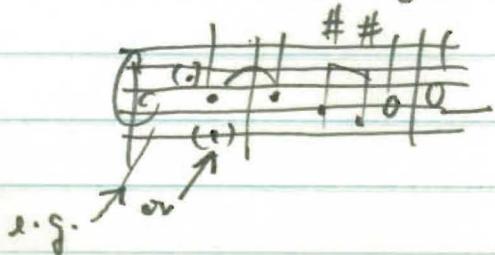
pn. 14 - 34

2 voiced sections with close
stretto figures. (triadic figures)

Important

Strong cordonial figure that
marks off sections, sometimes
with V - I (5th step); other
times with step-wise descending
motion.

The cordonial figure supported by parallel
motion in another of the upper voices.



4E - H1 my

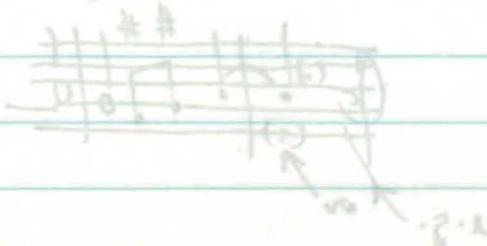
This makes for strong feeling
(and) relations.

mainly prolongation of A. - turbulence
on F voice (with B's in lowest voice).

turbulence T

test my if I can make work
certain areas, writing off certain
areas (just at 1) I - T then
prolonged sonata-form now certain
areas

kind of interrupting myself later on
when we go off into another



#CNY BEATI QUORUM REMISSAE SUNT INITIATIVES

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Drafts?

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5 VOICES. *Part II.*

1st m

3 PARTES. *e long notes.*
 MODE. PHRYGIAN. I - E; C-A; E-E;

I II III

A good deal of repetition of sections!
 some antiphonal.

m. 1 - 8. } E - E.
 9. m. 9 - 17 } E - A!

5 voices
together
 1st and 3rd voices -

87-62 ~~climated~~.

73-75 undivided.

76-83 declamatory.

83 - $\overline{109}$ *first and 2nd parts - free some*
autophony 2 lower vs. 3 higher.

(over)

opening 3 ms. of Pots II.

145 - 150 declamatory.

172 → Antiphonal 2 vs. 3.

ms. 191 →

Note inflection and ending of Pots II
in 3

Stretto imitations

good examples.

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(1)

Then repeated.

(8)

^{not}
8-10-8-10 (1-3-1-3
 many examples 1 parallel 3 ~~and~~ 10 ^{and}
 10-5 and 10-8.

#64. *Dominus me protegat a me.*

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II: *See tibi soli peccavi*

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2 PARTES.

Part II

135 Confirmation of Psalm

Waves it

draws from - to nucleus

most important

37 Dominie, we a psalm

50 misere

118 hanc iste.

A lot work.

Point out the when it turns, and
using "12 the 12 turns!"

Of course, the one ending is D^{##},

but he doesn't point out when!

modulation technique;

a "winter wave".

et c.

Physician strong upbeats on A
steaming and Poco T. Starts on E.
goes to a subdivision T-A-T

Greater emphasis is on C!

(Strong prolongations of T-T-T-T)

cadences on G with C. on when the
G remains as function of C.

many examples of G to C.

mezzo ending: d. 110 (

stretto: particularly the 3rd.
descending - see (133)

Chordal sections + unification
sections.

Chordal sections with other harmonic
manipulations.

Line 1, $\frac{1}{10}$ at beginning

$E - A - D - G - C - F$ Run up down (D).

(Colours)
13
 E not
D

15 G what goes to C (D)

13 A $\xrightarrow{35^\circ}$ or 50° C $\approx G$ (incl. T. $\rightarrow C$)

17 A \rightarrow C $\xrightarrow{45^\circ}$ C

21 A $A - D - G - C - F$ Solution to A (out P. 22)

(II) (88) Rotation A.

9C
10A A 6 C D G

A - D $\xrightarrow{25^\circ}$ A G - C.
A - D - G C - A.

18 C — G — Q (Run. m)
A - D - G - E \xrightarrow{E} A — E.

Good opportunity for harmonic function with
c of Physician.

65 Dominus regnabit, de cœlum induitus est.

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Ps. 92 + Gloria
patrii. 2 PARTES.

4 v.

The original has

Partial signatures. 1 flat in Discantus
and tenor. 2 flats Altus & Bassus.

Strange mixture of polyphonic & homopolyphic qualities
with Ionian qualities. The latter
But the 2 flats voices remain
intact.

The upper voice

The B's prolongations in the 2 flats
parts are really subservient to
the F Ionian, and F remains
=

The stony center — F tonality.

so

MATCH.

much 2 voice pairing repetitions.

→ The 2 flats allow for real imitation

* This is the reason for
= The 2 flats in action & in bassus
page consists short imitation.

* We need point. a 5° below force which always into \overline{V} , which then always moves to L.T. closed (forwards Σ) and to T. phase \Rightarrow phase.

In longer phases the motion may be a circulations one to V_1 , then Σ , T .

Much higher multiplication
 $\frac{1}{2} \times 4$ forces

Important examples - even going into 4 voices

descending from higher ones.

EVENVERONT - word
in shorts 4 voices!!

Strong harmonic $\overline{V} - \overline{T}$ (90)

Hicks - Dutton "Principles"
Kodály

40 measures.

v) long min. late style.

Strong terminal repetition
Figure 5 times!

see Orthoff p. 136 :

1) mixture of Toncon
and Noyokidam

2) word-tone : elationes maris (86)
al his Dom ienus (94)
"domnum tuam"

3) Coda - Doxology "großen Kode"
40 meas mes.

4) Josquin late style.

Worship

Psalm No. 93 (V.92)

The Lord reigneth; He is clothed in majesty;
The Lord is clothed; He has girded Himself with strength;
Yea, the world is established, that it cannot be moved.
Thy throne is established of old; Thou art from everlasting.

The floods have lifted up, O Lord,
The floods have lifted up their voice;
The floods lift up their roaring.
Above the voices of many waters;
The mighty breakers of the sea,
The Lord on high is mighty.

Thy testimonies are very sure,
Holiness becometh Thy house,
O Lord for evermore.

(23) inward quiet-

(24) inward rest

inward measure

about measure "profound - about it
and power of

self & self inward (u)

#66 JUBILATE DEO OMNIS TERRA

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E Landate ~~women~~ women sicut.

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Oct II
137

"word - text clear".
"intonation"

refer to it on A/B/C/D.

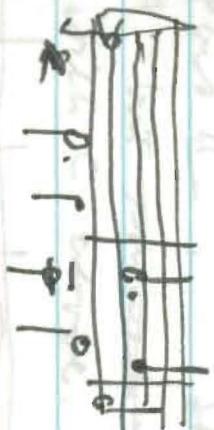
"Tribal character of the Poem"

Buny & Tammy play drum in II

"Populus trees"

Phrygian

Strange: D beginning



but answered on A.

Pars I ends on Phrygian.

Important mode study.

Music made in R II
The following
when you make a certain
melodic line depends on what you

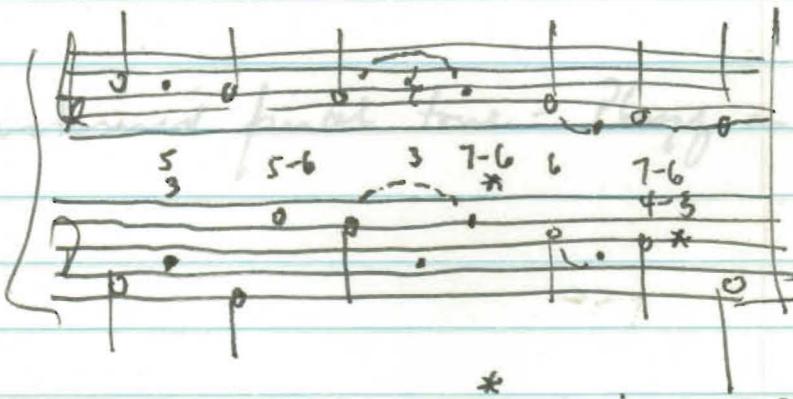
2 PARTES in Bass for Part I

4 voices. II

Molto ending in Bass for Pars I

also Pars II

¶ 10th outer voices are prominent,
in different ways. See opening
of Pars II, Starts Bass starts
on A but immediately shifts to
G with C above.



Steady continuation of Pars II. It follows
rather consistently ¶ motion, always breaking
at cadences to approach to cadence.

Stretto.

Large sections in Parts I &
4 voiced close overlapping
=

which operate on desc. 3rd stretto
good examples of contrap. framework
to explain possibility.

Sustained final tone - Phrygian.

#67 PARATUM COR MENV, Deus.

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II: Salvum fac, dextera tua
III. In Ibumacam

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4 voices

3 parts

Part II : 3 voices.

"modulations" F, D, A, C
function done + lower 3rd section (6.193)

word-time: clear.

Development - related to Pachelbel time.
Development

"archaic" elements are earlier Phalen setting.

"Roman" here?

Mode: Mixolydian G. Alteration of F to F#

at cadences of G are obvious

supplemented by furnituræ, etc.
real I-I.

Mixolydian character is strongly
retained by:

- 1) probable nature of c.f. source.
- 2) polyphonic emphasis on F (with B!) prolongs.
- 3) polyphonic emphasis on C.

See mixolydian upper wind no. 1 - 21.
(Adjustment/compromise is made at the
end of the phrase.) : melodically Mixolydian
polychromic in Ionian.

Texture: Contrasts.

many chordal, declamatory sections

169 — good example of 5-6 5-6
ascending.

|

Additional Examples: Dans II & III

very consistent use of 5-6.

#68 LAUDATE, pueri, Dominum

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Ps. 112.

4 v. to beginning of Part I

2 parts ^{Part 2} 283 m. twice Gloria Patri

Mode F Ionian.

Sections emphasise I.

Some on II

a few on D.

(declaratory)

chordal and un. to five textures.

Repetitions of chordal motives.

very strong towards end. (m. 150) with
rests punctuating repetitions.

Close relationship to Psalm tone.

Lv 150
==

+
in 5-^{P2} meas.
=

Stretto beginnings of Part I
and Part II.

~~below) but extremely difficult to see~~
~~in the~~
good examples.

~~smoothed by the time of the pair~~
~~of voices (A and C) to~~
~~smoothed and simplified with~~
~~(losing the true flow)~~
~~? but smoothed, is now~~

Tenor

End of Period

Paired instructions

An offset worth showing as seen
in this example, is the 're'
reworking of the reiteration (2nd pair
of voices) to ~~be more extended~~
^{longer} cadence desired.

After the answer, (which
ends on V_i) as described
earlier to effect a transition
(coda), the parallel
statement of the beginning
(first repeat but parallel)
with the beginning to fit!
with the beginning to fit!

Lander -

Another example:
Play while:

m. 88 -

5-6, 5-6 ascending

m. 97.

$\text{F}^G \text{3s}$. descending 3 voices against
m. 172 $\text{F}^G \text{3s}$.

i. at 176.

m. 145 → 4 v. stretto descending
stepwise.
Excellent example.

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II: justus es, Domine.

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See note #69

P. 118

Ost
II
138

Mark number 44.

Mode: Dorian or D. → [Aeolian - relatively strong]

There are a few indicated B's
but many obvious ^{alter} ~~obvious~~ ^{obvious} ~~obvious~~ places.

see diagram 1 fig. in "notes".

Tonality — very strongly organized in
prolongations of sections, almost all
on D — The sections form one
+ text organization.

Falling line very strong in most
sections.

Design: various types - main emphasis is on interphonetic rep. (imitation) -
of different types: 2 v. 3 v. 4 v.
some complex.
at intervals - mainly unison, 8th + 5th.

An ideal study of different techniques.

The sections - text units as determined by the period. —
with subdivisions determined by primarily : (colon) — and in some cases, , (comma).

Cadences for the period are most frequently marked by 1) rhythmic formulae ! ! ! T d / d

gained by
paired (gentle)
organ.

M. subdiv.

processes -

canon à 5th falling line to D

canon à 5
other v. closely related.

24-35 24-27 [:] 4 voices.

27-35 [,] 4 v.

partial imitation, different figures (free) cadential figure = $\overline{I}-I$ D

35-56 35-46 [:] 4 v.

46-56 . 4 v. true sup canonie,

other v. closely related.

C-B-A. (C.t) A

56-86. 56-64 [,] 3 v. true, paired S.A. canonie -

5th below.

(to D)

64-68 } 2 v. B.T. at 5th

(to D)

68-72 } 2 v. S.A. at 5th

(to A)

72-76 } 2 v. B.T. at 5th

(Falling line)

76-78 2 v. S.A. not imitation.

sawt test on 72-6

extinction →

to D. to

78-82 [,] 2 v. B.T. paired \checkmark plus free (partial repetition)

(falling line)

$\overline{I}-I$ D

86-112 86-105 [:] \overrightarrow{A} A.B.S.T. A.B.S.T. at 8th and a 5th

96-112 4 v. desc. stepwise figure, serial repetitions, w.t. to. → (sustained A in sup.) D

105-112 [,] 4 v. $\overrightarrow{S.A.T.}$ w.t. B. partially free m. 106 \overline{B}^6 w.t. 107, B^6 in Bass.

$\overline{I}-I$ D

(continue further study)

112-129

112-~~H~~^E T.B.S.A

close with. ♫ 4th below

continuous overlapping - best dec. to D.

118-129 L.T. 4 v. chordal + declamation. ♫. with ♫

4/4. J/d. art. →

L-T-D

129-148 129-140 [:] 4 voices strettto descending 3rd figure. triadic 5-3-1



notes on D next note continuing.

135-140 ♫. } same figure now "D. followed by ♪. (transf.)

L-T-D.

140-148 [·] ♫ 4 v. declamation

{ ♪ | ♪ | d | d ♫ | ♪ | d → Bass A-B^b-A. D.

descending D- \bar{D} octave L-T-D

149-162 149-154 [:] 4 v. desc. triad strettto.

154-162 L.T. 3 v. followed by sup. particular chordal - extension.

harmonics on

A.

72-76 (L.T.) D.T. (L.T.)

D.T. (L.T.)

D.T. (L.T.)

D.T. (L.T.)

D.T. (L.T.)

D.T. (L.T.)

D.T. (L.T.)

C-T-V-G-F-T-A-U

Chordal

extension

harmonics

on A

etc.

96-112 ♫-162 [:] A.M.S.T. 27 28
(quasi Rhythms) ~~and this emphasizes the bass~~

105-112 C. T. M. S. T. 27 28
(soft piano)

descending line to leading tone ^{and resolution to tonic}
for the end of each sentence (except for
the ending of Part I.)

see especially b. 140 → octave descent
on 10^{th} .

also see b. 303 → to end.
desc. (10^{th}) with C → C[#] over
A as final. of II!! important.

10-5 10-5

b. 207 A D G C F

#70 Levant ouviólos mejor en meses

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Word - Tone

Ost: refers to opening -
leaving scales -
rising line :

Mode

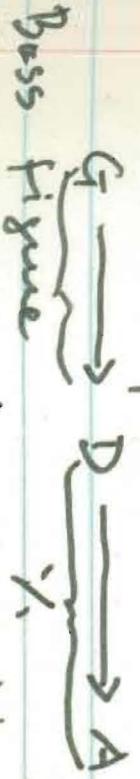
reminiscent of dorian and is referred
to & known as such by Osthoff. (II, 138)

and } Pans I - on A.
and } Pans II - on D!

The use of E⁶ is quite prevalent,
both directly (already at m. 10)

This is a proletarian piece .

as the end of Pans I .



Bass figure
repetition of bass figure only
while other voices change.

2 parts .

4 v. Part I is the same and

B^b signature. (beginning with a

But overall, a pronounced
one strong.

Repetition of end of
Part II is the
same as the beginning with a
small fermineal -ment- eaten
to include "in montes", which
in the introd. of piece also begins
the part quoted.

Opening: S A T B human + P². init.

metaphor of I.I.I (using 1st)
Part II registered

paired init. Y. i.e., m. 50 →
free repetitions with v. reductions,
i.e., 2 + 3 v.

paired repr: 2nd time extension
and modification so that:

1) → v 2) → T!

see leg. of Pars II

see motive of !!! (using 3rd)
in Pars II! reflected

Buzzo
9-10 14-15 20-4-230



25-40 46-50 55-60



67-70 83-87 92



94-5 98 97-9 103-
2 102 106 137



139 143 155-
1



monats



Le-vu-ri b - cu los me - os in -



Derre

downward
Reiterated motion on the bass: stepwise:

most frequently $\text{I} \rightarrow \text{II}$. ($\text{G} \rightarrow \text{D}$)

Other times: $\text{II} - \text{I}$, frequent following $\text{I} - \text{V}$.

sometimes $\text{D} \rightarrow \text{A}$, or $\text{I} - \text{IV}$
or $\text{V} - \text{I}$. (This is most common at
end of Pm I.)

Once: G down to B^\flat (III)

When this is not happening, either the
bass is silent, or it is sustained in
harmonic motion $\downarrow \text{V} = \text{I}_{\text{or}} \text{IV}_{\text{or}} \text{V}_{\text{or}}$ vibrations
thereof.

The step wise motions are embellished
in various ways, sometimes with repetitions
{ clef, continuo with interruptions,
almost like a fresh invented character.
(or which)

—