

*D: Josquin notes and sketches*

Folder D

Along with the following scanned pages, there are also several photocopies of motets by Josquin (#5, 54, 74, and 75).

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# MUSIQUE et CHANT

52  
pages

PAPIER GALANTI  
AFMOR VII/1  
80G  
2012



Assigned for.

Feb 17

Op 241 Trio

per 10.

Jan 1941 35.

Op. 241

#2

#3.

#7.



Sources

Printed editions

1. Misse Josquin Venice Petrucci, 1502
  2. Liber primus missarum josquin forosemporivi 1514
- Others printed in 1526, 1533, 1539, 1547, 1568

Modern edition

A. Smijers

Manuscripts

Modena BE Ms L. 457 AM 1.2 fol. 114v-127r  
 Munich, SB Ms 3154 fol. 172v-178r  
 Rome Bib. Vat. Cap. Sis. ME 41 fol. 50v-61r  
 Vienna NB Ms. II. 778 fol. 63v-83r

Chanson "Fortuna Desperata: Attributed to Busnois in Segovia Ms.

1. three part version, published as appendix to Smijers Josquin vol. 1, 105
2. four part version with added countertenor in Brooks diss., 312
3. four part version with different countertenor, Smijers, op. cit., 106
4. four part version with third countertenor and French title (Fortune esperee, Smijers, op. cit., 107

Text

Fortunata desperata	Desperate fortune
iniqua maledicta	unjustly cursed
chi di tal dona electa	whom such a lady has chosen
la fama ay denegata	fame has disavowed

Text: London BM ADD. 35087

SCHEMATIC FORM

Kyrie

Superius Measures 1-5 the same as chanson superius with exception of three repeated notes omitted in Kyrie. First 10 notes of mass equals first 13 notes of chanson. Measures 17-32 of mass equivalent to 17-29 of chanson. Added notes in mass, measures 19, 22, 28.

altus first eleven notes same as first eleven of chanson tenor

tenor The mass tenor uses all the notes of the chanson tenor. Equivalent passages are mass 1-16=chanson 1-17; mass 22-54 = chanson 21-36; mass 55-73=chanson 37-53

bassus measures 1-5 of the mass paraphrase measures 1-9 of chanson

Gloria

Superius mass 1-4 paraphrase of 1-8 of chanson

altus mass 1-3 same as 1-4 of chanson tenor (first five notes only)

tenor tenor from chanson sung three times, first in triple meter, then in duple (just as in chanson) then in duple at twice the speed.

bassus first five notes of chanson bassus used as ostinato figure in measures 3-4, 5-6, 6-7, 7-8, 11-12. Another figure is used in 15-16, 17-18

qui tollis

this section has imitation at the unison and at the octave. Bassus 59-64, altus 61-66 (unison) superius 63-68 (octave) with one note lacking, tenor has cantus firmus (see above)

credo

superius 13-21 uses fragment from chanson 4-9. It omits the initial

notes

altus 1-8 uses superius of chanson 1-7

tenor 1-7 uses tenor of chanson 1-7

bassus 1-4 uses 1-4 of chanson bass

The entire superius of chanson is quoted twice in the superius of the credo measures 181-260. First in triple meter (c 3) 181-229, then in duple meter (c 2) 230-260.

The canon reads: crescat in duplum

Sanctus

superius frequently uses figure *old + old* or *p. rrrrr* as semi-ostinato

altus uses first 4 notes of bassus from chanson, transposed up a 5th

tenor uses first 7 notes of chanson tenor

bassus uses first 5 notes of chanson bass

pleni sunt coeli

Starts 12 note theme in bassus, imitates it a 4th above in the tenor and an octave above in the superius. Bassus absent throughout this section.

Hosanna

All 4 voices derived from first five notes of chanson bassus. There is one added note in the superius and the bassus.

Benedictus

This omits altus voice. There is a nine note theme, stated first in the superius, imitated an octave below in the tenor and given a tonal answer a 4th below in the bassus. The tonal answer is then repeated an octave above by the superius. The altus follows with a slight variant of the theme at its original level and the bassus completes the imitative section by repeating its statement at the original level.

Agnus Dei

Altus starts 10 note theme followed in imitation by superius an octave above and the tenor at unison. Underneath, the bassus gives a very augmented version of the original chanson tenor theme in inverted form. This follows the prescription of the canon "Consimilique modo crescant antipodes uno" In the second half of the Agnus Dei, the upper three voices engage in imitation with a theme of 8 notes, first in the tenor, then at the unison in the altus, then in the superius. The bassus uses the first 13 notes of the chanson tenor, then deviates from it.

Metrical sections (as transcribed by Smijers)

Kyrie 1-16  $\frac{3}{4}$ , 17-54 C, 55-73 C

Gloria 1-58  $\frac{3}{4}$ , 59-160 C

Credo 1-180 C, 181-259 C 3

Sanctus 1-66 C, 67-127 C, 128-163 C

Benedictus 1-46 C

Agnus Dei 1-122 C

Texture

Kyrie 1-16

1st measure declamatory, then multilinear

christe

17-24 multilinear

25-54 mostly declamatory

Design

Kyrie

limited imitation, alto leads with first 11 notes of tenor from chanson (disregarding repeated notes), tenor follows with complete chanson tenor christe

no imitation

Kyrie 55-73  
entirely multilinear

Kyrie  
imitation by bassus of superius  
57-58 (7 notes)  
imitation of altus by superius  
61-62 (5 notes, not exact rhythmically)

MODE

<u>superius</u>	21 B flats	
<u>altus</u>	18 B flats	3 ficta B naturals
<u>tenor</u>	9 B flats	
<u>bassus</u>	16 B flats	

<u>superius</u>	none	1 ficta f #	9 Enaturals
<u>altus</u>	2 Eb's	1 ficta f#, 2 Eb's	24 E naturals
<u>tenor</u>	none	none	6 E naturals
<u>bassus</u>	6 Eb's, m6, 10, 35, 67, 71	5 Eb's, m. 4, 29, 45, 64, 66	13 E naturals
<u>Total</u>	64 B flats	3 ficta B naturals	
	7 E flats	5 ficta E flats	
	52 E naturals	2 ficta F sharps	

Conclusion: Predominately Ionian mode transposed to F, with a significant admixture of mixolydian caused by a number of E flats.

VOCAL RANGE

	Kyrie	Christe	Kyrie
<u>Superius</u>			
<u>Altus</u>			
<u>Tenor</u>			
<u>Bassus</u>			
<u>BIBLIOGRAPHY</u>			

BIBLIOGRAPHY

G. Brooks, Antoine Busnois, Chanson Composer, JAMS VI(1953), 111  
 C. Brooks, Antoine Busnois As A Composer of Chansons. PhD dissertation, New York University, 1951, unpublished  
 O. Gombosi, Jacob Obrecht, eine stilkritische Studie, Leipzig: Breitkopf und Härtel, 1925  
 H. Osthoff, Josquin Desprez. Tutzing: Hans Schneider, 1962, I, 142ff.  
 G. Reese, Music in the Renaissance. New York: W.W. Norton, 1959  
 E.H. Sparks, Cantus Firmus in Mass and Motet. Berkeley: U. of California Press, 1963, 317-320

# Sparks.

Josephine Ave Maria Stella.

C.F.

Primarily a tenor mass, but in Gredo, e.g., one phrase appears only in the alto + superius (but briefly)

A good deal of penetration: more than any mass in Liber I except the Sol for Re Mi. - in a variety of ways, including canons: (see beginning of Gloria)

An advancement of tendency found in Gaudete.

Ave Maria Stella - extreme of flexibility [Cechyhem]

Hercules - extreme of control. [Obrecht] [Busoni]

Ave - Imitation pronounced. But there are rest points as in Ave Maria (- motet). The latter is much more controlled.

Other settings -

Victoria

Morales.

Annunciacia -

Jesquin des Prez: motet Mittit ad Virginem

Sequence scheme

12 paired strophes

Each strophe consists of five six-syllable (three-iamb) lines.

Interlocking rhyme scheme

odd verse A

B

A

B

C

even verse D

E

D

E

C

Setting: 6th mode: unequivocal C major, range  $g_1 - e^1$ .

Motet scheme

Prima pars: (Smijers)  $\text{C} = 2/1$ . Strophes 1-6.

Secunda pars: 3/1 and 2/1 (see below). Strophes 7-10 + ending.

(below, caps are lines of sequence melody, parenthesized small letters signify final notes of lines: A(e) is the melody of the first line of a strophe, ending on middle e. Each pair of strophes starts again with A.)

1. Mittit... mm. 1-23.

plainchant A(e) B(e) C(e) D( $g_1$ ) E(e)

cantus firmus: superius in 3/1, fairly literal.

other voices: altus mostly free, non-imitative; some paraphrase.

cadences follow chant.

2. Fertem... mm. 22-53.

e.f.: tenor throughout in 3/1. A: also bass in 3/1. C, D: also sup. in 2.

others: altus and bass imitation define meter as 2/1 and 3/1.

cadences follow chant.

3. Naturam... mm. 53-90.

plainchant A(d) B(e) A(d) B'(b) C(e)

e.f.: primarily tenor, also altus, both in 3/1.

others: strette imitations in sup., altus and bass; point of imitation based on line A.

cadences: line A on D, B on C; A on G, line C on C.

4. Superbientium... mm. 90-109

e.f.: AB paraphrased by tenor and bass. AB'C paraphrased by superius and altus. Two A's identical.

cadences follow chant, but no cadence for B': cadences on D, E, D, C.

5. Foras... mm. 110-123.

plainchant A(d) B(g) A(d) C(e) D(e)

e.f.: superius, ornamented and with implications of 3/2.

others: altus in canon at the 5th.

cadences: AB cadences on G, ACD cadences on C.

6. Exi... mm. 124-147.

e.f.: tenor in 3/1, literal except for last phrase forming the ending of Prima pars.

others: all voices in fairly long time values, large vocal range, masking the e.f. Two A's almost identical.

cadences: AB cadences on G; cadence during C on G; Prima pars ending on full C triad.

7. Acede... Secunda pars mm. 1-16. (Smijers 3/2=)3/1

plainchant A(g) B(g) C(g) D(e) E(e); the first strophe to go above g, the only one to go as high as e.

e.f.: tenor in 3/1. Smijers' ficta alterations for cadences: ?

others: superius non-imitative, in time values like tenor, almost syllabic.

cadences follow chant.

8. Virgo... mm. 16-43. (Smijers'  $\varphi=$ )2/1.

e.f.: bass in 3/1 8va down in contrast to the high tenor e.f. of 7.

~~strophe~~ Line E repeated by tenor.

others: series of canons at unison between altus and tenor; when tenor sings e.f. E, superius reiterates part of altus.

cadences: ABC cadences on G; D on C, E twice on C.

9. Audit... mm. 43-50. 3/1

plainchant A(d) B(e) C(e) D(e) E(e)

e.f.: tenor; also CDE superius in canon with tenor.

others: declamatory, widely-spaced sonorities, e.f. hidden.

cadences: AB on C, CD on C, E on C.

10. Consiliarium... mm. 60-81. (3/1)

e.f.: tenor with some note changes; E stated by superius, tenor, superius. CD stated by bass in canon with tenor.

others: antiphonal, declamatory.

cadences: AB cadence on C; C cadence on E, D on E; E cadences three times on C.

Ending: Qui nos salvet per omnia. Saeculorum saecula. Amen. mm.81-96.  
( $\varphi=$ )2/1

Qui nos...: antiphonal, ending twice on E.

Saeculorum...: superius and tenor in canon on a sequence, with altus and bass to ending on G triad.

Amen: C triad.

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\_\_\_\_\_, Music in the Renaissance. New York: W.W. Norton, 1954.

E.H. Sparks, Cantus Firmus in Mass and Motet. Berkeley: Univ. of Calif. Press, 1963.

O. Strunk, "Some Motet-Types of the 16th Century," in Papers Read at the International Musicological Congress, 1944.

J. Vogel

April 3, 1974

3. Altera Sequentia, Abailardo auctore.

6.

1. **M** It-tit ad Vir-gi-nem Non quemvis Ange-lum. Sed  
Forti-tú-di-nem, Su-um Archánge-lum, Amá-tor hó-mi-nis.

2. Fortem expé-di-at Pro no-bis nunti-um, Na-tú-ræ fá-ci-at  
Ut præ-ju-dí-ci-um In partu vir-gi-nis. 3. Na-tú-ram súpe-ret  
Na-tus Rex gló-ri-æ : Regnet & impe-ret, Et zyma scô-ri-  
æ Tollat de mé-di-o. 4. Superbi-énti-um Te-rat fasti-  
gi-a, Colla sublîmi-um Calcans vi própri-a, Po-tens in  
præ-li-o. 5. Fo-ras e-ji-ci-at Mundánum prínci-pem, Matrêm-  
que fá-ci-at Se-cum partí-ci-pem Patrís impé-ri-i. 6. Ex-i

qui mit-te-ris, Hæc dona dísse-re ; Re-vé-la vé-te-ris Ve-lámen  
litte-ræ, Virtú-te nún-ti-i. 7. Accé-de, nunti-a : Dic, Ave,  
cóminus ; Dic, plena grá-ti-a ; Dic, te-cum Dó-minus ; Et dic,  
ne tíme-as. 8. Virgo suscí-pi-as De-i de-pó-si-tum, In quo  
perfi-ci-as Castum propó-si-tum, Et vo-tum té-ne-as. 9. Au-  
dit & súsci-pit Pu-élla nún-ti-um ; Cre-dit, & cónci-pit, Et  
pa-rit fí-li-um, Sed admi-rá-bi-lem : Consi-li-á-ri-um Hu-  
má-ni gé-ne-ris, Et De-um fórti-um, Et patrem póste-ris,  
In pa-ce stá-bi-lem. Sic no-bis ó-ri-tur Lumen de lú-mi-ne :

- rae fa - - - ci - at

- tu - rae fa - - - ci - at, na - tu -

Na - tu - rae fa - - - ci -

Na - - - tu - rae, na - tu - - - - rae

45

Ut prae - - ju - di - - - ci - um In

rae fa - ci - at Ut prae - - ju - - di - - ci - um In

at Ut prae - - ju - di - - - ci - um

fa - - - - ci - at In

50 55

par - tu Vir - gi - nis. Na - tu - ram su - -

par - tu Vir - - gi - nis.

In par - - tu Vir - - gi - nis. Na - tu - ram su -

par - tu, in par - tu Vir - gi - nis. Na - - - tu -

60

- pe - ret, su - - - pe - ret

Na - - tu - - ram su - - - pe - ret Na - -

- pe - - ret, na - tu - - ram su - - - pe -

- ram su - pe - ret, na - tu - ram su - pe -

65

tus Rex glo - ri - ae, na - tus Rex glo - ri -

ret Na - tus Rex glo - - - ri - ae:

ret Na - tus Rex glo - - - ri - ae:



a, Po - tens in prae - li - o. Fo - ras e - ji - ci - at Mun-

115  
 - num prin - ci - pem, Ma - trem-que fa - ci - at Se-cum par - ti - ci - pem  
 da - num prin - ci - pem, Ma - trem-que fa - ci - at Se-cum par - ti - ci -

120 125  
 Pa - tris im - pe - ri - i. Ex - i qui mit - te -  
 pem Pa - tris im - pe - ri - i. Ex - i qui  
 Ex - i qui mit - -  
 Ex - i qui mit - te -

130  
 ris, mit - - - to - ris,  
 mit - te - ris, mit - te - ris,  
 te - ris Haec do - - na di - - ce - - re: Re - ve - la  
 ris, mit - te - ris, Haec do - na di - - ce - re: Re - ve - la

135 140  
 ve - te - ris, re - ve - - - la ve - te - ris  
 ve - te - ris Ve - la - - men lit - te - rae,  
 - la ve - - te - ris Ve - la - - men lit - - - te - rae  
 ve - la ve - te - ris Ve - la - men lit - te - - rae, Vir - tu -

Verse IV - Chant paraphrase in Josquin's  
Mittit ad Virginem

8 Su - per - bi - en - ti - um A

ten. 8 (♯)

bass. 8 B

ten. + bass 8 B'

Sup. 8

alt. 8

Sup. 8 C

8 Po - tens in prae - li - o

Mittit ad virginem

1. The lover of mankind would send, of all the angels, his archangel to be a strong messenger for us.
2. He would make of nature a precedent; he would surpass nature in the virgin birth.
3. The child, born King of Glory, would reign and govern, and would cleanse the world of foulness.
4. He would crush the roofs of the proud and trample the necks of the mighty with his strength.
5. He would cast out the worldly leader, and by command of the Father, he would make of the Mother a partner in his glory.
6. Go, thou who art sent to announce these gifts! Reveal, you who are made fearful by the worthiness of the messenger, the words of the message!
7. Go, messenger, and greet her, saying: "Hail, thou art full of grace, the Lord is with thee, have no fear."
8. "Accept that which the Lord has entrusted to you. In purity and charity carry out your task and keep your vow."
9. The maiden heard and received the message. She believed and conceived, and bore a son--
10. A wonderful counselor, born of man, a mighty God, a Father to future generations,

first in peace, our Savior for all the ages to come. Amen.

(translation from the Nonesuch album, H-71216)

SOURCES (cited by Smijers)

- 1) Rome, Bibl. Vaticana, Cappella Sistina, Ms.46, fol. 129<sup>v</sup>-133<sup>r</sup>.
- 2) Petrucci, Motetti G. Venetiis, 1504.
- 3) Josquini Pratensis...Moduli...Parisiis, 1555.

Text and chant of sequence in:

Variae preces ex liturgia tua hodierna tua antiqua collectae aut  
usu receptae. Editio quinta. Boleslavis, 1901, pp. 133-5.

Modern motet edition by Albert Smijers in:

Werken van Josquin des Prés: Motetten I, Amsterdam and Leipzig, 1926.

# Missa Ave maris stella.

## Kyrie.

① Kyrie. ⑤

Superius. Ky - ri - e e - le -

Altus. Ky - ri e, Ky - ri - e e - le -

Tenor.

Bassus. Ky -

⑥ (phrase 1) Hymn text: A - ve - - - - - ma - ri - us stel - la - - - - -

⑤ ⑩

- i - son, Ky - ri - e e - le - i - son, e - - - - le - i -

- i - son, Ky - ri - e, Ky - ri - e e - le -

Ky - ri - e e - le - i - son, Ky - ri - e e - - - - le - i -

⑦ (phrase 2) ⑮

De - i Ma - - - - - ter al - - - - - ma (ter al - - - - - ma

son, e - le - i - son, e - le - - - - i - son.

- i - son, e - le - - - - i - son, e - le - i - son, e - lei - son.

son, Ky - ri - e e - le - - - - i - son, e - le - - - - i - son.

son, e - le - - - - i - son, e - le - - - - i - son.

⑱ (phrase 3) ⑳

Chri - - - - ste e - - - - le - - - - i - son,

Chri - - - - ste e - - - - le - - - -

Chri - - - - ste

25 (per) (per) (per) (per) (per)

Chri - ste e - le - i - son, Chri - ste e - le - i - son,

Chri - ste e - le - i - son, Chri - ste

30 *Vingto* 32 (4th. phrase) 34 35

ste e - le - i - son, e - le - i - son.

ste e - le - i - son, e - le - i - son.

e - le - i - son.

Chri - ste e - le - i - son.

38 Fe - lix cae - li por - ta

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

42 44 46 48

Fe - lix cae - li por - ta Mater

son, Ky - ri - e, Ky - ri - e e - le - i - son,

son, Ky - ri - e e - le - i - son,

49 *Mater al - ma* 50 51 53 55

le - i - son, Ky - ri - e e - le - i - son.

le - i - son, e - lei - son.

Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son.

transposition of hymn "Ave Maria Stella" (second setting of K. 41) on G clef.

Phase 1  
Phase 2  
Phase 3  
Phase 4

Tone centers of hymn phrases ① D → A

② A → D

③ F - A - D - C

④ E - D

Tone centers of "Kyrie" hymn interpolations and cadence points

Mees. 1-11 G-D

(2nd. phrase started completely in tenor with 4 meas. extension)

Mees. 11-17 D-E

(3rd. phrase started completely in tenor with "semper" prolongation and cadence)

Mees. 18-29 B-D-G  
Mees. 30-37 (G)-D cadence

(Constant repetition of final phrase of hymn)

Mees. 38-55 A-G-D-G  
D-F-G  
D-G

"Kyrie" - meas. 1-17

"Christe" - meas. 18-37

(meas. 41-46, ambiguity between D & E in bass)  
Final notes of hymn tune are E & D.

"Kyrie" - meas. 38-55

Robert E. Seletsky  
Josquin: Three Motets

### Notes

In Motet #54, "Tribulatio et angustia invenerunt me," the finalis is G; thus, the Bb signature signifies that the Dorian mode is in effect. Actually, the ambitus of the piece suggests the hypo-Dorian. In any case, the strictly modal quality is mitigated by the almost consistent use of stipulated Eb. However, a truly tonal unity, in the modern sense, is impossible because of the work's harmonic organisation: most of the piece can be reduced to a prolonged A with a bass D support, which resolves to the G finalis with its supporting bass G. The I-V-I structure of later tonal reference is not present. The small amount of editorial ficta, applied generally where vertical relationships demand, are sufficient, in the light of original addition of accidentals.

Motet #74, "Sancti Dei omnes orate pro nobis," is nominally a Lydian composition; there is, however, a Bb signature, suggesting F major to the modern listener, although the actual derivation is, of course, strictly modal. The work is structured in an ABACA...fashion: when the tag "Sancti Dei omnes" recurs, it is invariably accompanied by the same music. Because of this treatment, an analysis may be successfully undertaken from any of the restatements. An examination of the piece reveals a linear and harmonic organisation which may be safely termed "tonal."

Motet #75, "Responde mihi," is clearly cast in the Phrygian mode, and while it is difficult to distinguish between the two forms of the mode in so late a polyphonic work, the melodic descent to the sub-median  $c^1$  and the rather low range of the superius suggests that it is the fourth rather than the third mode which is in operation. As is the case with most compositions in the Phrygian mode, the question of tonic-dominant relationships is handled by absorbing modal elements into the polyphony: at several points, the true tonic E is heard as a dominant to A. Cadences which conclude on E, because of the absence of a usable V, substitute the submedian C, which resolves to E through a stepwise motion with a passing D. The low second degree of the Phrygian scale, F in this case, is generally absorbed into a descending F-D motion. Except for raised leading-tones at cadences, additional ficta is unnecessary.

4

6

9

11

13

15

18

a

b

c

d

Handwritten musical notation on two staves, measures 20-32. The notation includes various note values, rests, and dynamic markings such as *N*, *pp*, and *N*. There are also some handwritten annotations on the right side of the page, including "36-40 = 41-45".

Handwritten musical notation on two staves, measures 33-45. The notation includes various note values, rests, and dynamic markings such as *N* and *b + + + +*.

Handwritten musical notation on two staves, measures 46-50. The notation includes various note values, rests, and dynamic markings such as *N*.

41 43 45 47 49 51

Handwritten musical notation on two staves. The top staff contains a melodic line with notes, slurs, and dynamic markings 'p' and 'N'. The bottom staff contains a bass line with notes and slurs. A double bar line is at the end of the system.

Handwritten musical notation on two staves. The top staff contains a melodic line with notes, slurs, and dynamic markings 'N'. The bottom staff contains a bass line with notes and slurs. A double bar line is at the end of the system.

Handwritten musical notation on two staves. The top staff contains a melodic line with notes and slurs. The bottom staff contains a bass line with notes and slurs. A double bar line is at the end of the system.

OVER

Robert Seletsky

143

150

Handwritten musical score for measures 143-150. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes at the beginning, marked with a '3' and an accent (^). The lower staff contains a bass line with chordal accompaniment, including a double bar line and a fermata. Roman numerals (IV), V, I, V, I, (VI), V, I are written below the bass staff. A large 'I' is written on a separate line below the system.

Handwritten musical score for measures 151-157. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes at the beginning, marked with a '3' and an accent (^). The lower staff contains a bass line with chordal accompaniment. A large 'I' is written on a separate line below the system.

Handwritten musical score for measures 158-160. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes at the beginning, marked with a '3' and an accent (^). The lower staff contains a bass line with chordal accompaniment, including a double bar line and a fermata. Roman numerals I, V, I are written below the bass staff.

Handwritten musical notation on two staves. The top staff contains a melodic line with various notes, rests, and ornaments. The bottom staff contains a bass line with notes and rests. Roman numerals (VI, I, IV, I, V, II) are written below the bass line. A box contains the numbers 171.92 and 170.7.

Handwritten musical notation on two staves. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests. Roman numerals (IV, I) are written below the bass line.

Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests, some grouped by dashed lines. The bottom staff contains a bass line with notes and rests, including a measure with a '6' above it. Roman numerals 'II', 'I', 'II', and 'I' are written below the first four measures of the bottom staff. A small '2' is written above the first measure of the top staff.

Handwritten musical notation on two staves. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests. A small '2' is written above the first measure of the top staff.

Handwritten musical notation for the first system. The top staff contains a treble clef and a series of notes with various dynamics: *p*, *pp*, and *f*. There are slurs and accents over the notes. The bottom staff contains chord symbols: I, V, I, V, I, IV<sup>6</sup>, V, I. Above the final three notes of the top staff are fingerings: 3, 2, 1.

Handwritten musical notation for the second system. The top staff contains a treble clef and notes with slurs and accents. The bottom staff contains chord symbols: -I, IV, V, I. Above the final three notes of the top staff are fingerings: 3, 2, 1.

OVER

Robert Seletsky

111

116

127

128

130

131

132

a

Handwritten musical score for system 'a'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features various note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several slurs and ties. A dashed line connects the two staves across the first part of the system. In the middle of the system, there are some markings: a '4' above a note, a '11' above another, and a '12' above a third. To the right, there are two boxed annotations: '120-26=' and '112-19'. Further right, there are some rhythmic markings: 'f' followed by a series of plus and minus signs.

b

Handwritten musical score for system 'b'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar note values and slurs as in system 'a'. There are some markings in the lower staff, including a '4' above a note and some rhythmic symbols. A dashed line connects the two staves across the first part of the system.

134

136

138

140

143

146

148

Handwritten musical notation on two staves, measures 134-148. The notation includes various note values, rests, and dynamic markings. A large slur covers measures 136-140. A dashed line indicates a continuation or correction in measures 143-148. Dynamic markings include *p* and *N*.

Handwritten musical notation on two staves, measures 149-154. The notation includes various note values and rests. A large slur covers measures 149-154. A dashed line indicates a continuation or correction in measures 151-154. A dynamic marking *N* is present in measure 152.

Robert Seletsky

## Mode & Structure

### Notes to Final Exercise

Robert Seletzky

1.) If one were to judge solely by the key signature, one might conclude that "Shon Come Kiss Me Now" is a Mixolydian piece with a finalism G. However, the composition exhibits strictly tonal features. The F is sharpened each time it appears to produce a G major effect. As is shown, the linear and harmonic framework is of tonal character, as may be expected in so late a work, which is instrumental in nature.

2.) "Jesum von Nazareth," a section from Schütz' "Matthäus Passion" is clearly cast in the third mode - Phrygian -; the finalis is E, and the melodic ambitus in  $e^1 - a^1$  with an extension to  $d^2$ . Lacking a tonal dominant of the 18<sup>th</sup> century variety, the motion A - E is given harmonic prominence, as shown. Fifth bass movement occurs between G and C, in support of an upper  $g^1$ , part of the tonic triad. Despite the non-tonal nature of the section, there is a feeling of cadence, due to the melodic ~~ambitus~~ and harmonic descent.

3) "Io son un pellegrin" is a Dorian piece; the A bass at the opening and the range of a-a' indicates the fourth mode (hypo-Dorian). Structurally, the 'e' of the opening is prolonged until the final resolution to d' at the conclusion. Within the structure, the e' resolves temporarily several times, but always returns, until the close. As is shown, there is the structural descending fifth A-D governing the harmonic motion, in the bass.

Thus, while the piece cannot conform, and should not be interpreted as conforming, to later tonal stereotypes, there is a harmonic solidity given by the descending  motion.

John Lane  
East 110 West

Handwritten musical score for the first system. The treble staff contains a melodic line with notes, rests, and fingerings (3, 2, 1, 3, 2, 1). The bass staff contains a bass line with notes and rests. A guitar chord diagram is shown below the bass staff with strings I-VI. The system concludes with a double bar line.

Jesus von Nazareth

Handwritten musical score for the second system. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests. The system concludes with a double bar line.

Handwritten musical score for the third system. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests. The system concludes with a double bar line.

Handwritten musical score for the fourth system. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests. The system concludes with a double bar line.

Robert Seletsky

Handwritten musical notation on a grand staff (treble and bass clefs). The music features a long melodic line in the treble clef with a slur and a fermata, and a bass line with a slur. There are some markings like '+' and 'x' above the notes.

Handwritten musical notation on a grand staff. Measure numbers 13 and 17 are circled. The music includes dynamics like *p* and *pppp pp*, and articulation like *N*. There are slurs and a 4-3 fingering marking.

Handwritten musical notation on a grand staff. Measure numbers 21, 25, 27, and 28 are circled. The music includes slurs, a fermata, and a 6 fingering marking.

Handwritten musical notation on a grand staff. Measure numbers 17, 21, 25, 26, and 28 are circled. The music includes slurs, a fermata, and a 6 fingering marking.

Robert Seletsky