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A preliminary study in aspects of structural continuity in Lasso's Penitential Psalms

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**A PRELIMINARY STUDY IN ASPECTS OF
STRUCTURAL CONTINUITY IN LASSO'S
*PENITENTIAL PSALMS***

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Dissertation

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ABSTRACT

The *Penitential Psalms* is often referenced as Orlando di Lasso's most famous piece; however, it remains largely untouched by scholars, plagued by some of the same problems that typically impede research on Lasso's works: that is, bulk and musical variation. Although there have been a few comparative studies of the cycle with the most recent being Stefan Schulze's study on modality in settings by Orlando di Lasso, Alexander Utendal and Jacob Reiner: *Die Tonarten in Lassos "Busspsalmen"* (1984), this is the first study since Herrmann Bäuerle's dissertation *Musikphilologische Studie über die Sieben Busspsalmen* (1906), that deals exclusively with Lasso's *Penitential Psalms* from an analytical perspective. Because of the problems mentioned, analysis of the *Penitential Psalms* is very much a methodological challenge, due to its scope and use of varied musical style throughout the cycle. Structure was indubitably a primary concern in the composition of the *Penitential Psalms*, as shown in the title of the work published first in 1584 – '*modis musicis redditi*'. In proving the hypothesis that Lasso, indeed, employs other musical elements, as well as mode, in such a capacity as to reinforce the structure of the cycle, there are two main lines of inquiry in the musical aspects that were analyzed in this study (motivicity and harmony): (1) *To what extent* do certain observed phenomena occur and what function does this serve? (2) *To what degree* are these phenomena used in the composition? The minor doxology was used as the underlying focus of this study to function as a type of control group. This was ideal since the text remains a constant throughout all seven settings, corresponding to each of the seven penitential psalms across the cycle. In demonstrated compositional patterns, both of the above lines of inquiry together form the basis for a more complete understanding of the psalms as well as the musical logic which gives the cycle a remarkable degree of coherence based on the interrelatedness of the phenomena observed.

PREFACE

The *Penitential Psalms* are widely acknowledged to be one of Lasso's most distinguished compositions and a crowning achievement of the Late Renaissance. However, in spite of this acclaim and the frequency with which it is cited in many surveys of Western musical tradition, it is surprising that very few analytical attempts have been made to unravel its many formal intricacies. Initial studies using now dated paradigms and conflicting terminology have yielded problematic results which are largely considered invalid by modern standards; however, with ongoing discussions clarifying the nature of definitions regarding modality and tonality, for one, along with an increasing interest in Lasso's works seen with the release of new recordings, articles and publications, new avenues of scholarship using modern analytical paradigms not only appear promising, but frankly, also necessary. This study proposes to look at aspects of the *Penitential Psalms* in order to identify the potential for the use of musical elements such as motivicity, tonal planning and modality as structural devices. These structures are used to varying degrees of interrelatedness occurring on inter-/intra-verse and inter-/intra-psalm levels. The devices combined with the degree of interrelatedness sheds light on both the constructional features of the psalm cycle and on Lasso's compositional process. Because of the explicit structural features in the *Penitential Psalms*, their study in this context is used as a prospective starting point in which to study the psalm motet genre for predominantly structural, though as well as, other similar compositional procedures.

I would like to thank above all my supervisor, Dr Christian Leitmeir for support, invaluable suggestions, and guidance in all matters. I am also indebted to Thomas Schmidt-Beste and Pwyll ap Sion for help in overcoming administrative hurdles. My humble gratitude goes to Noel O'Regan and John Cunningham for their expertise and suggestions. I am grateful to staff and friends at Doane College, Lincoln NE for their support and understanding (especially Kathy Ohlman); also, Anita Breckbill at the University of Nebraska-Lincoln for help in securing library resources. Personal thanks to Katherine Betteridge, Nicholas Hardesty, and Arnold Schoenberg with special thanks to Suzanne Jouvenat who was instrumental in helping me to get back on the right track.

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Chapter 1 – Introduction

1.1 Lasso's *Penitential Psalms* in historical context.

Dated around 1560, the *Penitential Psalms* cycle was composed early in Lasso's career at the Bavarian court following the years he spent in Italy in the 1550s. This cycle accounts for one of three major cycles composed around 1560 which also include the *Prophetiae Sibyllarum* and the *Lectiones ex Propheta Iob*. Although Lasso had already established himself as a successful composer by this time, his international fame was further augmented from around the year 1559 in the inclusion of his chansons printed in publications by Le Roy and Ballard in Paris for the first time.¹ This increase in popularity and renown is evident by the year 1561 with the headlining of Lasso's name on another chanson publication by Le Roy and Ballard: *Douzième livre de chansons nouvellement compose en musique a quatre, & cinq parties, par Orlande de lassus, & autres auteurs* (Paris, 1561).² Lasso's rising star in the Bavarian court had long been recognized by the time he officially assumed Ludwig Daser's post as Kapellmeister in the court chapel (1562/1563).³ It is, thus, significant that Lasso's most recognized and ambitious works stem from what might be considered a time of upswing in his career during a significant gain in international fame; not to mention the reputation incurred by the composition of 'secret' works, as it were, for the private and exclusive use of Duke Albrecht V.

Comparisons between Lasso and Palestrina have long been a part of the historiographical tradition as two of the most prominent composers of the latter half of the sixteenth century. In this vein, a kind of syllogism can be proposed in terms of understanding the role of their respective masterpieces, the *Penitential Psalms* and the *Missa Papae Marcelli*, on the current state of their legacies. This is based on the major premise that the composer's legacy was not established on success or reception of their time, but was contingent, rather, on this historiographical tradition. The minor premise maintains that these named pieces were those most publicized and responsible for the continuation (and propagation) of this tradition.

¹ *Douzième livre de chansons nouvellement compose en musique a trois, quatre, & cinq parties, par plusieurs auteurs* (1559); *Trezième livre de chansons nouvellement compose en musique a quatre parties, par plusieurs auteurs* (1559).

² Horst Leuchtman highlights evidence of Lasso's rising international fame with the 1562/3 Nuremberg (Montanus & Neuber) and Venetian (Gardano) publication of his motets: *Sacrae cantiones quinque vocum, tum viva voce tum omnis generis instrumentis cantata commodissimae*.

³ Horst Leuchtman, *Orlando di Lasso: Sein Leben, Bd. I*, (Wiesbaden, 1976), p. 47.

Thus, the *Penitential Psalms* and the *Missa Papae Marcelli* have played a seminal role in how Lasso and Palestrina are perceived by musicians and scholars alike. By this reasoning, it is no stretch to briefly compare these works in order to gain a better understanding of the importance of the *Penitential Psalms* in the overall view of Lasso as a composer. Parallels supporting this analogy also include extensive anecdotal information (in retrospect from secondary accounts) concerning the background and the historical context of both works, not to mention an expressed emphasis on a definitive compositional technique of the period. In addition to this, both composers were subject to hyperbolic myths, in effect, exalting the composition and having a canonization-effect on the composer. According to these anecdotes, both compositions required a show of restraint in their chosen methods of composition with a demonstration of strict adherence to governing rules based on Tridentine reforms in the case of Palestrina and by the commissioning of settings of the somber penitential psalms by Lasso's employer, Duke Albrecht V. In this, both composers display a kind of self-imposed conservatism, although the extent to which their decisions were actually based on a result of the above events has often been exaggerated. (For example, it is accepted that the duke commissioned the setting of the penitential psalms. However, no primary evidence of this commissioning exists today except in Quickelberg's documentation). The direction of each composer's legacy is a product of connections with their respective institutions: the Papal Church in Rome and the Bavarian court. The notoriety which comes by the distinction in genres is also not to be overlooked. Palestrina's name is synonymous with the mass (numbering 104 in total): a corporate worship tradition in a very public institution whereas Lasso's fame comes largely by the motets (not to mention the secular genres): a varied para-liturgical tradition whose context is not always known or well-understood. Nonetheless, in terms of the *Penitential Psalms* (and no doubt others) these were probably composed for more specific and private settings in conjunction with the liturgical as well as celebrational practices of the court chapel.

Palestrina's historiological advantage in Rome is clear, especially in the proximity to Tridentine reforms, regarded clearly as a leading composer of the time given his prestigious employments at the Capella Giulia, S. Giovanni in Laterano, and S.

Maria Maggiore.⁴ The famous myth of Palestrina and his role as the ‘savior of music’ from the complete abolition of polyphony on account of the proceedings at the Council of Trent (which convened between 1545-1563) was first recorded in 1607 by Agostino Agazzari, maestro di capella at the Collegio Germanico and the Seminario Romano.⁵ This story was apparently already spreading in Jesuit circles at the turn of the century which is explained by Christian Leitmeir as a case for the promotion of a Rome-centric Jesuit agenda in which Palestrina served as a local hero.⁶ This legend of Palestrina is strengthened by the establishment of a specific ‘Palestrina style’ which was taken as a pedagogical basis for counterpoint in later centuries. The romantic imagination of Palestrina eventually culminates with the famous opera, *Palestrina*, by Hans Pfitzner which dramatizes the divine inspiration and spiritual undertaking which saved music. To summarize: Palestrina’s reputation was solidified by his contributions to the mass in connection with ecclesiastical reforms and the resultant style which stressed intelligibility of the words and the removal of perceived secularisms from the music. Ludovico Cresollio writes on this topic (1629):

Pius IV [...] had noticed for some time that music and singing in sacred places was very little else than an abundance of delicate diminutions and vain adornments to the words, from which no benefit of piety came forth to the listeners. He then determined to set the question of banishing sacred music from the church before the Council of Trent. When word of this came to the ears of Giovanni Palestrina, he quickly set himself to compose Masses in such a way that not only should the combinations of voices and sounds be grasped by the listeners, but that all the words should be plainly and clearly understood.⁷

In the matter of institutional association, Lasso’s service to the Bavarian court is significant as a cultural center in Europe at the time, especially due to the extravagant festivities financed by the duke and expenditures on the arts including

⁴ A proper timeline of his employments is found in Noel O’Regan ‘Palestrina, a Musician and Composer in the Market-Place, *Early Music*, xxii, 4 (November, 1994), p. 552.

⁵ Piero Weiss and Richard Taruskin (eds.), *Music in the Western World: A History in Documents* (New York, 2001), p. 118.

⁶ Christian Thomas Leitmeir, ‘Catholic Music in the Diocese of Augsburg, c. 1600: A Reconstructed Tricinium Anthology and its Confessional implications’ in Iain Fenlon (ed.) *Early Music History: Vol. 21: Studies in Medieval and Early Modern Music*, pp. 131-132.

⁷ Piero Weiss and Richard Taruskin (eds.), *Music in the Western World: A History in Documents* (New York, 2001), p. 141.

the construction of an illustrious Antiquarium stemming from the collection of rare and valuable novelties.⁸ Despite this burgeoning cultural influence, it is also common knowledge that Albrecht V began amassing debt, a trend which eventually led to severe financial hardship in the reign of his successor, Wilhelm V. This state of affairs would lead to the fortuitously prophetic release of Lasso from his post of maestro di cappella at court on the day of his death in 1594. He was only one of a number of artists and musicians who had to be dismissed due to economic crisis. Horst Leuchtmann includes a facsimile of this list of personnel (*Verzeichnus deren Personen, welchen Abgedanckht werden solle*) in which Lasso is listed first under the ‘*Cantorey personen,*’ rather ingloriously crossed out and accompanied by the memo: ‘ist Todt.’⁹

Despite its political importance, a gradual decline in the cultural influence of the Bavarian court over the centuries is one of two institutional aspects that plagues Lasso’s legacy. The second aspect is the implication of Lasso’s most well-known pieces as examples of Albrecht V’s collectable curiosities. This, of course, also resounds in the interpretation of Lasso’s musical style, especially in the much discussed term, ‘*musica reservata.*’ Maniates relates this point to general mannerist sentiments in ‘superior refinement and extraordinary exquisiteness beyond the reach of the masses’ and thereby also maximizing the rhetorical potential of the music, but only in such a way for the gratification of the learned and elite.¹⁰ The *Penitential Psalms* is perhaps the most representative example of this reported style. This is particularly seen in the highly extravagant Munich manuscript (Munich, Bayerische Staatsbibliothek Mus. Ms. A) fashioned between 1563 and 1570 with illuminated miniatures by Hans Mielich with accompanying commentary

⁸ Susan Maxwell, *The Court Art of Friedrich Sustris: Patronage in Late Renaissance Bavaria* (Surrey, 2011), pp. 4-5; footnote 16. Maxwell also cites a 1557 memo from Albrecht V’s councilors: ‘*Was man Kostbares, Fremdes, Seltsames sieht, das muss man haben! Zwei oder drei Goldschmiede arbeiten standing allein für den Fürsten; was sie in einem Jahre fertigen, wird im nächsten zerbrochen oder versetzt. Die Maler und Kontrafetter kommen fast das ganze Jahr nicht aus der Neuverste! Dazu die Bildschnitzer, Deher, Steinmetzen, der ausserordentliche Aufwand für Kleider, Tapezerei, Mummereien, das schädliche Übermass in Essen und Trinken, Banketten und Landschafien.*’

⁹ Horst Leuchtmann, *Orlando di Lasso: Sein Leben, Bd. I* (Wiesbaden, 1976), plate 11 in the Abbildungsverzeichnis: ‘Aus der Liste der zu entlassenden Hofbediensteten vom Jahre 1564. Lasso kam seiner Entlassung durch den Tod zuvor (GHA).’

¹⁰ Maria Rika Maniates, *Mannerism in Italian Music and Culture, 1530 – 1630* (Manchester, 1979), pp. 271 – 272.

volumes by court humanist, Samuel Quickelberg.¹¹ Although the eighth psalm in the set, *Laudate Dominum de caelis* (Pss. 148/150), was published separately in 1565, the *Penitential Psalms* were kept in the duke's private collection until they were finally first published in 1584, five years following Duke Albrecht's death.¹²

From the above anecdote by Ludovico Cresollio concerning Palestrina, one can contrast the signature style of Palestrina and Lasso in terms of the compositional ethos in its retrospective reception. Palestrina's style is interpreted as musical simplification with primary concern in the general intelligibility of the text. Lasso's ethos clearly stems from the entirely opposite perspective of aesthetics in the spirit of mannerism with attention to detail in the text and the humanistic ideas of 'creativity and enjoyment.'¹³ Here, another accepted definition of *musica reservata* applies: i.e., that of Samuel Quickelberg's description in his commentary volume to the *Penitential Psalms*.

Lasso expressed these psalms so appropriately in accommodating, according to necessity, thought and words with lamenting and plaintive tones, in expressing the force of the individual affections, and in placing the object almost alive before the eyes, that one is at a loss to say whether the sweetness of the affections enhanced the lamenting tones more greatly, or whether the lamenting tones brought greater ornament to the sweetness of the affections. This genre of music they call *musica reservata*. In it, whether in other songs, which are virtually innumerable, or in these, Orlando has wonderfully demonstrated to posterity the outstanding quality of his genius.¹⁴

No doubt, the motet genre for which Lasso is renowned was an ideal creative avenue for his signature compositional style which highlighted emphasis on the expression of the text with the variety of biblical and non-biblical texts available. The variety of extra-liturgical functions was also cause for the diversity in the sacred genre. The performance context of the motet largely remains an object of

¹¹ The dates are taken from Bossuyt's estimates in Ignace Bossuyt, 'The Copyist Jan Pollet and the Theft in 1563 of Orlandus Lassus' 'Secret' Penitential Psalms' in Albert Clément and Willem Elders (eds.) *From Ciconia to Sweelinck: donum natalicium* (Amsterdam, 1994), p. 262.

¹² Horst Leuchtman, *Orlando di Lasso: Sein Leben, Bd. I* (Wiesbaden, 1976), p. 131.

¹³ Maria Rika Maniates, *Mannerism in Italian Music and Culture, 1530 – 1630* (Manchester, 1979), p. 115.

¹⁴ Samuel Quickelberg, Munich, Mus. Ms. AI-E, fols. iiiiv-v^r (1560). Translated by Bergquist in 'Preface' to the *Seven Penitential Psalms and Laudate Dominum de caelis*, A-R Editions, Inc. (Madison, 1990), p. ix.

speculation, but there are instances where the occasion is more specific. Take for example, the psalm-motet, *Gustate et videte* which was conceivably composed in 1553 for the Corpus Christi procession or for Holy Thursday during the time Lasso worked in Rome.¹⁵ It is interesting to note that Lasso's reputation as a sacred composer must have been close or equal to that of Palestrina in his lifetime since Lasso acted as Palestrina's predecessor in his employment as the maestro di cappella of S. Giovanni Laterano in 1553. Noel O'Regan's assessment of Lasso's music in Roman context furthermore places Lasso at the forefront of stylistic trends that could have helped to shaped the direction of compositional practices following the Council of Trent.¹⁶ Additional evidence of Lasso's esteemed reputation in this regard is a report in 1561 (keeping in mind that this was about the time the *Penitential Psalms* were composed) from Rome reporting on account of a musical exchange between Munich and Rome that

Lasso's music, particularly the masses, 'has pleased not only [Cardinal] Vitelli in particular, and everyone here, but especially Cardinal Borromeo, who has had them copied and wishes to have them performed in the Papal Chapel.'¹⁷

Lasso's working connection with Rome and consequential papal esteem is shown in subsequent years following this event as Lasso is made a Knight of the Golden Spur in 1574 after a visit to Rome and a dedication of the second book of *Patrocinium musices* to Pope Gregory XIII in January of that same year.¹⁸ In addition to Quickelberg's aforementioned praise of Lasso's mastery of *musica reservata*, Michael Praetorius's commendation of the *Penitential Psalms* also supports Lasso's more immediate reputation as a composer of sacred music by citing the work as a 'Chrestomathie der strengsten und reinsten Kirchenmusik' in his encyclopedic *Syntagma Musicum* (1618).¹⁹

In a perhaps more humanist vein, the mythic figure of Lasso begins to take form beginning in the mid-1560's through poems and dedicatory prefaces. In addition to

¹⁵ Noel O'Regan, 'Orlando di Lasso and Rome' in Peter Bergquist (ed.) *Orlando di Lasso Studies* (Cambridge, 1999), p. 138.

¹⁶ *Ibid*, pp. 147-148.

¹⁷ *Ibid*, p. 139. O'Regan also mentions that manuscript copies of these works mentioned have not been found in the Cappella Sistina.

¹⁸ Horst Leuchtman, *Orlando di Lasso: Sein Leben, Bd. I* (Wiesbaden, 1976), p. 52.

¹⁹ Michael Praetorius, *Syntagma Musicum III* (Wolfenbüttel, 1618). ['Collection of the most exact and purest church.']

orphic allusions and references to the 'divin Orlande,' to his person and role as a composer, his music is also linked to the occurrence of supernatural phenomena which helps to bolster this mythical representation. A prime example of this is in the documented performance of the previously mentioned *Gustate et Videte* at the Corpus Christi procession in 1584 during which the weather supposedly cleared up allowing the procession to continue as planned.²⁰ This composition soon gained the reputation for producing miracles of this nature and the supernatural effects of which were purportedly repeated under similar circumstances. In the case of the *Penitential Psalms*, it can be suggested that they were composed solely for the Duke's personal use and that by the work's commissioning, the Duke was metaphorically assuming a type of Davidic identity. Conversely, in later tradition, it will be Lasso who has taken on the person of David in a legend stemming from Lansius (1620) that the *Penitential Psalms* were performed for Charles IX of France to help ease his troubled conscious after the Bartholomew's Day Massacre in 1572: a myth which was repeated and expanded upon even through the nineteenth century.²¹ One cannot help but connect such an anecdote to the Classical ideas of *musica humana* and, again, the orphic tradition; not to mention the biblical account of David performing music in order to calm the spirit of King Saul as recorded in the book of 1 Samuel. These similarities between Palestrina and Lasso help to illustrate, in the first instance, the importance of the *Penitential Psalms*; not only in Lasso's lifetime, but also in the formation of his legacy.

At the present, there is still general agreement in surveys of Western music history that the sixteenth-century motet was the genre in which Lasso most distinguished himself as a composer.²² Lasso is known to have composed over 500 motets, of which the majority (roughly 70%) is based on biblical texts. With 188 settings total, the book of Psalms supplies the most inspiration for Lasso's choice of texts from a single source. In the genre of the psalm-motet, Lasso composed 33 individual settings of complete psalm texts along with the *Penitential Psalms* (including the

²⁰ Horst Leuchtman, *Orlando di Lasso: Sein Leben, Bd. I* (Wiesbaden, 1976), p. 199.

²¹ *Ibid*, p. 132.

²² Henry Coates and Gerald Abraham, 'Latin Church Music on the Continent-2. The Perfection of the A cappella style.' *The Age of Humanism, New Oxford History of Music*, iv (Oxford, 1968), p. 342; James Haar. "Lassus." in *Grove Music Online. Oxford Music Online*, <http://0-www.oxfordmusiconline.com.unicat.bangor.ac.uk/subscriber/article/grove/music/16063pg1> (accessed December 18, 2011).

Laudate Dominum, an amalgamation of Pss. 148 and 150, which was published separately in addition to its inclusion in the *Penitential Psalms*) in addition to a more substantial proportion of settings based on a few verses (most commonly anything up to five verses) or a paraphrased text. The *Penitential Psalms* are somewhat rare in this respect of setting the complete psalm text (which accounts for its impressive scope) and also, in the liturgical inclusion of the minor doxologies. Despite the positive endorsement of the *Penitential Psalms* in its historiographical tradition, modern assessment of the work remains varied. In *A History of Western Music*, the *Penitential Psalms* are cited as being ‘perhaps the best known of [Lasso’s] church works,’ though ‘not fully representative.’²³ For a remarkably gifted and intelligent musician as demonstrably varied as Lasso was, typically generalized statements such as the one above without elaboration (not uncommon in early music surveys) has been truly detrimental in the overall understanding of Lasso’s achievements as one of the most accomplished composers of the sixteenth century. Contrary to the fact that many would agree with Donald Grout and Claude Palisca in the respect that they would view the *Penitential Psalms* as an anomaly in Lasso’s works - an exception in terms of genre and purpose - the psalm cycle in itself is actually a truly self-contained musical representation of his creative genius. It demonstrates a juxtaposition of various compositional styles over an impressive scope and the signature vivacity with which the text is brought to life in the music (*‘rem quasi actam ante oculos ponendo’* [Quickelberg]).²⁴

²³ Donald Grout and Claude Palisca, *A History of Western Music*, 5th ed. (New York, 1996), pp. 260-261.

²⁴ For Quickelberg’s full commentary, refer back to p. 5.

1.2 General approach and methodology.

In any introduction to studies on Lasso, the *Penitential Psalms* will always take a prominent place in his oeuvre and will have acknowledged status as a monumental achievement of the High Renaissance. But this provided, as mentioned above, it is almost remarkable that there are very few studies done on the cycle and even fewer which look at Lasso's *Penitential Psalms* exclusively. In fact, the only study which fits the latter category is Hermann Bäuerle's 1906 dissertation, *Musikphilologische Studie über die 'Sieben Busspsalmen' (Septem Psalmi Poenitentiales) des Orlando di Lasso*, which provides a descriptive sketch of the work with verse by verse moderation. The study focuses on philological and editorial concerns (addressed in connection with the publication of his edition of the cycle)²⁵ and on numerous examples of text expression in the music. For its time, the dissertation was surely of great value in its editorial corrections and in giving a largely descriptive overview of the entire cycle; however, the structure and the narrative tone of the dissertation does not promote interconnectivity of verses or psalms, nor is it very conducive to the synthesis of ideas concerning the totality of the work which is evident in the absence of any kind of conclusion. Other significant secondary sources which discuss the *Penitential Psalms* will be referenced in relation to specific aspects of analysis. It was not until roughly half a century ago that scholarship in this field has evolved in the development of a more empirical side stemming from Harold Powers' study of tonal types.²⁶ This idea of tonal types serving as representations of mode stems from a semiotic understanding, which aids in the analysis of music as a cultural phenomenon, exemplified in the field of ethnomusicology.²⁷ Powers has demonstrated by this that the study and discourse of the music of other tonal systems and other cultures has in certain ways cleared the air for fresh perspectives concerning the analysis of early music, leaving more room for cooperative and interdisciplinary approaches and paradigms rather than axiomatic struggles between mutually exclusive schools of thought.

²⁵ Hermann Bäuerle, *Musikphilologische Studie über die Sieben Busspsalmen des Orlando di Lasso* (Leipzig, 1906).

²⁶ Harold Powers, 'Tonal Types and Modal Categories in Renaissance Polyphony,' *JAMS*, xxxiv, 3 (Autumn, 1981), pp. 428-470.

²⁷ Harold Powers, 'Language Models and Musical Analysis' *Ethnomusicology*, xxiv, 1 (January, 1980), pp. 1-60.

Before this, the problem in scholarship was the disassociation of the music from its historical culture and context which resulted in an anachronistic view of the composition. Edward Lowinsky's study of the curious chromatic prologue of the *Prophetiae Sibyllarum*²⁸ has been famously criticized by many for its anachronistic perspective including Marjorie Roth, who in her dissertation on the very subject has extrapolated Lowinsky's comments about Lasso's techniques pointing towards a 'music of the future' implying a type of 'Schoenberg of the sixteenth century.'²⁹ It is unfortunate that Lowinsky's analytical methods grounded in principles of modern tonality compromised the validity of his conclusion as it was unquestionably skewed, but not entirely false.

In looking at aspects of structure of Lasso's *Penitential Psalms*, it goes without saying that beyond the actual analysis, the topic of this dissertation entails looking at the composer and the creative process. The analysis of Lasso's works and the understanding of how Lasso operated as a composer is certainly a difficult topic to breach due to its highly speculative nature. However, the existence of structural features that can be seen in a number of different areas (i.e., by surface attributes (duration, voicing, textures), by the use of motives, by the execution of a tonal plan), Lasso certainly leaves subtle hints about the way in which he decided to execute this psalm cycle from a compositional standpoint. The primary intent of this inquiry is to analyze the *Penitential Psalms* in such a manner as to be able to draw a conclusion about the degree and extent of interrelatedness between various sections of the cycle. Much of the analytical work to be done will be descriptive by nature; however, the intent of the following study is to process the comparisons between musical sections to a point past the identification of what is similar, in order to answer questions about how sections are similar to others, the extent to which the similarity exists and what purposes these similarities serve in the larger context of the psalm cycle.

The criteria and content of analysis unintentionally mirrors Timothy Steele's analysis of 'Tonal Coherence and the Cycle of Thirds in Josquin's *Memor esto*

²⁸ Famously coined 'triadic atonality'. Edward Lowinsky, *Tonality and Atonality in Sixteenth-Century Music* (Berkeley and Los Angeles, 1961), p. 39.

²⁹ Marjorie A. Roth, *The Voice of Prophecy: Orlando di Lasso's Sibyls and Italian Humanism* Ph.D. diss. Eastman School of Music (Rochester, 2005), p. 15.

verbi tui,' beginning with the text and a formal overview, followed by sections on 'motivic material, contrapuntal relationship, cadential goals' and ultimately, their interrelatedness.³⁰ As an analytical experiment, each of these aspects will be analyzed in a restricted sample of verses and then looked at again in the broader context of the psalm. The bulk of the *Penitential Psalms* is certainly a logistical impediment in constructing an overall assessment of its musical properties, especially considering the range of text and musical-rhetorical possibility which is often the focal point of Lasso research. It is largely for this reason that the restricted sample for analysis chosen will consist of the seven minor doxologies from the psalm cycle. Despite the small size of the sample, this choice yields obvious major advantages and also prospective significance in the analysis of the rest of the cycle. Firstly, the reduction of the psalms into a manageable, yet representative subsection is essential and since every psalm closes with the minor doxology, it removes the variable of the text which is a very important control element in looking at Lasso's music given his aptitude for creative and variable responses. It will also yield information concerning the consistency in musical treatment of the same text across the cycle. Finally, the levels of interrelatedness will not only show the extent to which Lasso uses certain devices to reinforce structure, but also hint at the way he initially used the concept of the penitential psalms to organize the work. Lasso's demonstrated use of structure from an empirical perspective is valuable in decrypting the aims of the research named above and also in identifying points of variance which, in turn, paves the way for interpretative analysis.

³⁰ Timothy H. Steele, 'Tonal Coherence and the Cycle of Thirds in Josquin's *Memor esto verbi tui*' in Cristle Collins Judd (ed.) *Tonal Structures in Early Music* (New York, 1998), p. 156.

Chapter 2 – Surface Gloss

2.1 Overview of the *Penitential Psalms* and parameters of formal analysis.

The classification of the seven penitential psalms as a collective group (Pss. 6, 31, 50, 101, 129, and 142 in Vulgate numeration) goes back at least to the sixth century and is attributed to Cassiodorus. In the context of the Catholic liturgy, the penitential psalms were used in ecclesiastical settings as early as the eighth century and were historically used in penitential rites: during the season of Lent, in early liturgies of public penance, the reconciliation of the penitent, penitential rites for the sick, Ash Wednesday, and in sacramental confession and absolution.³¹ Emphasis on individual forms of penance came as a result of Counter-Reformation church reform which encouraged more frequent practice of confession and communion.³² Even long before the Counter-Reformation, the penitential psalms were used increasingly in connection with the Office of the Dead and also in memorial occasions, such as the Commemoration of All the Faithful Departed (November 2). The Office of the Dead came largely as a product of private devotional ritual to the deceased and was recognized first by the church officially in the fifteenth century.³³ Helga Czerny suggests that it is perhaps this later function that inspired Duke Albrecht V of Bavaria to commission a musical setting of the penitential psalms (as well as those of the *Lectiones ex Iob* which is a text used prominently at matins in the Office of the Dead, though generally not sung), chiefly, as he held the belief that the penitential psalms were ‘most useful in preparing oneself for death.’³⁴ If this was truly the case, then it would certainly explain the special significance of Lasso’s *Penitential Psalms* and why this cycle, in particular, was of precious and personal value to the duke. Although this explanation is hypothetically viable in theory, Lasso’s settings of the penitential psalms conclude with the minor doxology and not the antiphon typically used to conclude psalms in the aforesaid occasions with connotations of the funeral ritual and the blissful afterlife: ‘*Requiem aeternam dona eis Domine. Et lux perpetua luceat eis.*’ One famous example of a psalm-

³¹ Peter Bergquist, ‘Preface’ to the *Seven Penitential Psalms and Laudate Dominum de caelis*, A-R Editions, Inc. (Madison, 1990), p. vii.

³² Abigail Firey, *A New History of Penance* (Leiden, 2008), p. 403.

³³ Susan E. Gillingham, *Psalms through the Centuries, Vol. 1* (Oxford, 2008), p. 55.

³⁴ Helga Czerny, *Der Tod der bayerischen Herzöge im Spätmittelalter und in der frühen Neuzeit 1346-1579: Vorbereitungen-Sterben-Trauerfeierlichkeiten-Grablegen-Memoria* (Munich, 2005), pp. 321-324.

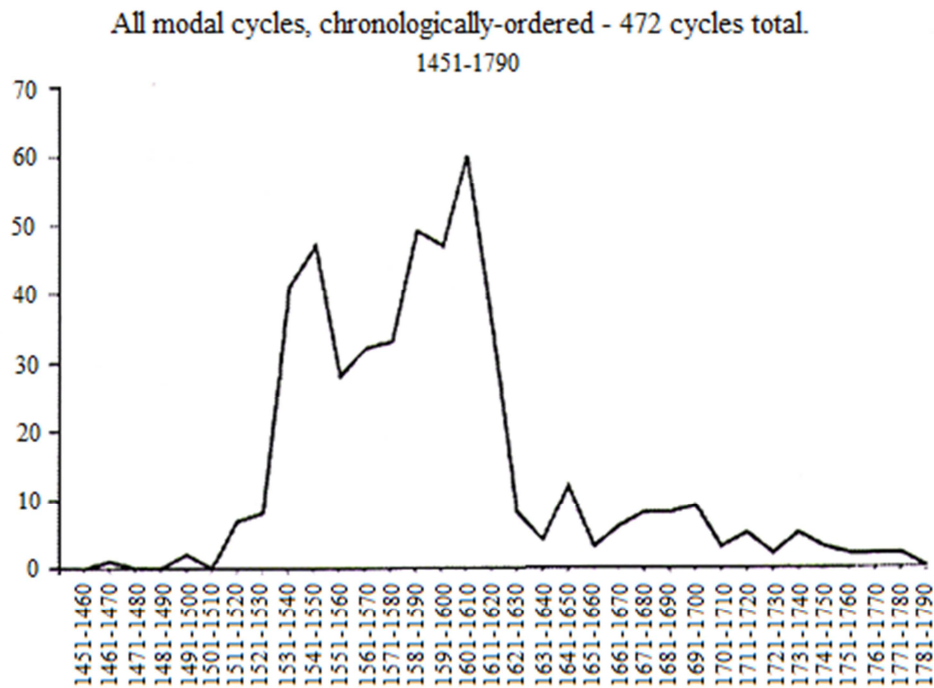
motet based on this type of function is Josquin's five-voice setting of *De profundis clamavi* (Ps. 129) which may have been composed upon the death of Louis XII of France in 1515 (NJE 15.13).³⁵ This setting not only uncharacteristically contains the entire psalm text, but also the aforesaid '*Requiem aeternam* [...]' antiphon, followed by a '*Kyrie eleison*' and finally, an incipit for '*Pater noster*.' Josquin's *De profundis* setting is also unique in its use of canon in three voices (one manuscript explains that they are to represent the three estates of France who gather to mourn the departed: '*Canon: Les trois estas sont assemblees pour le soulas de trespases*').³⁶ Of course, this raises questions about Lasso's setting of the same psalm which is also very distinct in its use of the psalm tone as the cantus firmus; not only this, but also the technique of setting the psalm tone as a canon in a number of verses. Czerny's hermeneutic account of the *Penitential Psalms* will be taken into consideration; it is clear that if there is any substance to the claim, the evidence will take the form of musical allusions and references. Certainly, because the specific function of the *Penitential Psalms* is not known (aside from their performance in private devotional context), a possibility could be in the commemoration of the dead or as Czerny suggests, a specific penitential rite designed solely for the duke himself.

Lasso's setting of the *Penitential Psalms* is still the earliest known musical cycle of this grouping of psalms. In this sense, Lasso pioneered this musical form which proved influential to generation of successive composers given the number of settings that followed. Between studies by Kerchal Armstrong and Stefan Schulze on penitential psalm cycles, 19 different settings are accounted for from the time Lasso first composed his setting around 1560 to the end of the sixteenth century (see **Appendix A** for the complete list). In *Die Tonarten in Lassos 'Bußpsalmen'*, Schulze broadens his research to include two of the more interesting 'Lasso-influenced' settings on this list; also worth mentioning here, these include the settings by Jacob Reiner (a student of Lasso) who also uses Lasso's eight-mode system model as an ordering device (1580) and Alexander Utendal's cycle (1570) which utilizes the twelve-mode system as put forth by prominent music theorists,

³⁵ Leeman L. Perkins, 'Josquin's *Qui habitat* and the Psalm Motets' *The Journal of Musicology*, xxvi, 4 (Fall, 2009), p. 527.

³⁶ Vatican City, Biblioteca Apostolica Vaticana, Ms. Cappella Sistina 38. Josquin de Prez, *New Josquin Edition: Critical Commentary, Vol. 15*, Willem Elders (ed.) (Utrecht, 2000), p. 195.

Heinrich Glareanus (*Dodecachordon*, 1547) and Gioseffo Zarlino (*Le institutioni harmoniche*, 1558). In general terms, modal cycles (not limited to penitential psalm cycles) were by no means a rare phenomenon in the Renaissance period. In fact, Frans Wiering’s study on the subject identifies upwards to roughly 380-390 modal cycles that were composed before 1600.³⁷ Wiering summarizes the chronological distribution of his quantitative survey of modal cycles by decade in the following graph:



Example 2.1.1 Aggregate summary of the number of modally-ordered cycles composed from the mid-fifteenth to the late-eighteenth century.³⁸

This chart serves only as a general overview of the trend of composing modal cycles, showing here the compositions plotted in accordance with the latest possible date of composition.³⁹ In any case, it is well-known that the first opportunity to publish Lasso’s *Penitential Psalms* came after the death of Albrecht V which occurred in 1579. The actual date of composition is estimated to be sometime

³⁷ Frans Wiering, *The Language of the Modes* (New York, 2001). Complete listing of modal cycles in Appendix C, pp. 265 - 296.

³⁸ Reproduction of Figure 5.1 from Frans Wiering, *The Language of the Modes* (New York, 2001), p. 103.

³⁹ *Ibid.*

around 1559/60 which, in reference to the chart above, is a period where there is a visible wane in popularity. Interestingly, the composition of these cycles rises again thereafter and even peaks in the early seventeenth century before becoming considerably out of style in the 1620s. This is clearly shown on the graph by the steep decline. Accounting for these peaks of activity is the appearance of modal cycles and expositions on modality in sixteenth-century music treatises. The resurgence of interest based on the publication of treatises makes perfect sense; however, Wiering does not really account for the short-term decrease in the number of modal cycles between 1551 and 1560. A part of this could be explained by the Council of Trent and liturgical changes during this period which were brought about by ensuing church reforms. On this topic, for example, David Crook raises questions about the performance status of polyphonic vespers at the Bavarian Court based on a transitional period in the 1570s from the Freising Rite to the gradual implementation of the Tridentine Rite.⁴⁰ The flux of musical traditions during these years is especially significant in the practice of composing in the eight modes since one of the earliest and most prominent types of modal cycle was based on the psalm tones and the Magnificat tradition.⁴¹ Frans Wiering mentions the significance of the setting of the psalm tones and the Magnificat as one of three types of modal cycles which were predominant in Central Europe (in addition to ‘free textless cycles’ and ‘non-psalmodic vocal compositions’). In addition to this, he points out that a small handful of composers were responsible for the prolific number of cycles which are found predominantly in the latter half of the sixteenth century.⁴²

Lasso’s first Magnificat settings were printed in the publication: *Magnificat octo tonorum, sex, quinque, et quatuor vocum* (Nuremberg, 1567). As the title indicates, this group of 24 total settings complies with the tradition of Magnificat settings in the composition of three eight-mode cycles for six, five and four voices, respectively, and the antiphonal convention of liturgical performance is also maintained by the setting of only the even-numbered verses.⁴³ Of course, Lasso’s settings of the Magnificat answer to the long-standing tradition of composing cycles

⁴⁰ David Crook, *Orlando di Lasso’s Imitation Magnificats for Counter-Reformation Munich* (Princeton, 1994), p. 62f.

⁴¹ Frans Wiering, *The Language of the Modes* (New York, 2001), p. 118.

⁴² *Ibid.*, p. 109f. See figure 5.8.

⁴³ David Crook, *Orlando di Lasso’s Imitation Magnificats for Counter-Reformation Munich* (Princeton, 1994), pp. 14f.

according to the psalm tones; however, the outward parallels between this tradition and the setting of the *Penitential Psalms* are also clear. These include the individual treatment of verse settings, variability in voicing textures in this verse-by-verse treatment and also, the explicit ‘*octo tonorum*’ scheme. Crook’s study on the imitation Magnificats does not forge any comparison in this regard and though investigation on this topic is beyond the scope of this dissertation, it could serve as a point of research for future reference.

Before commencing with the analysis, there are a number of presuppositions to consider. First, despite the prevalence of modal cycles, Harold Powers reports the common procedure of indicating a cycle based on the twelve modes in the title of the piece. Conversely, it is a rarity for a composer to similarly announce an eight-mode scheme (as in Lasso’s *Penitential Psalms*, composed ‘*modis musicis redditi*’). It is, thus, hypothesized that Lasso used the concept of ordered modality very intentionally: firstly, as an ordering scheme and secondly, to a rhetorical end. The form of using the modes as an ordering system appears to have been well thought-out and is taken here to imply that Lasso undertook the composition of the cycle systematically. For this reason, the conclusion that ‘Lasso’s intention [...] was precisely to represent, to embody, to illustrate, the traditional eight-mode system’ is rightly made on the basis that mode was first and foremost a pre-compositional consideration in the *Penitential Psalms*, especially since the modal ordering is certainly the most definitive structural feature of the cycle.⁴⁴ The *Penitential Psalms* have been cited quite often in studies concerning the nature of modality in classical polyphony which was at the heart of the matter that Powers is addressing here. The structure of the *Penitential Psalms* would also have had to been a primary concern for Lasso given the impressive scope of the undertaking.

Acute attention to the structure is also discernible through one of the most distinguishable features of the psalms: the formal divisions of the verses into what appears to be akin to separate microcosmic musical entities. This type of structure is advantageous to the compositional procedure of a larger-scale cycle in a few obvious ways. Initially, the micromanagement of independent verses allows Lasso

⁴⁴ Harold Powers, ‘Tonal Types and Modal Categories in Renaissance Polyphony’ *JAMS*, xxxiv, 3 (Autumn, 1981), p. 435.

to focus his intent on setting smaller portions of text without necessarily having to link them together with musical material. This promotes a sense of clarity in a deliberate presentation of each individual verse. On the contrary, this is not to say that the verses are self-sufficient in the sense that they are their own miniature motet since there is still a sense of coherency as some verses seem to exhibit different final tones and corresponding cadential formulae which either communicate continuation or termination to varying degrees. Another general hypothesis concerning the structuring of individual verses is the advantage of having a pre-defined overview of the entire work. This proposes that Lasso may have been able to work out different levels of interrelation ahead of time in order to sketch relationships (on inter-verse and inter-psalm levels, in particular) based on a variety of supposed factors including: musical response to textual or thematic similarities, execution of a pre-established tonal plan, attention to modal consistency, or the use and development of motivic material.

A preliminary look at the surface features with focus on the minor doxology as a case study provides a first impression of the cycle and is instrumental in aiding the analysis by the indication of significant musical events which hold potential for more detailed investigation. The use of the word, 'surface,' has become quite precarious, especially as it tacitly implies a diametrically opposed depth in a piece of music that can be stratified into structural levels à la Schenker.⁴⁵ To be clear, the use of the term 'surface' here is not to be interpreted as a hierarchical term with the connotations applied in structuralist models of analysis; rather, it is used to delineate those features that are plainly observable or quantifiable. As with the concept of mode, there is the external expression of a musical feature that functions across the cycle; as well as smaller gradations of influence that provide more explanation as to how the mechanics of the music actually form a functional entity. The analysis of so-called 'superficial' features aims to recognize patterns by empirical methods in order to provide a type of preliminary analytical foundation. Because of the immense scope of the *Penitential Psalms*, it will be helpful to be able to survey different musical aspects of the work and establish general compositional tendencies where possible. The semiological perspective necessitates

⁴⁵ Robert Fink, 'Going Flat: Post-Hierarchical Music Theory and the Musical Surface' in Nicholas Cook and Mark Everist (eds.) *Rethinking Music* (Oxford, 1999), p. 104.

the use of this kind of imminent analysis (also referred to commonly as ‘analysis on a neutral level’ by Nattiez) to obtain a ‘*description* of that material’s constituents’ before explicative poietic analysis can take place.⁴⁶ Hermann Bäuerle notably uses this analytical approach, beginning each exposition on the individual psalms with a few short sentences on outward characteristics such as the mode and voicing; essentially stating the obvious, but the organization of the imminent analysis detracts from the efficacy of conclusions drawn from it.

The main aspects to be covered by this analysis here will be text, voicing and simple tonal outline which ultimately only scratch the surface of the composition. Relevant areas will then be developed further in subsequent chapters according to these initial findings. There are two general perspectives of analysis throughout this dissertation: internal and external. External refers to the macro-analysis of musical events across psalms and even the cycle as a whole. Internal denotes the analysis of these events within the same psalm or between individual verses. Each of the aspects listed will first be subject to a broad analysis of the external features and then, they will be put into the context of the minor doxology verses and into examples demonstrating relationships and intra-psalm significance. Specifically, the text will be examined for correlations between length (in terms of syllables) and musical duration to show whether variety or consistency is the general pattern in the compositional approach employed. Patterns of initial voice entries will serve as a preliminary inquiry into the use of texture by documenting the order and the general style of composition according to verses within a psalm. Voicing will be useful in determining an idea of the extent of variety Lasso employs in the cycle; again, with the hint that repetition in this respect would be readily visible and significant so that connections can be made within the structure of verses and potentially across the cycle.

External voicing pattern will focus on voice scoring by verse, looking expressly at how Lasso varies the predominant five-voice texture of the work. The interior voicing patterns will then constitute a more focused study on the interaction of voicing and textures within the minor doxology verses which are heavily reliant on

⁴⁶ Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music* (trans. Carolyn Abbate) (Princeton, 1990), p. 139.

sectioning of the text, textual repetitions and antiphonal configurations. Finally, the idea of a harmonic sketch will be discussed as the cycle is outlined by initial and final pitches, again, in order to establish patterns and to identify anomalies to see if this might suggest varying degrees of cohesion between the verses. Cadential points and the strength of closure based on pitch and clausulae will also be addressed as it pertains to aid in the structure of the verse and of the psalm respectively.

Lasso's *Penitential Psalms* are comprised of Pss. 6, 31, 50, 101, 129, and 142, presented in order with the complete text of the psalm. The cycle of eight-modes is completed with the enclosure of an additional motet, *Laudate Dominum de caelis*. The inclusion of this final motet in both manuscript and printed sources further attest to its essential role in the completion of the psalm cycle. In many ways, it is considered a detachable part of Lasso's *Penitential Psalms*, supported by the fact that it was published separately in a 1565 collection of motets.⁴⁷ The exact date of composition of the *Laudate Dominum* is unknown, but structural differences create the impression that it was of a separate conception and may have been composed at an earlier time. *Laudate Dominum* is actually an amalgamation of two psalms (Pss. 148 and 150) and is marked by formal division into four parts (instead of the setting of individual verses) omitting the minor doxology. For this distinction, the analysis conducted will focus only on the seven penitential psalms excluding the eighth motet. Because the psalms are sequenced in numerical order and according to the order of modes, they will, from this point, be frequently referred to by their relative position in the cycle (Psalm I [Ps. 6], Psalm II [Ps. 31], Psalm III [Ps. 37], and so on).

⁴⁷ Peter Bergquist in 'Preface' to the *Seven Penitential Psalms and Laudate Dominum de caelis*, A-R Editions, Inc. (Madison, 1990), pp. viii-ix.

On the whole, durations of the psalms in the cycle are longer than typical psalm-motet settings by Lasso in that they not only employ the complete text of the psalm with the minor doxology, but also devote more or less equal duration to each verse on the average. Verse duration varies in its extremes, ranging from 8 bars (Ps. VII, v. 7 [no doubt, in order to illustrate the text, ‘*Velociter exaudi me Domine*’]) to 50 bars (Ps. I, v. 6, ‘*Laboravi, in gemitu meo*’). The overall average duration of a verse is 21 bars with consideration given to the length of the psalm, meaning that there is a general tendency for the psalms with more verses to have a shorter average verse duration overall.

Psalm	# of Verses	Average Verse Duration (bars)
I	12	~24
II	16	~25
III	25	~22
IV	22	~20
V	30	~18
VI	10	~16
VII	16	~20

Example 2.1.2 Average verse durations by psalm.

Psalm VI is often considered an exceptional case, because of the compositional constraints placed on it due to the use of cantus firmus technique which, in this case, explains the average brevity of the verses. No discernible large-scale correlation has been found in the way of a relationship between the number of syllables in the verse and its duration which is not to say that there could be a positive correlation in individual circumstances. This is, in fact, shown to be the case with the minor doxologies. The minor doxology is always divided into two separate verses: *Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper saecula saeculorum. Amen.* In the setting of these words, there is no significant variation in the musical length with the ‘*Gloria Patri*’ verse averaging 14 bars and the ‘*sicut erat*’ verse being consistently about twice as long in comparison. In terms of initial harmonies and finals, a pattern appears to form with the psalms in relation to each other.

Ps.	Verse	Length in Bars
I.	<i>Gloria Patri</i>	12
	<i>Sicut erat</i>	30
II.	<i>Gloria Patri</i>	13
	<i>Sicut erat</i>	34
III.	<i>Gloria Patri</i>	13
	<i>Sicut erat</i>	29
IV.	<i>Gloria Patri</i>	15
	<i>Sicut erat</i>	26
V.	<i>Gloria Patri</i>	14
	<i>Sicut erat</i>	32
VI.	<i>Gloria Patri</i>	17
	<i>Sicut erat</i>	25
VII.	<i>Gloria Patri</i>	13
	<i>Sicut erat</i>	31

Example 2.1.3 Durations of the minor doxology verses.

This consistency is due, in part, to the disparity in the number of syllables: ‘*Gloria Patri*’ contains 16 syllables while ‘*sicut erat*’ has 25 syllables. With the use of the psalm tone, the syllable to music proportion is best seen in Psalm VI as mentioned previously. From the table above, it is reasonable to predict similar patterns of text repetition and musical style already in allusion to the parallel relationship of the minor doxology verses, considered separately from the rest of the psalm setting.

2.2 Aspects of text and voicing.

Initial vocal entry schemes

The *Penitential Psalms* are predominately set for five voices; however, they also offer variety in verse settings for two, three, and four voices. In the minor doxology, it is observed that the exterior voicing scheme is very consistent with five-voice scoring in the first verse (*Gloria patri*) and six voices in the second (*Sicut erat*), which is achieved with the addition of a second Discantus part. An interior scheme is dependent on factors such as the style (homophonic versus polyphonic), use of vocal textures in different combinations and the repetition of the text. (For the summarized analytical overview of these attributes in the minor doxologies, please refer to **Appendix B**.) In quasi-homophonic style, the first four *Gloria Patri* verses as well as the setting of the *Gloria Patri* of Ps. VII are similar; however, in terms of the order of voice entries, no two settings are alike. In the following diagram, each space represents the duration of the *tactus* with vocal entries abbreviated (DATQB respectively).

Ps. I	Q	AB	D	T	
Ps. II	T	DAQB			
Ps. III	Q	ATB	D		
Ps. IV	D	AQ		T	
Ps. VII	A	TQ	D		B

Example 2.2.1 Vocal entry scheme for the quasi-homophonic textured *Gloria Patri* verses.

With the exception of Ps. I, the first voice sounds the 5 of the 1 chord which is established in the entry of other voices. In Ps. I, the A sonority is prolonged at least twice as long with a gradual move to D (with arrival in m. 3). This technique of ‘off-set’ or ‘displaced’ voice entries is very representative of Lasso’s style in this cycle as well as in other compositions. A stricter sense of homophonic texture is more of a general normative characteristic of the four-voice settings in the *Penitential Psalms*, although it is also used as an exception to the rule in three different verses (Ps. III, v. 21; Ps. IV, v. 20; Ps. VII, v. 4). In five-voice verse settings, however, this type of off-set voice entry is overwhelmingly the

compositional norm (along with its counterpart, the entry of all parts in homophonic texture, save one voice which comes in at the second half-note), especially as most of the verses begin with a dotted rhythmic motive. Verses that display this technique include the following with the asterisk marking slight variations.

Ps. I	Ps. II	Ps. III	Ps. IV	Ps. V	Ps. VI	Ps. VII
v. 1*	v. 1	v.1*	v. 1	v. 1	v. 1*	v. 1
v. 2	v. 3	v. 11	v. 2	v. 6	v. 2	v. 2
	v. 7	v. 12	v. 3	v. 12		v. 9
	v. 8*	v. 13	v. 4	v. 13		
	v.13	v. 15*	v. 5**	v. 15		
	v. 14*	v. 16	v. 7*	v. 16		
		v. 18	v. 10	v. 18		
		v.19	v. 11	v. 20*		
			v. 13**	v. 23		
			v. 16	v. 28		
			v. 18			

Example 2.2.2 Five-voice textures employing the off-set voice entry technique (excluding the *Gloria Patri* verses already mentioned).

In the setting of vocal entries, Lasso at least superficially appears to be extremely consistent. Minor variations include the delay in the grounding of the sonority. This is seen in Ps. I, v. 1 where the pitch of the Discantus entry at the second half of the *tactus* (a') is set at the octave of the Tenor entry and the 1 sonority is established first in m. 2. (This prolongation of the A sonority is incidentally not unlike the example given in the *Gloria Patri* of the same psalm.) Ps. III, v. 1 is a further example of the same variation. Ps. III, v. 15 and Ps. V, v. 20 display variations which lack the homorhythm generally present in the four voices beginning the verse, followed by a single voice entry on the second half-note. In Ps. VI, v. 1, Lasso retains the commonplace rhythmic declamation: long – short – long rhythm (or expressed in dotted rhythm) in addition to the constant pulse of the cantus firmus which results in more rhythmic variety than in most verse openings that employ this technique of setting vocal entries. (This type of minor rhythmic variation stemming from text declamation is visible in Ps. II, v. 13, as well.) Verses 5 and 13 of Ps. IV are marked with a double asterisk because of the identical voice entries, but also the similarities in the parts and harmonic movement (of the first bars) with near identical voice leading in the parts. This is one of a number of

occurrences where Lasso demonstrates the reuse of musical material throughout the course of the cycle. This phenomenon will be bypassed for the moment and discussed in a later chapter. Another type of variation worth mentioning is contained in Ps. IV v. 7 and Ps. II, v. 8 in the form of elaboration in one voice.

Example 2.2.3 ‘*Verumtamen in dilu[vio]*, Ps. II, v. 8 (mm. 1-4).

The decorated voice (Quintus here; Altus in Ps. IV, v. 7) is presented in dotted-rhythm and a short run of eighth notes spanning the interval of a fifth in both cases. The other voices demonstrate a typical pattern of offset voice entries. Significantly, this form of musical decoration occurs only in the two places in the cycle named above. The elaboration does not prove to be of harmonic consequence since it would otherwise be a sustained pitch (probably a Bb), but it does almost disguise itself as the beginning of a motive with the Tenor voice in m. 2 beginning a kind of mock-imitation. This is isolated to the extent that from the pattern of voice entries, Lasso properly begins again in m. 4 at ‘*in diluvio.*’ Here, Lasso is responding to the word, ‘*verutamen*’ (‘and yet/however’) with the subsequent flow in the reading of the text. Lasso gives extra dramaticism to the word with the embellished voice entry and the sense of voice leading; however, the harmonic and rhythmic movement of the impactful opening is emphatically suspended at v. 3, at which

point in the text the prose recollects and begins again, musically, with the common pattern of vocal entries. This case demonstrates a common rule of the *Penitential Psalms*, especially in that Lasso's logical sense of procedure is actually quite specific. Deviations from established patterns display a type of override where a feature of the text or another musical function is considered to take precedence.

As an analytical model, Ps. III will be used throughout this chapter assuming that any psalm of the cycle would be representative of Lasso's compositional techniques. Regarding different methods of setting voice entries, there are four main categories pertaining to five-voice settings: (1) one-voice displacement (quasi-homophonic settings), (2) point of imitation (polyphonic), (3) strict homophony, and (4) introductory voice grouping (mainly concerning three or four voices). This is again, not to mention, the settings for two, three and four voices which can be considered separate due to their own respective idiosyncrasies. The following list gives an overview of the verses and the style of composition in Ps. III. It should be mentioned that the 'style' field only pertains to the opening bars of the verse and is not implied to mean that the entire verse is composed in that given style. This will be illustrated in the subsection devoted to interior voicing patterns.

Ps. III

v.	Voices	Style	Voice Entry Technique	Order of Entries
1	5	quasi-homophonic	displacement	D T [AQB]
2	5	polyphonic	point of imitation	A Q D T B
3	5	polyphonic	point of imitation	Q B T A D
4	5	polyphonic	*	D A [TQ] B
5	2	bicinia	point of imitation	A D
6	5	polyphonic	point of imitation	A D T Q B
7	5	polyphonic	point of imitation	B A Q D T
8	4	homophonic	homophony	[ATQB]
9	5	polyphonic	point of imitation	D A T B Q
10	3	tricina	point of imitation	A T D

v.	Voices	Style	Voice Entry Technique	Order of Entries
11	5	quasi-homophonic	displacement	[DATB] Q
12	5	polyphonic	voice grouping à 3	D [AT]
13	5	quasi-homophonic	displacement	[DATB] Q
14	5	homorhythmic*	voice grouping à 2*	[DA]
15	5	quasi-homophonic	displacement*	[DATQB]
16	5	quasi-homophonic	*	D [AQ] T B
17	3	tricina	point of imitation	Q B A
18	5	quasi-homophonic	displacement	D [TQB] A
19	5	quasi-homophonic	*	A [TQ] B D
20	4	polyphonic	point of imitation	D A T Q
21	5	homophonic	homophony	[DATQB]
22	5	polyphonic	point of imitation	D A Q T B
23	5	polyphonic	point of imitation	D A T B Q
24	5	quasi-homophonic	displacement	Q [ATB] D
25	5	quasi-homophonic	voice grouping à 4	[D1D2AQ]

Example 2.2.4 Ps. III, Opening of verses described in compositional style and technique of voice entries.

The theory of representativeness demonstrated by Ps. III is at least superficially valid with the incorporation of all possible vocal textures, the use of all methods of composing voice entries and the integration of two, three and four voice settings. (It should be noted that in the cycle, homophonic textures slightly outweigh polyphonic textures in terms of frequency of usage, overall.) Although, points of imitation and voice displacement account for the majority of verses in five-voice voice entry techniques, there are also certain settings which do not belong to any of the five categories or seem to be more ambiguous – these are marked with the asterisk. An initial observation pertains to the fact that the order of the voice entries

is extremely varied. In fact, very seldom does Lasso compose entries using the same order of voices and groupings.

In the setting of the five-voice quasi-homophonic verse openings, the addition of the single voice (after the chord) or the additional voices after the single voice intonation almost always occurs on the second half of the *tactus* or rather, sounded as the other part(s) are sustained. An example of this is in v. 13 as the Quintus enters immediately after the initial entry of the other voices in an otherwise homorhythmic style.



Example 2.2.5 Ps. III, v. 13, mm. 1-2.

In the majority of cases in the cycle, the predominant voice that is singled out is either the Discantus or Tenor. Despite the number of quasi-homophonic style voice entries, there are only two verses which cannot be assigned to this category with absolute certainty: v. 11 and v. 13. Both of these examples show the displacement of the Quintus. Looking at many of the above examples of quasi-homophonic openings, there are quite a few disparities, such as the timing (mentioned above) or the voice that is displaced, as in v. 19 which appears to throw a wrench into the system. However, v. 19 exhibits the voice displacement properly considering that it is the top voice involved in relative terms, but despite the quasi-homophonic texture

at the beginning, in actuality, the dotted half-note rhythmic monotone declaration of ‘quoniam’ serves as an initial motive which uses a combination of voice displacement as well as point of imitation. The following verses share the ‘appearance’ of quasi-homophonic voice displacement, but can also be considered imitative to varying degrees: v. 1, 4, 16, 18, 19, and 24. All of these employ the rhythmic dotted head motive and more or less operate on the intonation of a non-specific single pitch. A closer look at these individual verses will provide a more detailed picture of how these are linked together.

In Ps. III, v. 1, the ‘point of imitation’ is set in the Discantus voice (mm. 1-2):



and is taken over the by Tenor voice separated by one half-note length. The ‘imitation’ continues in the Bassus as this head motive is inverted, beginning on e and moving to the c a third below. The homophonic texture aligns with the inversion of the motive in the bass with the standard monotone declamation in the Altus and Quintus voices. Not only is the quasi-imitation maintained, but the close spacing causes the effect of a ‘double voice displacement,’ a variation that was observed, but not explained in these terms with the example given in Ps. I, v. 1 (which is exactly the same technique as in Ps. III, v. 1 except the entrances of the Discantus and Tenor are switched. Moreover, in Ps. I, the head motive consists only of the single tone, resulting in a partial obscuring of the imitative aspect). Ps. III, v. 4 employs a kind of delayed double voice displacement with the Altus entry occurring on the first beat of the second bar. The single note, dotted rhythm motive does appear to be more implicitly imitative, stemming from what seems like a scaffolding imitation scheme until the ‘quasi-homophonic’ voices (Tenor and Quintus) make their entrance. The ‘imitative’ aspect of this voice entry does continue, however, in the Tenor entry (c’) to the Discantus repetition (c’’) and finally, the Bassus (c) with the imitation occurring at regular two-beat intervals. ‘*Quoniam in te*’ in v. 16 uses a kind of melodic inversion with the Discantus going up a semitone on the final syllable of ‘*quoniam*’ and returning to e’; the Altus and Quintus voices copies this movement, but move down a semitone instead. Though because this movement does not occur in the same place in the text and evidently does not continue in the Tenor and Bassus entries, ‘imitation’ is not really an apt description here, although the melodic movement is

mirrored in this isolated instance. However, the technique of double voice displacement is seen quite clearly in mm. 1-2 at the entries of the Tenor, Bassus and Discantus/Altus (the latter with '*Domine*'). As in v. 1, v. 18 uses a reflection of an interval – this time at a fourth, introduced by the Discantus voice and inverted by the Quintus two beats later. Here, the melodic permutation is evident in looking at the score, but with the entry of the Quintus in homorhythm with the Tenor and the Bassus, applies the same 'imitative' principle as in the other verses of this kind, maintaining the distinct quasi-homophonic texture. In direct contrast to this, the rhythmic repeated-tone motive opens v. 19, but the staggered entries add emphasis to the 'imitative principle' over the texture. This is also reinforced by the repetition of this motive once again by the Tenor and Quintus voices in m. 3. And finally, in reversion back to v. 24, *Gloria Patri*, the head motive is unaltered, but is voiced with the emphasis seemingly more on the texture than on concern with imitation. These verses demonstrate the spectrum of techniques that Lasso uses in the setting of vocal entries in terms of imitation within a more homophonic texture. The head motive is sometimes changed with simple intervallic variations. In all cases of this kind (v. 1, 16, and 18), the melodic fragment is introduced and then inverted in the entry of a different voice, giving more of an impression of imitation. This sometimes occurs within the quasi-homophonic texture, but is also demonstrated to stand out in more staggered and varied voice entries in other verses. In this fashion, Lasso creates a spectrum of textural variation within a single technique of voice setting in the use of this motive. The single-tone recitation of the dotted-rhythm motive was seen most commonly in the above examples connected with the words, '*quoniam*' and '*Domine*,' due to the same accentation of the words (with the long stress on the first syllable). Association of the motive is used most often with these words simply because they are frequently used to start a number of verses in the penitential psalms; however, it should be mentioned that the motive is not exclusively limited to these words ('*gloria*' is, of course, another prominent example). Notably, in more polyphonic-textured settings, this motive is not used. At this point, polyphonic vocal entries in five-voice settings will be omitted since it warrants a more thorough discussion which will be included in Chapter 3.

External voicing pattern

To revisit the concepts of ‘external’ and ‘internal’ in the analysis of the *Penitential Psalms*, ‘external’ refers to the formal musical aspects which are shown to function across the cycle while ‘internal’ is used to mean the more detailed analysis of inter- and intra-verse relationships. Below is an overview of the exterior voicing scheme for all seven penitential psalms with the arrows marking high and low reduced voice groupings.

Psalm I		
v.	# of voices	
1	5	
2	5	
3	3 (DAT)	↑
4	4 (AQTB)	↓
5	5	
6	5	
7	5	
8	2 (TB)	↓
9	4 (DATQ)	↑
10	5	
11	5	
12	6 (D1D2ATQB)	

Psalm II		
v.	# of voices	
1	5	
2	5	
3	5	
4	4 (AQTB)	↓
5	5	
6	3 (DAQ)	↑
7	5	
8	5	
9	5	
10	2 (TB)	↓
11	5	
12	5	
13	5	
14	5	
15	5	
16	6 (D1D2ATQB)	

Psalm III		
v.	# of voices	
1	5	
2	5	
3	5	
4	5	
5	2 (DA)	↑
6	5	
7	5	
8	4 (ATQB)	↓
9	5	
10	3 (DAT)	↑
11	5	
12	5	
13	5	
14	5	
15	5	
16	5	
17	3 (AQB)	↓
18	5	
19	5	
20	4 (DATQ)	↑
21	5	
22	5	
23	5	
24	5	
25	6 (D1D2ATQB)	

Psalm IV	
v.	# of voices
1	5
2	5
3	5
4	5
5	5
6	4 (DATQ) ↑
7	5
8	5
9	2 (TB) ↓
10	5
11	5
12	3 (DAQ) ↑
13	5
14	5
15	4 (ATQB) ↓
16	5
17	3 (TQB) ↓
18	5
19	5
20	5
21	5
22	6 (D1D2ATQB)

Psalm V	
v.	# of voices
1	5
2	2 (QB) ↓
3	3 (DAT) ↑
4	4 (ATQB) ↓
5	5
6	5
7	5
8	5
9	2 (DQ) ↑
10	5
11	5
12	5
13	5
14	3 (ATB) ↓
15	5
16	5
17	5
18	5
19	2 (TQ) ↓
20	5
21	5
22	5
23	5
24	5
25	4 (DATQ) ↑
26	5
27	5
28	5
29	5
30	5
31	6 (D1D2ATQB)

Psalm VI	
v.	# of voices
1	5
2	5
3	5
4	3 (ATB) ↓
5	5
6	5
7	3 (DAQ) ↑
8	4 (ATQB) ↓
9	5
10	6 (D1D2ATQB)

Psalm VII	
v.	# of voices
1	5
2	5
3	3 (TQB) ↓
4	5
5	5
6	2 (DA) ↑
7	5
8	5
9	5
10	5
11	3 (DAT) ↑
12	4 (ATQB) ↓
13	5
14	5
15	5
16	6 (D1D2ATQB)

Example 2.2.6 Voice scoring of the *Penitential Psalms* by verse.

From these tables, certain trends, such as the voicing scheme, appear to be fairly systematic and straight-forward in their outward organization. Take, for example, Psalm I in which there are two five-voice verses followed by vv. 3-4: high, reduced voice grouping and low, reduced voice grouping. At the mid-point of the psalm, there are three five-voice settings with vv. 8-9 scored the opposite of vv. 3-4: low voice grouping and then, high voice grouping. Two additional five-voice verse settings and finally, the six-voice ‘*sicut erat*’ exception finish the psalm. As with

other compositional elements, Lasso seems more interested in evoking the principle of symmetry rather than applying a strict superimposition of rules. Within the variation, however, there is a certain level of consistency with which Lasso composes which helps to verify the existence of these ‘principles.’ The verses in which Lasso uses reduced forces are evenly dispersed, again, which is consistent in a concern with an overall compositional aesthetic of symmetry and balance.

This balance is also a clearly-stated principle in relation to the reduced voice settings. This is apparent in the patterns of alternation in low voice and high voice verse settings; not only in adjacent verses, but also where they are interspersed between five-voice settings. The balance of verses in terms of voice scoring was explained with the example of Ps. I (as part of the overall symmetry of the psalm). This balance can also be seen in the other psalms either alternating between low and high voice groupings throughout the psalm (e.g. Pss. II, III, IV, VI) or mirroring a pair of verses, such as in Ps. I. Pss. V and VII similarly display voicing in verses which work low – high, high – low or vice versa. Another noticeable scheme that Lasso favors is a gradual increase or decrease of voices, independently and in correspondence with verse numbers: for example, in Pss. I (v. 3-5), II (v. 4-5), V (v. 2-5), and VII (v. 3), the number of voices corresponds to the number of the verse. In a more independent scheme refer to Pss. II (v. 4; 6; 10), IV (v. 9; 12; 17), VI (v. 7-10), and VII (v. 6; 11; 12; 13). The increasing of voices in sequential verses obviously not only greater contrasts the vocal texture and the alternation between the high and low voices, but also produces a gradually widening effect in volume and texture.

One might expect Lasso to use voice groupings in order to express certain verses based on the theme of the text. The most likely suspect would be the first verse of Ps. VI, ‘*de profundis clamavi*’ in which rhetorical expression with the voicing is almost completely absent if not for the octave leap to the bottom of the ambitus in the Bassus at ‘*profundis*’ in m. 2 (f-F). An example where Lasso does seem to take external voicing consideration in view of the text is the three-voice setting (Tenor, Quintus, and Bassus) of Ps. VII, v. 3, ‘*Quia persecutus est inimicus animam meam: humiliavit in terra vitam meam.*’ Two other verses mentioning ‘*humilitas*’ containing a low reduced voice setting include: Ps. IV, v. 9 – ‘[...] *et exsultabunt*

ossa humiliata’ and Ps. III, v. 8 – ‘*Afflictus sum, et humiliatates sum nimis [...]*.’ However, there are also examples of verses which contain a form of the term and which are not set for low voices which confounds the definition of a hard and fast rule. In addition to this, reduced voice settings are notably used in conjunction with verses containing the word, ‘*inimici;*’ but again, this is not entirely limited to verses with voice reductions. Hence, a generalization concerning reduced voice settings on a thematic basis is not possible. While thematic connections cannot be made on the exterior level, a case can be made regarding voicing within a given Psalm. Psalm III contains five verses for reduced vocal forces. These are:

v. 5. 2 voices/DA

Putruerunt et corruptae sunt cicatrices meae, a facie insipientiae meae.

v. 8. -4 voices/ATQB

Afflictus sum, et humilitates sum nimis: rugiebam a gemitu cordis mei.

v. 10. -3 voices/DAT

Cor meum conturbatum est in me, dereliquit me, virtus mea: et lumen oculorum meorum, et ipsum non est mecum.

v. 17. -3 voices/AQB

Quia dixi: Nequando supergaudeant mihi inimici mei: et dum commoventur pedes mei, super me magna locuti sunt.

v. 20. -4 voices/DATQ

Inimici autem mei vivunt, et confirmati sunt super me: et multiplicati sunt qui oderunt me inique.

A thematic correlation can be seen between the three- and four-verse settings with the first inter-verse pairing (vv. 8-10) dealing with the ‘heart’ and the second pairing, as mentioned above: the term, ‘enemy.’ Putting this back into the layout of the entire psalm:

Psalm III		
v.	# of voices	
1	5	4
2	5	
3	5	
4	5	
5	2 (DA) ↑	2
6	5	
7	5	4
8	4 (ATQB) ↓	
9	5	
10	3 (DAT) ↑	
11	5	2
12	5	
13	5	4
14	5	
15	5	
16	5	
17	3 (AQB) ↓	2
18	5	
19	5	4
20	4 (DATQ) ↑	
21	5	
22	5	
23	5	4
24	5	
25	6 (D1D2ATQB)	

Example 2.2.7 Voice scoring Psalm III.

The technical halfway mark on the setting is actually at v. 13, but strictly from the pattern of voicing, a line of symmetry can be placed between vv. 12 and 13 (from the point of view that the six-verse ‘*sicut erat*’ is a special case of voicing in each psalm). A symmetrical pattern is demonstrated here, having origins in Ps. I and is

adapted again in light of Ps. II. Refer again to Pss. I and II, but notice the markings which indicate a point of symmetry.

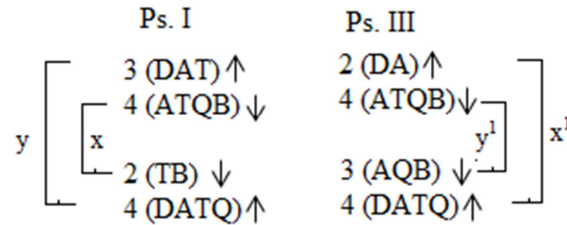
Psalm I	
v.	# of voices
1	5
2	5
3	3 (DAT) ↑
4	4 (AQT B) ↓
5	5
6	5
7	5
8	2 (TB) ↓
9	4 (DATQ) ↑
10	5
11	5
12	6 (D1D2ATQB)

Psalm II	
v.	# of voices
1	5
2	5
3	5
4	4 (AQTB) ↓
5	5
6	3 (DAQ) ↑
7	5
8	5
9	5
10	2 (TB) ↓
11	5
12	5
13	5
14	5
15	5
16	6 (D1D2ATQB)

Example 2.2.8 Symmetrical patterns in the voice scoring structure, demonstrated in Pss. I-II.

Lasso appears to have started a plan of symmetry with Ps. I and expanded it to accommodate a greater number of verses in Pss. II and III. This is seen with the outer group of five-voice verses. In Ps. I, there are two verses; Ps. II exhibits three and Ps. III has four. (Despite later variation, Ps. IV begins with a group of five verses.) In Ps. V the scheme is not immediately obvious, but Pss. VI and VII begin with a group of three and then two verses, respectively, which begins to give a more concrete impression of an overarching, exterior voicing scheme. Ps. II deviates slightly from the symmetry in one verse with a low four-voice setting on v. 4 (shown in bold). Although the themes in the settings of high or low reduced voice groupings are not completely consistent, Lasso still chooses to use them for this purpose. This is especially obvious where there is the departure from a type of pattern. The low voices (AQT~~B~~) are especially suitable for the labored nature of the words: *‘Quoniam die ac nocte gravata est super me manus tua.’* In Ps. III then, the group of four verses on the outside are default five-voice settings. Because of the

close textual relationship between vv. 17 and 20 (made even stronger by the ‘multiplication’ shown by the added voice in v. 20: ‘*et multiplicati sunt qui oderunt me inique*’), it is hypothetical that Lasso chose to set these verses in reduction first; also, considering the ‘normal’ pattern which is seen in the second half of the psalm. The scheme that Lasso uses to set the reduced-voice verses is derived from Ps. I.



Example 2.2.9 Inverted voicing scheme: Ps. I, vv. 3, 4, 8, 9; Ps. III, vv. 5, 8, 17, 20 with the numbers indicating number of voices.

The verses which mirror each other in the symmetry are shown with the bracket and with a variable. Ps. III not only takes the mirrored pair and switches the inside pair in Ps. I (x) to the outside, but inverts it beginning with two voices in the first half and four in the second, additionally changing it from a low-voice to a high-voice grouping (x^1). The same process of switching and inversion is seen in y and y^1 . The only verses which need consideration now are vv. 9-16. It could be at this point that Lasso decides to thematically link vv. 8 and 10. In this, the pattern is deceptively broken here at v. 10 and Lasso deviates in the same manner as in Ps. II, vv. 4-6:

4 (ATQB) ↓
5
3 (DAQ) ↑

Except in Ps. III, v. 10, he uses DAT which is essentially the same voicing. In looking at the third penitential psalm in isolation to understand its voicing scheme, although certain features, such as the thematic relationships between pairs of verses could be identified, it is obvious that its structure was highly influenced by the previous psalms. The same conclusion can be inferred about the structure of the subsequent psalms. Ps. III served as the example here, but it would be interesting to see in what ways the other psalms are derived from this model and are varied; especially where it seems that this pattern is hardly recognizable. Consistently,

Lasso demonstrates that this outward look of variation is often very much in line with pre-established compositional principle (including deviations which are hardly random).

Interior voicing patterns

In the *Gloria patri* verse, there is a definite connection between verses that share the same general vocal texture in terms of text repetition and voicing patterns. With these conditions, Psalms (I) II-IV; VII can be considered one group and Psalms V and VI constitute a separate group. Psalm I is more or less exempt, because although it displays the quasi-homophonic style, it is entirely through-composed with no repetitions or significant changes in vocal texture. In the first group (Psalms II-IV; VII), the unifying factor is the triple repetition of the second half-verse, ‘*et Spiritui Sancto.*’ Not only is the rhythmic declamation of the words the same (shown below), but the voicing and the pattern of antiphony is also constant.



The pattern of voicing in this segment of repeated text in Pss. II, IV and VII operates with the alternation of the upper four [DATQ in the first repetition] and lower four voices [ATQB in the second repetition]. The final repetition always characteristically employs all five voices. Psalm III also uses the same pattern of high voices, low voices and all voices, but instead of groupings of four in the first two repetitions, it uses alternation between voice groupings of three: [DAB] and [TQB] where the Bassus remains constant. The change in upper voices is sufficient to evoke the same impression of high and low contrast. The only exception in terms of text repetition comes in the fourth setting with a double repeat of the text, ‘*et Filio.*’ Here, Lasso anticipates the antiphonal pattern by initiating it and thereby, using it to lead into ‘*et Spiritui Sancto.*’

The *Gloria Patri* verse in Ps. V is notable for its use of polyphonic texture which is markedly different from the established precedent, the quasi-homophonic texture of the first four settings of the verse. This reinforces an exterior concept of inter-psalm

relationships that is based on the plagal-authentic modal pairs. Along with the change in texture, the pattern of text repetition is also significantly reversed, not surprisingly, to enable the imitation. In spite of these adaptations to the texture, the text repetition and the use of antiphonal voicing remains constant. Hence, the three repetitions (a possible reference to the third person of the Trinity) employ the upper three voices, the lower three voices and finally, the upper four voices. As in Ps. III, ‘*et Filio*’ is also repeated twice with four-voice low-high alternation in continuation of the voicing pattern from ‘*Gloria Patri.*’ In this verse, ‘*et Spiritui Sancto*’ is sung only once and does not repeat. In response to the polyphony in Psalm VI, ‘*Gloria Patri, et Filio*’ is repeated twice with an opening motive that is suggestive of the psalm tone which is incorporated by the Tenor in the second repetition. Ps. VI is popular for producing musical examples since the use of the psalm tone is extremely obvious and straight-forward. While the strict application of the *cantus firmus* does impose certain constraints on the many compositional features of the psalm, it is fundamentally not so different from the other psalms that absence of common features should be defaulted to the use of *cantus firmus*. The initial imitative entries of the voices leads into six-voice polyphony in the second repetition which appears to continue to the end of the verse causing it to, yet again, seem like an exception to the rule: i.e. the only verse which does not make use of antiphonal voicing. In spite of this, the setting of ‘*et Spiritui Sancto*’ contains a subtle allusion to the techniques used in the other psalms. From mm. 10-17, the Bassus repeats this text three times with ‘*Spiritui*’ in equal note rhythm; ‘*Sancto*’ in longer note values and variation in a similar sequence of pitches.



Example 2.2.10 Ps. VI, v. 9 (mm. 10-17), Bassus.

Bergquist emphasizes the restrictions posed by Ps. VI and the ‘resulting lack of melodic and harmonic variety;’ harshly referring to the ‘straightjacket of the

reiterated note.’⁴⁸ The above example does not necessarily demonstrate how Ps. VI confirms or refutes Bergquist’s rather negative evaluation, but shows how by such references, it is not as ‘removed’ from the rest of the cycle as many would like to maintain. This shows that these types of subtleties are integrated in order to help maintain the sense of continuity in the cycle; particularly it seems, in places where the relationship to the other psalms (or verses for that matter) is not immediately obvious. From the voicing scheme in the *Gloria Patri* verses, it is clear that there is a unifying aspect in the similarities in voicing patterns and text repetition which restate the point that these verses were likely pre-planned as a compositional unit.

Even in the use of polyphony, Lasso continues an antiphonal voicing scheme which is predominant in the second verse of the minor doxology, ‘*sicut erat.*’ Again, since the use and behavior of motives will be reserved for Chapter 3, the main concern here will be limited to voicing schemes and text repetition, mainly within one psalm. The opening motives of ‘*sicut erat*’ can be viewed as individual lines or a collection of these melodic fragments of imitation that concern a group of voices. In terms of textual (and textural) divisions, the verse is divided into four parts: (1) ‘*Sicut erat*’ (2) ‘*in principio, et nunc, et semper*’ (3) ‘*et in saecula*’ (4) ‘*saeculorum. Amen.*’ often with a cadence or prominent caesura at the half-verse. The following table breaks down the repetition patterns and voicing for each of these four sections. Each line signifies a repetition with the number printed representing the number of voices scored and the definition of which specific voices were used. Note that alternation in the voices does not account for repetitive patterns in pitch or in the imitation of motives (although this is often the case).

⁴⁸ Peter Bergquist in ‘Preface’ to the *Seven Penitential Psalms and Laudate Dominum de caelis*, A-R Editions, Inc. (Madison, 1990), p. xi.

Psalm	'Sicut erat'	'in principio, et nunc, et semper'	'et in saecula'	'saeculorum. Amen'
1	4/D1ATB↓ 4/D1D2AQ↑ 4/D1D2TB↓	6/ (<i>'in principio'</i> repeated 3x)	4/D2ATB↓ 4/D1D2AQ↑ 5/D1D2ATB	6/
2	3/D1D2A↑ 3/TQB↓ 3/D1D2A↑ 3/TQB↓	6/(<i>'et nunc, et semper'</i> repeated 2x)	4/D1ATB↓ 4/D1D2TQ↑ 3/AQB↓	6/
3	4/D1D2AQ↑ 4/D1D2TQ↓	6/	4/D2AQB↓ 4/D1D2TQ↑ 4/D1D2AB↓ 6/	4/ATQB↓ 4/D1D2AQ↑ 4/ATQB↓ 6/
4	4/D1D2AT↑ 4/ATQB↓	6/(<i>'et nunc, et semper'</i> repeated 2x)	6/	6/
5	4/D1D2AT↑ 4/QBD2D1 6/	6/ (<i>'et nunc, et semper'</i> repeated 2x)	6/(repeated 4x)	6/
6	3/D1D2A↑ 3/TQB↓ 5/D1D2AQB	6/(<i>'et nunc, et semper'</i> repeated 2x)	6/ (repeated 2x)	6/
7	3/D1D2A↑ 3/TQB↓ 5/D1D2ATQ↑ 4/D1D2TB↓	4/D1D2AQ↑ 6/ (<i>'in principio'</i>)	6/	4/D1D2AT↑ 4/ATQB↓ 6/

Example 2.2.11 Table of voicing and text repetition by phrase in the last verse of each psalm: *'sicut erat.'*

The only relevant observations that are charted by this table are concurrent parts that are grouped together and the noticeable interchange between these voice groupings. Because of the variety of voice groupings, five/six-voice scoring that contain parts ranging from Discantus to Bassus is considered a scoring of full voices; and oftentimes, the absence of the Bassus is considered a high voice grouping and conversely, the presence of the Bassus may have been labeled a low voice grouping despite the inclusion of a Discantus. The reason for this is due to the relative nature of a high and low voice grouping in contrast to another grouping. The interpretation of the first setting provides such an example where D1ATB is classified as a low voice grouping, but only in relative terms to the next grouping: D1D2AQ. This is better seen in the score where the second repetition (marked by the dotted-line) is aggregately pitched higher than the mere listing of voice designation might imply.

The image shows a musical score for six voices: Soprano, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2. The lyrics are 'Si - cut e - rat, si - cut e - rat'. A vertical dashed line is placed between the first and second repetitions of the phrase. The first repetition is in the first measure, and the second repetition begins in the second measure. The voices enter in a staggered fashion, with the Soprano and Tenor 1 voices starting first, followed by the Alto and Tenor 2 voices, and finally the Bass 1 and Bass 2 voices.

Example 2.2.12 Ps. I, v. 12 (mm. 1-3): first and second repetitions of ‘*sicut erat.*’

Nonetheless, voice designations do provide enough of an outline to compile sufficient data concerning the exterior voicing scheme. Firstly, all of these verses begin with established groupings comprised of three or four voices. The groupings are either used in antiphonal fashion or otherwise, to introduce the point of imitation: always in the upper voices first, followed by the low voices and then, in most cases, joined by the remaining voices. Ps. V demonstrates this as the imitation works from top voice down to the bottom voice; returning back to the top voices again.

Example 2.2.13 Ps. V, v. 31 (mm. 1-6).

As in other cases where Lasso prefers a predominant feature over another, the concept of voice groupings is more evasive than in the other settings of this text. This is due to an extensive use of imitative entries and restatement of the initial scalic motive spanning the fifth which is also subject to inversion (marked by x1). Ps. V certainly marks the extent to which elaborate polyphony based on a single motive is used in this verse as far as the imitation is concerned; however, the extreme is still masked by the evocation of the compositional principle which ties the individual lines together to form a type of modular unit, even though here the concern with individual lines is quite obvious. This is true especially in comparison to the other settings. Such a comparison can be made, for example, with Ps. VII where a more typical pattern of voicing using strict imitation is observed.

Example 2.2.14 Ps. VII, v. 16, Discantus I, II and Altus parts (mm. 1-4).

This three-voice module of two-part imitation is simply taken and repeated in the Tenor, Quintus and Bassus voices (beginning on the second half of the bar at m. 4), the polyphony opens to five voices beginning in m. 7 (with the Altus voice perhaps even acknowledging the psalm tone with the intonation of d' in equal half-note values). Aside from similar impressions of melodic movement in places (such as the upward scalar movement of a fifth in m. 8 [Discantus I]) and the literal quotation of the lowest voice in the three-voice module (G F E D) in the Quintus (mm.8-10), the function of the voice groupings to initiate the verse through an imitative module is completed and Lasso follows up on this strict imitation with a section of free polyphony, '*in principio, et nunc, et semper*' (another general commonality in the seven settings of the verse).

Another shared characteristic is the six-voice imitation that closes each verse (with the exception of Ps. III which differs in the quasi-homophonic '*saeculorum. Amen.*' in distinct antiphonal voicing). Verses generally begin with two groups of voices in imitation and then, usually, the incorporation of more voices (five or six) together. An emphasis using antiphonal voicing is placed at the beginning and at the half-verse in Pss. I and II, which is demonstrative of symmetrical balance seen in the three inter-changes of voice groupings at these points with the text of the second half-verse otherwise set to six-voice polyphony. The approach to voicing and texture in this verse is akin to the previous verse in that the primary emphasis lies in the general aesthetic of balance and symmetry using the same techniques in both quasi-homophonic and polyphonic textures which produce the façade of consistency, despite the fact that Lasso may be departing from a standard to varying degrees (as in Ps. V).

A rough sketch of the outline of these features in a complete psalm tracks different levels of interrelatedness. Repetition of the text will only be noted where it is used distinctly (mainly in conjunction with quasi-homophonic textures). Of course, these repetitions are variable in imitative context and could easily occupy the space of another chapter; and so, the emphasis, instead, will be placed on significant patterns of textural changes within the verses (including number and register of the voices). The analysis of these types of changes within a verse becomes very difficult, especially due to the variations in imitation patterns and often, seamless transitions

between different portions of the text. The approach to the psalm will proceed in order of the verses assuming the same type of compositional process that was inferred before; i.e. one of pattern, but with adaptation according to other predominant factors (such as text) and with the influence of immediately preceding verses. In the five-voice settings, it goes without saying that most verses contain sections of repeated text; the only exception to this rule is v. 18 which contains no repetition of text.

The scheme of text repetitions in the first verse is such:

Ps. III, v. 1

Domine, [ne in furore tuo] (x repetitions) *arguas me* (x repetitions)

neque in ira tua corripias me (3 repetitions) *corripias me* (1)

(eighth-note diminution)

5 voices

1x -4 voices - (DAQB) ↓

2x -4 voices - (DATQ) ↑

3x -5 voices

** 'x' = multiple repetitions.

The subdivided verse into halves and quarters, as in the overall construction of the piece into individual verses, further helps to sectionalize the musical material. It can be surmised that part of the reason for this intra-verse compartmentalization is not only the tonal mapping of the verse, but in order to work out organized sections of textural and vocal changes. This is exhibited by the change in the second half-verse: '*neque in ira tua corripias me,*' by the changing of the speed and the texture with clear use of antiphonal voice groupings. The style of the first half-verse exhibits characteristics of both polyphony and homophony. It is quasi-homophonic in the sense that the rhythm of the voices align, creating a sense of clarity in harmonic changes; yet, it is quasi-polyphonic in the use of related melodic fragments such as the semitone depression first occurring in mm. 5-6 in the Tenor part (the second repetition of the text '*ne in furore tuo*': a-g#-g#-a). This head motive appears again in the Discantus (mm. 6-7); Tenor (mm. 8-9); and Bassus (mm. 9-10) parts. The (x) above simply means multiple repetitions of a section of text. For example, '*Domine*' is introduced with the dotted half-note rhythmic motive in all of the voices before it moves on to '*ne in furore tuo*' which is repeated multiple times. It is interesting that where Lasso transitions into the next portion of text '*arguas me*'

in the Quintus voice at mm. 5-6, the rhythm is also distinctly different (in quick dotted rhythm). Furthermore, at the second repetition of ‘*arguas me*’ in the Discantus (mm. 11-12), this distinctive part that was integrated into the texture of the first section of the text reappears, transposed down a third. Additional decoration in the Tenor voice in mm. 11-12 followed by the cadence signals the end of the first half of the verse.

The approach to the setting of this text is quite similar to Ps. I, v. 1 in which the words are the same. The ending to the first half-verse is decorated in the Discantus part and leads into a rhythmically quicker section of ‘*neque in ira tua*’ also displaying a prominent antiphonal voicing scheme. For the purpose of this analysis, in grasping an idea of the information contained on the surface, similarity in the repetition of the text is a relative variable; which is to say that while the first half-verse was more comparable, the pattern of repetition in the second half-verse of Ps. I, v. 1 is more varied and complex than in Ps. III, v. 1. However, enough similarity to see the correlation is established with the rhythmic diminution, the speed of harmonic changes as well as the clear change in texture and deliberate voicing.

Although the voicing scheme in v. 2 is similar to Ps. III, v. 1 in some characteristic ways, there is a stronger sense of polyphony and even the scoring of antiphonal voicing in mm. 9-17 does not significantly mark a change in the texture as it had in v. 1 at ‘*neque in ira tua.*’

Ps. III, v. 2

Quoniam sagittae tuae (x repetitions)

in fixae sunt mihi (3 repetitions)

1x -4 voices - (DAQ)↑

2x -4 voices - (ATQB)↓

3x -5 voices

Et confirmasti super me (1)

manum tuam (x repetitions)

Admittedly, in the first two verses, there is lack of a concrete pattern in the use of voicing. Looking ahead at the rest of the verses, a pattern is even more evasive as the treatment of voicing and repetition is varied with each verse. From these verses already, it is seen that this technique of voice setting is used in two positions of the

text: in the closing of a section (as it was often done in the minor doxology at '*et Spiritui Sancto*') and in emphasis of the words which is the case in both examples above with the fixed repetition of '*in fixae sunt mihi*' very much expressing the meaning of the words here. On the contrary, Lasso rarely begins a verse with the alternation of voices, but, instead, tends to use reduction to achieve certain effects. For example, v. 14 appears to alternate between two (DA) and five-voice groupings. It is clear from the beginning where both voices begin on the same pitch that Lasso is embodying singular expression by '*ego autem*' and '*non audiebam*' producing a great volume and textural reduction which is also appropriate to both a single person (I) and hearing incapacity. Even more blatant, in this respect, is the half-note rest after '*mutus.*'

A brief look at interior uses of voicing initially indicates that although differences in texture and repetition help to reinforce the idea of subdivision in the text, the purpose of voicing on the whole is only minimally related to structure. In the same vein, unlike the exterior scheme or in verses which are directly related (such as the minor doxology verses or like Ps. I, v. 1 and Ps. III, v. 1), the composition of the verse is a direct reading of the text. This would imply that Lasso sections and emphasizes parts of the verse with a primary concern for the interpretation of the psalm text and not a pre-established pattern. The concept of principle over rule dominates the cycle, but from this, it is clear that there are regulated musical aspects (likely that most of these are external features) and aspects that were not necessarily as stringently pre-planned.

2.3 Modality and evidence of harmonic sketching.

External modal scheme

As mentioned before, modality is the primary external means of structural organization in the cycle. However, how this is defined on the exterior is one issue and how modality is applied internally is another issue altogether. To address the former, Harold Powers has already charted this information with the criteria of system, ambitus (identified by cleffing) and final, noting especially the tonal markers indicating distinction between authentic and plagal modes (especially in the use of standard high and low clefs) as a model example of tonal type application:

Mode	Psalm	System	Ambitus	Final
1	6	\natural	$c_1 c_3 c_4 c_4 F_4$	D
2	31	\flat	$c_1 c_3 c_4 c_4 F_4$	G
3	37	\natural	$c_1 c_3 c_4 c_4 F_4$	E
4	50	\natural	$c_2 c_3 c_4 F_3 F_5$	E
5	101	\flat	$g_2 c_2 c_3 c_3 F_3$	F
6	129	\flat	$c_1 c_3 c_4 c_4 F_4$	F
7	142	\natural	$g_2 c_2 c_3 c_3 F_3$	G
8	148/150	\natural	$c_1 c_3 c_4 c_4 F_4$	G

Example 2.3.1 Harold Powers' Analysis of the *Penitential Psalms* into tonal types.⁴⁹

The psalm in mode 2 has been noticeably transposed up as was common practice (as indicated in the table above) in order to keep the voices in comfortable ranges. This information only empirically confirms what was already established as a known fact: that the psalms were composed as a modally-ordered cycle. This only

⁴⁹ Harold Powers, 'Tonal Types and Modal Categories in Renaissance Polyphony,' *JAMS*, xxxiv, 3 (Autumn, 1981), p. 447. Table 3 'Tonal plan of Lasso's cycle of Penitential Psalm settings.'

accounts for a general overview of the work on inter-psalm relations or, in other words, a macro-view. A more detailed and explanatory perspective comes from the various degrees of micro-analysis which in this study, entails looking at both inter-verse and intra-verse relationships. On the surface, an initial look at tonal planning and consequently, mode, is accomplished through the tracking of initial and final sonorities on a verse by verse basis. A table below shows the rough tonal scheme for all seven penitential psalms in relation to the modal final. The verses are compartmentalized in pairs in order to facilitate comparison. Arabic numerals have been used to signify the tonal distance from the modal final and to eliminate the implications of modern tonal theory.

Patterns in this general tonal outline can be processed in two ways: first, with the inclusion of the minor doxology considering that a preconceived outline also includes these verses or secondly, with the exclusion of the doxology verses from the perspective that the rough, yet deliberate ‘lateral’ pattern (i.e. in the comparison across the cycle) leads one to believe that the tonal planning of these verses is to be considered separately. In response to the latter, the minor doxology in the chart above has been indicated with a dotted border and gray-scale print and also, the mid-point of the psalm (excluding the doxology; in some cases resultant in a verse-pair or an individual verse) is indicated by shading and bold font or a solid black dividing line.

Verses	Ps. I (D)	Ps. II (D) [G trans.]	Ps. III (E)	Ps. IV (E)	Ps. V (F)	Ps. VI (F)	Ps. VII (G)
1	1 1	5 1	1 1	1 1	1 1	1 1	1 1
2	1 1	5 5	1 4	4 1	1 5	5 1	4 5
3	1 5	4 1	1 1	4 4	5 5	1 1	4 1
4	1 1	5 2	1 4	7 1	1 1	1 1	5 5
5	1 1	5 1	1 4	4 4	1 1	3 1	5 1
6	1 1	5 1	4 1	7 1	5 1	3 1	1 1
7	1 1	5 1	4 4	4 1	1 5	1 1	1 1
8	1 1	1 1	3 1	4 1	5 1	5 1	5 1
9	1 1	5 5	1 1	4 1	5 1	6 4	1 5
10	5 1	1 1	1 4	1 1	1 1	6 1	1 1
11	5 5	5 3	1 4	4 1	5 5		4 1
12	5 1	1 1	4 1	4 4	1 1		1 5
13		5 1	4 4	4 1	5 5		1 1
14		1 1	1 1	1 4	1 1		1 1
15		5 5	4 4	3 1	1 1		1 5
16		5 1	4 1	4 1	5 5		1 1
17			4 1	1 1	1 1		
18			4 4	4 4	5 1		
19			4 1	1 1	1 5		
20			4 4	4 1	1 1		
21			4 1	4 4	1 5		
22			4 1	1 1	1 1		
23			4 1		5 1		
24			4 4		5 5		
25			1 1		5 1		
26					5 1		
27					1 5		
28					6 1		
29					1 1		
30					1 5		
31					1 1		

Example 2.3.2 Table of initial and final sonorities by verses (shown in relation to the modal final).

In regard to the rest of the psalms, Lasso is consistent in choosing prominent chords which strongly correspond to the respective mode: for example, Ps. I only utilizes D and A as initial and final chords; Ps. VII mainly uses G, C, and D. Where Lasso uses more remote tonal choices: such as G at the beginning of v. 8 in Ps. III, this is more often than not a transitional chord used at the beginning of the verse, but he

consistently ends each psalm with primary tonal cadence points according to the mode. The only jarring exception to the rule is Ps. II, v. 4 which finishes on A and Ps. II, v. 11 which ends on Bb in transposed mode 2. These particular verses are not contained within the scope of the harmonic analysis in Chapter 3, per se; however, the surface analysis would indicate that there is a tonally significant moment here which is used, no doubt, to achieve a certain effect. Ps. I is very straight-forward in its use of 1 and 5 as initial and final sonorities. The 5 ending of a verse suggests a strong linking quality, seen most prominently in the minor doxology verses where the penultimate verse [*Gloria Patri, et Filio, et Spiritui Sancto*] ends on 4 and 5, but significantly, never on 1 (as this is reserved for the very end of the psalm in the next verse). The only other occasion in Ps. I where a verse ends on 5 is in v. 3: [*Et anima mea turbata est valde: sed tu Domine usquequo?*] The ending on A is likely a rhetorical expression of the question resulting in a sense of tonal open-endedness.

Because of Lasso's well-known reputation for word painting, rhetorical expression of the text is often rightly considered as the first avenue of investigation in Lasso research. Consequently, one can almost always defer to the text in order to explain anomalous musical events. In the case of Ps. II, v. 4 (as in Ps. I, v.3), Lasso is likely expressing the 'thorn' which is causing the anguish in the second half-verse [*conversus sum in aerumna mea, dum configitur spina*]. The surface analysis is useful in pointing out these significant harmonic events, but the actual effect of this instance would also be contingent upon its more immediate musical context in order to fully understand how and why Lasso chooses to deviate from his tonal 'norm' at this point (which is, again, significantly the only place in the cycle this occurs). This brings up the point that despite Lasso's pointedly varied compositional style, these anomalous events (in all musical aspects) are specific in their treatment which is often linked to other anomalous events, making the 'anomalouslyness' consistent in its treatment. It is in this sense that Lasso is still considered a conservative composer and furthermore, exemplifies a systematic and logical musical mind. However, where Lasso places compositional restrictions, expression is often the product of irregularity as it was seen with the use and variation of voicing and texture.

Psalms I and VI display an overwhelmingly regular tendency to finish on 1 (Ps. I, v. 3 as an exception) with a tonal pattern that works to promote a general musical pairing of verses. Another trend with the interpretation of the chart (excluding the minor doxology) is the middle point of the psalm consistently ending on 1. With more importance awarded to the final than the initial sonority, a reasonably symmetrically-balanced tendency can be observed. To illustrate this point on examples that are less straight-forward, take for example, Ps. VII.

Ps. VII		
(G)		
v.	initial	final
1	1	1
2	4	5
3	4	1
4	5	5
5	5	1
6	1	1
7	1	1
8	5	1
9	1	5
10	1	1
11	4	1
12	1	5
13	1	1
14	1	1

Example 2.3.3 Table of initial and final sonorities in Ps. VII.

Again, the middle pair of verses has been indicated by bold font and shading in addition to significant harmonic links between verses, indicated by the arrows (2-3, 4-5, 9-10, and 12-13). The symmetrical pattern is more or less self-evident in vv. 3-12 with some variations. (Verse 5 and v. 9 are opposites, but the verse counterparts – v. 6 and v. 10 are the same; also, v. 4 begins with 5 in contrast to v. 12, but this is an instance where the initial sonority is really of little consequence.) The only major difference is in the final chord of v. 2. One can assume that this is an exceptional circumstance with the link to the next verse, beginning on 4. A tonally identical link of this nature also connects the second and third verse of the second psalm, potentially suggestive of a correlation between Ps. II and Ps. VII with the use of a similar device. This specific instance exemplifies the importance of surface analysis

used in a capacity, not only in the identification of compositional breaks from a pattern, but to illuminate striking comparisons across the entire cycle. One further example which supports the idea of symmetry (although with an element of variation) is Ps. III.

v.	Ps. III (E)	
	initial	final
1	1	1
2	1	4
3	1	1
4	1	4
5	1	4
6	4	1
7	4	4
8	3	1
9	1	1
10	1	4
11	1	6
12	4	1
13	4	4
14	1	1
15	4	4
16	4	4
17	4	1
18	4	4
19	4	1
20	4	4
21	4	1
22	4	1
23	4	1

Example 2.3.4 Table of initial and final sonorities in Ps. III.

This example differs from the above in the odd number of verses which causes the designation of a single verse as the central point. Interestingly, in the first half of the psalm, the verses begin with 1 and conclude more often on 4; the opposite is true of the second half. An interesting harmonic event is detected in the link from v. 7 to v. 8 in the final on 4 and the resuming of the next verse with 3. Only one other example of this occurs in Ps. IV, between vv. 14-15. Complete understanding of the links between the verses and the exact nature of the tonal pattern is contingent upon more detailed investigation in Chapter 4. From this rough sketching of initial and

final tones, although connections can be drawn between verses which share similar harmonic indicators, it is insufficient information at this point to draw any conclusion on whether this arrangement was subject to pre-compositional sketching or was adapted in the process; although presumably, it was actually a product of both.

Internal modal scheme

A general observation in the coherence of the cycle (connected with the tonal outline) is the use of the cadences and the degree to which sections of music are linked to other sections in the three levels discussed (intra-verse, inter-verse and inter-psalm). Of course, this is connected to the use of cadences and a hierarchy of these cadences established according to mode. There was a general consensus in the writings of sixteenth-century theorists in terms of the constitution of modal rank which ranged from a simple delineation of ‘regular’ and ‘irregular’ cadences to the mode (Zarlino and Tigrini) and still others who were more detailed in their descriptions of classification with something more along of the lines of ‘principal cadences,’ ‘lesser principal cadences,’ ‘irregular cadences’ (Pontio, Dressler, Burmeister).⁵⁰ Even though it post-dates the *Penitential Psalms*, because of the thorough nature of Pontio’s 1588 discussion of modal cadences in his treatise, *Ragionamento di musica*, his ranking of cadences will be used throughout this dissertation. The explicit designations of ‘*cadenze proprie, e principali*’ ‘*quasi-principale*’ ‘*per transito*’ and ‘*inimico*’ ‘*si può fare*’ ‘*quasi mai*’ will be the first criterion of establishing the modal patterns in the cycle, followed by the use or omission of *clausulae* to add to the strength of closure. A chart of major cadential points of the minor doxology has been constructed below indicating the bar numbers, *clausulae formulae*, and final chord of cadence.

⁵⁰ Bernhard Meier, *The Modes of Classical Vocal Polyphony* (trans. Ellen S. Beebe) (New York, 1988), p. 103.

Cantizans Tenorizans Pitch

Ps. I

Gloria Patri [...]

'Patri,' mm. 4-5:

D T D

'Sancto,' mm. 11-12:

A

Sicut erat [...]

'semper,' mm. 12-13:

D T A

'Amen.' mm. 23-24:

F

'Amen.' mm. 29-30:

Ps. II

Gloria Patri [...]

'Sancto,' mm. 12-13:

D

Sicut erat [...]

'erat,' mm. 11-12:

D A D

'semper,' mm. 16-18:

T Q A

'saecula,' mm. 22:

T D D

'Amen.' mm. 23-24:

D Q G

'Amen.' mm. 28-29:

D Q Bb

'Amen.' mm. 31-32:

D Q G

'Amen.' mm. 33-34:

Ps. III

Gloria Patri [...]

'Sancto,' mm. 12-13:

Sicut erat [...]

'erat,' mm. 3-4:

D - A

'erat,' mm. 7-8:

Q - A

'semper,' mm. 12-13:

D Q A

'Amen.' mm. 23-24:

D A A

'Amen.' mm. 25-26:

T Q A

'Amen.' mm. 28-29:

Ps. IV

Gloria Patri [...]

'Sancto,' mm. 14-15:

Imperfect

Sicut erat [...]

'erat,' mm. 3-4:

D2 A A

'erat,' mm. 5-6:

Q T A

'semper,' mm. 11-12:

A T A

'Amen.' mm. 16-17:

T D1 C

	<u>Cantizans</u>	<u>Tenorizans</u>	<u>Pitch</u>
'Amen.' mm. 19-20:	D2	T	G
'Amen.' mm. 25-26:			E
Ps. V			
<u>Gloria Patri [...]</u>			
'Patri,' mm. 5:	T	Q	C
'Sancto,' mm. 13-14:			C
<u>Sicut erat [...]</u>			
'erat,' mm. 6-7:	A	T	C
'semper.' mm. 14-15:	D	Q	C
'Amen.' mm. 31-32:			F
Ps. VI			
<u>Gloria Patri [...]</u>			
'Filio,' mm. 9-10:	D	T	F
'Sancto,' mm. 14-15:	D	T	D
'Sancto' mm. 16-17:	T	A	Bb
<u>Sicut erat [...]</u>			
'erat,' mm. 5-6:	A	Q	D
'semper.' mm. 12-13:	D 1	T	F
'Amen.' mm. 17-18:	D 1	A	D
'Amen.' mm. 21-23:	D2	A	F
'Amen.' mm. 24-25:			F
Ps. VII			
<u>Gloria Patri [...]</u>			
'Sancto' mm. 12-13:	T	A	D
<u>Sicut erat [...]</u>			
'erat,' mm. 3-4:	D2	D1	G
'erat,' mm. 7-8:	Q	T	G
'erat,' mm. 9-10:	D1	Q	D
'semper.' m. 19:	Q	B	C
'Amen.' mm. 25-26:	A	-	G
'Amen.' mm. 28-29:	A	-	
'Amen.' mm. 30-31:			G

Example 2.3.5 Significant cadential points in the minor doxology verses.

The list shows that Lasso does not really deviate from the standard cadences as indicated by Pontio in terms of final. As per common practice, Lasso composes cadences in close relation to the syntax of the text although this is not to say that every section of text formally cadences. Frequently, Lasso uses imperfect cadences

or the demarcation of a particular section through harmonic blocking with no actual cadence (examples of this will be given in Chapter 4). In the above examples of cadential points, it is relevant that the *Gloria Patri* verses close on primary cadence tones appropriate to the mode, but not on the modal final. This, of course, has more to do with the overall concept of mode in the psalm and less with the degree of closure. The last cadence at the end of each psalm is fundamentally the same except that the seventh and final psalm contains a more decorated 6-5 line in the Discantus compared to the simple movement of parts in the other psalms. These cadences are exceptionally regular in the sense that they close each psalm unambiguously and in the same fashion.

Beginning with Ps. I, v. 11, a cadence does not occur at the half-verse (*'Filio'*), but at *'Patri'* which is likely the product of the gradually unfolding harmony of D over mm. 1-5. However, the cadence is only intermediary and is weakened by the fact that the Tenorizans acts as the lowest clausula with the absence of the basizans. This, combined with the fact that the resolution occurs in the second half of the bar, gives this cadence a type of leading effect into the next progression (G-C-F) rather than a closing effect. Sectioning of the quasi-homophonic *'Gloria Patri'* is achieved more by chord blocking than by the use of cadences due to the more or less constant texture and clear repetition of the text which eliminates the need to use the cadence to operate as a means to show the musical subdivision of text in this manner.

As a result, the only other cases of intermediary cadences are supplied by the polyphonic settings of the text in Pss. V and VI. A cadence in Ps. V, m. 5 aids to section off the first full repetition of the text in four voices; however, the intermediary nature of the cadence is also made clear by the continued movement of the lines and overlap into the next textual repetition in the entry of the Discantus where the cadence closes the previous section. Similarly, in Ps. VI, the divisions in the text are marked by cadences, such as in mm. 9-10, denoting the half-verse. Again, the finality is compromised by its linking quality already with the integration of *'et Spiritui Sancto'* in the Tenor and Bassus parts. The cadence in Ps. VI, mm. 14-15 is an example of *'cadenza fuggita'* (evaded cadence) by the change

in the bass clausula which, after repetitions of '*et Spiritui Sancto*,' signifies the final repetition over the sustained pedal in both the Discantus and Tenor.

The '*Gloria Patri*' verse in Pss. I-III ends with the same IV-I cadence (after a proper V-I). As the last verse that ends in this way, the cadence in Ps. III displays decoration in the Discantus voice (6-5). Psalms IV and V differ with the use of an evaded cadence to finish the verse which implies the necessity of continuation to the final verse (which no less begins in E (Ps. IV) and F (Ps. V) respectively). Psalms VI and VII also display a similar use of this type of cadence at the end of '*Gloria Patri*.' Psalm VI, undoubtedly demonstrates the strongest cadence to conclude the verse on Bb (with factors contributing to this mentioned above). The reason for this untypically strong ending of the penultimate verse could be connected to the tonally weak opening of the '*sicut erat*' verse which centers on D even to an intermediary cadence at m. 6, signaling the transition in the text to '*in principio*.' Although D is considered a passing cadence in mode VI according to Pontio's modal theory, this forms an exception as the other psalms begin the '*Sicut erat*' verse in a harmonically assertive fashion, centered either on 5 or 1 sonorities. Ps. VII finishes with a *clausula simplex* which may be indicative of the finality of the last setting of this verse. The cadences in the '*Gloria Patri*' verses show variety in types of closure, but even the strongest cadence in Ps. VI demonstrates an essential link to the final verse, if not characterized by the cadencing to primary and secondary tones of the mode that are not the modal final. In contrast to voicing and tonal planning, the use of cadences and similarities between those used in the minor doxology show a different grouping of psalms that display common features: Pss. I-III; IV-V; VI-VII. This suggests that Lasso's conceptualization of the psalm cycle was not only limited to the verse pairing or psalm pairing suggested by the analysis of other features, but that there is a sense of flexibility in the organizational aspects of the psalms.

The function and use of intermediary cadences is more or less clear with the examples given above. Demonstrably, the cadences are used to add musical division to the syntax of the text and also help to facilitate change between sections of varying textures. Because of this, the next section will focus only on the final

cadences in different verses and work to show varying degrees of interconnectivity between them. Again, Ps. III will be used as a representative example.

Ps. III	Cantizans	Tenorizans	Pitch
v. 1			E
v. 2			A
v. 3			E
v. 4			A
v. 5	D	A	A
v. 6			E
v. 7	Q	A	A
v. 8			E
v. 9			E
v. 10			A
v. 11	T	A	C
v. 12			E
v. 13			A
v. 14			E
v. 15	D	Q	A
v. 16			E
v. 17			E
v. 18	D	Q	A
v. 19			E
v. 20			A
v. 21			E
v. 23			E
v. 24			E
v. 25			E

Example 2.3.6 Final cadences of the verses in Ps. III.

From study of the minor doxology and the analysis of the cadences in Ps. III, the most common and also definitive type of ending is the primary cadence on the modal final, E, which is used extensively at the end of verses. The cadences otherwise used here are endings on A, or one instance of C in v. 11 (which acts as a ‘*quasi-principale*’ of mode III). In vv. 1 and 2 the final cadence is voiced similarly in a 4-3 suspension over the barline, with a delayed resolution.



Example 2.3.7 Ps. III, v. 1 (mm.17-18).

Admittedly, this is by no means a rare convention; however, it is significant that in Ps. III, these are the only verses that cadence in this manner. Despite the fact that v. 2 closes on A, the cadence is actually more emphatic, due to an intermediary cadence in mm. 24-25 which sets up the pedal tone in the Discantus for a decorated final repetition of the text, ‘*manum tuam.*’ In this case, the cadence of the second verse is more substantial than the first; however the A, tonally leads into v. 3. This model is supported, referring back to example 3.2.4, in the symmetrical scheme of verse pairing based on a harmonic sketch. To continue in the concept of verse pairing, vv. 3 and 4 use minor decoration on what are essentially *clausulae simplices*; again, promoting the verse-pairing but tonally indicative of a sense of continuation to v. 5. The cadence in v. 5 comes as a result of the two-voice texture, followed by a simple cadence (4-1) at v. 6 which marks the halfway point of the first half of the psalm. This is the first instance of a cadence on the modal final in the second verse of a pairing. After v. 12 (the bisecting point of the psalm), the next occurrence of the cadence on 1 at the end of a verse-pairing is about halfway through the second-half of the psalm at v. 17.

Verse 2 (mm. 24-25) illustrates the special use of an intermediary cadence before a final cadence which produces a purposefully emphatic effect considering the

anomalous beginning of the next verse on G, ‘*afflictus sum.*’ This example appears to be similar to the example given in the connection of the minor doxology verses in Ps. VI with a strong cadence ending with *clausulae formulae* used as a counter-balance against a tonally weak or remote opening to the subsequent verse which thereby, establishes a sense of interdependence between the named verses. Verses 9 and 10 display simple cadences without suspension, but with the only variable being the pitch of the verse final. The decorated perfect cadence at v. 11 is a curiosity since the cadence occurs already in mm. 13-14, but the unusual final (C) is sustained.



Example 2.3.8 Ps. III, v. 11 (mm.13-16).

The sustention of the final on the same pitch in all parts is no doubt an unsettling musical image of ‘standing’ mentioned in the verse: ‘*Amici mei, et proximi mei adversum me appropinquaverunt et steterunt.*’ The variation and break from compositional norm by finishing on C (which is again, according to Pontio ‘*quasi-principale*’ in mode III) shows once more that the ways in which Lasso deviates from his own established patterns are in a very reserved manner in the *Penitential Psalms*. Seen in conjunction with the harmonic sketch, the function of cadences helps to establish the connections that are created by the pairing of verses within the psalm.

Chapter 3 – Motivic Analysis

3.1 Paradigms of analysis, influential studies and methodology.

In analytical studies on musical characteristics of Lasso's works (apart from musical/textual relationships), a popular line of inquiry pertains to the use and development of motives, especially in patterns of imitation. The use of imitative techniques was, of course, extensive in the practice of sixteenth-century counterpoint stemming from compositional devices such as the early use of *cantus firmus* techniques, parody, and in other borrowing of melodic fragments.⁵¹ The variety with which motives are presented in a composition causes paradigmatic difficulty in the analytical description of the phenomenon, raising basic ontological questions about what constitutes a motive. Rudolph Reti cites motivic variation and repetition as a 'natural means of structural formation,' differentiating between the concepts of 'contrapuntal imitation' and 'thematic transformation' mainly to try to prove a kind of evolutionary theory from the former, grounded in classical polyphony to the latter, a nineteenth-century phenomenon.⁵² The distinction between the use of motive in sixteenth-century polyphony and twentieth-century thought is certainly clear; however, the exact connotations of such observations have not always been articulated as clearly. This is evidenced by Reti's brief chapter on the history of the thematic process which raises such pertinent questions of distinction, but dissolves with the conclusion that it is of little consequence anyway. Still, Reti manages one clear distinction between the two; that is, the motivic reiteration that is found in sixteenth-century polyphony does not forge a new theme transformed out of a singular musical thought, but instead, retains the motive in order for it to be recognized and recalled as such.⁵³

Defining the concept of 'similar' in respect to motive is troublesome, because of the transformative nature of motives in schemes of imitation. In turn, definitions of motivic constituents are elusive, yet essential to this discussion.

⁵¹ Michele Fromson, 'Melodic Citation in the Sixteenth-Century Motet' in Honey Meconi (ed.) *Early Music Borrowing* (Routledge, 2004), p. 179.

⁵² Rudolph Reti, *The Thematic Process in Music* (London, 1961), pp. 56f.

⁵³ *Ibid.*, 61.

Under the many attempts at defining motive, *The New Harvard Dictionary of Music* offers:

A short rhythmic and or melodic idea that is sufficiently well defined to retain its identity when elaborated or transformed and combined with other material and that thus lends itself to serving the basic element from which a complex texture or even a whole composition is created. [...] A motive may consist of as few as two pitches, or it may be long enough to be seen to consist of smaller elements, themselves termed motives or perhaps cells.⁵⁴

This is a reasonable working definition since the intention of the analysis in this chapter will be to break down the motive as far as possible, even to a cellular level, in order to see its elaborative and transformational possibilities. In reaction to the problems surrounding definitions, the term ‘motivicity’ was coined by Joshua Rifkin in an attempt to use terminology which frees compositional practice of early music from connotations of eighteenth and nineteenth-century treatment. He states the definition as: ‘the maximum permeation of a polyphonic complex by a single linear denomination.’⁵⁵ Combining these two definitions, the purpose of this chapter will be to define these linear denominations, evaluate the extent to which this permeates the polyphony and finally, how motivicity addresses concerns of coherence in the cycle. This type of analysis is especially conducive in the identification of motives as a primary means of structural organization in polyphonic textures such as those used for the second verse of the doxology, beginning with ‘*Sicut erat.*’ Since the study of motives in Lasso’s works often has strong correlations with the meaning of the text in many cases, the study of multiple settings of a single text will reveal if there are motives that are associated with the words themselves, if provided motives are derived from elsewhere within the same psalm (inter-verse relationship) or, given this latter scenario, if patterns of imitation and manipulation of the motive is consistent with textual features of the ‘*sicut erat*’ verse.

⁵⁴ Don Michael Randel (ed.), ‘Motive, motif,’ *The New Harvard Dictionary of Music*(Cambridge MA, 1986).

⁵⁵ Joshua Rifkin, ‘Miracles, Motivicity, and Mannerism: Adrian Willaert’s *Videns Dominus flentes sorores Lazari* and Some Aspects of Motet Composition in the 1520s’ in Dolores Pesces (ed.) *Hearing the Motet* (Oxford, 1997), p. 244.

In terms of methodological approach, the first point of departure will be in looking at the use of different *soggetti* as points of imitation. As a description for the use of the *soggetto* as a tool for composition, Zarlino writes:

Beginning then with the first requirement [ie., the subject], I say that the subject of every composition is that part of a composition upon which the composer exercises his inventiveness to produce the other parts, however many voices these may be. The subject may be one of several kinds. It may be a creation of the composer himself, a product of his genius. It may be taken from a composition of another, fitted to his own and adorned by various parts, as he pleases to the best of his talent. Such a subject may be of several kinds: it may be a Tenor or other plain-chant part, or a part from a polyphonic composition. It may also consist of two or more voices, one of which may follow another in a fugue or consequence, or be organized in some other manner. Indeed, the types of such subjects are potentially infinite in number.⁵⁶

This excerpt, first and foremost, demonstrates the primacy of the *soggetto* in polyphonic composition, explicating the compositional process in Zarlino's definition of the term. But aside from giving examples of its origins and generally affirming the varied use of *soggetti* (which is self-evident in the first place), it does little in the way of helping to understand its function and development in a more analytical context. This is to say that limitation in this area could be expected considering that Zarlino is not concerned with the analysis of music, rather, the compositional procedure involved.

Ultimately, the study of motives of this kind involves the segmentation of the music into the sum of its melodic parts. Rifkin further qualifies his definition of motivicity by citing the typical behavior of motives in respect to change and transformation and thereby, lacking a 'distinct profile.'⁵⁷ Although he is reluctant here to make a comparison with twelve-tone theory, the application of 'modules' and principles of set theory have made an impression on methodologies, helping to elucidate methodologies of motivic analysis in application to music pre-1600. Despite the

⁵⁶Giuseppe Zarlino, *Le istituzioni harmoniche*, (trans. Guy A. Marco and Claude V. Palisca) (Venice, 1558; repr. New York, 1965), pp. 52f.

⁵⁷ Joshua Rifkin, 'Miracles, Motivicity, and Mannerism: Adrian Willaert's *Videns Dominus flentes sorores Lazari* and Some Aspects of Motet Composition in the 1520s' in Dolores Pesces (ed.) *Hearing the Motet* (Oxford, 1997), p. 244.

disparity in subject, the basic operations of transformation that are applicable in atonal set theory are the same, in principle, to the varied reiteration of the same motivic idea which also undergoes transmutation, commonly in the form of transposition and inversion. In the understanding of motivic transformation, from a linguistic perspective, ‘syntactic’ variation in the motive, musically-speaking, does not affect the ‘meaning’ of the phrase; furthermore with the stipulation that the number of transformations is limited.⁵⁸ To experiment with this idea from an empirical perspective, the motives will be categorized and restricted by preferential rules of similarity in order to see if more definitive ideas about structural motivicity can be gained.

This approach is also supported, in part, by analytical methodologies employed by John Milsom and Michele Fromson to different ends. Firstly, Fromson’s study on use of melodic fragments from chant also concludes that thematic material is used for the purpose of musical coherency within a piece as she demonstrated with the minor doxology of François de Layolle’s motet, *Domine exaudi orationem meam* by charting the use of chant melody in polyphonic textures.⁵⁹ According to Jessie Ann Owens’ studies of sixteenth-century manuscripts (namely Corteccia, de Rore, Isaac, and Palestrina), there is evidence that the initial compositional process probably took place in the sketching of short musical segments (points of imitation) with the subsequent addition of other voices.⁶⁰ Furthermore, John Milsom’s dissection of the fugal subject of Lasso’s *Dominus scit cogitationes hominum* explores the procedure of strict imitation employed by musical segments which form ‘interlocks’ at different durational intervals. Some possibilities of these were deemed to be musically viable while others were not, based on intervallic relationships created in the counterpoint.⁶¹ The same model and system of interlocks in motives would be difficult, if not impossible, to apply to freer forms of imitation since the aspect of variation is removed in strict imitation. However, these studies emphasize the usefulness of looking at Renaissance polyphony by way of

⁵⁸ Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, 1983), p. 286.

⁵⁹ Michele Fromson, ‘Melodic Citation in the Sixteenth-Century Motet’ in Honey Meconi (ed.) *Early Music Borrowing* (Routledge, 2004), p. 200.

⁶⁰ Jessie Ann Owens, *Composers at Work* (Oxford, 1997), p. 196.

⁶¹ John Milsom, ‘Absorbing Lassus’ *Early Music*, xxiii, 2 (2005), pp. 308-311.

these modularized segments. Using a semiotic paradigm of analysis to this end, motives are functionally defined as the ‘smallest analyzable element within the subject;’ however, in working with modularized segments, these motives will also be subject to further reduction into ‘cells’ or what Nattiez defines as ‘the smallest indivisible unit’ of a melodic fragment’.⁶² Analysis will consist of looking at the construction of various motives, as well as the nature of transformations that occur, particularly in the finer details of the configuration of these cells within a given motive. The study of motives with a predefined sense of a finite number of variations aids to clarify how these were used to show function in a formal capacity as well as in the establishment of a greater sense of coherence and musical interconnectivity on all levels (intra-verse, inter-verse, intra-psalm, inter-psalm).

⁶² Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music* (trans. Carolyn Abbate) (Princeton, 1990), p. 158.

3.2 Motivicity as a structural device in the ‘*sicut erat*’ verses.

The first investigation of the use of motives will commence by looking at the final verse of each of the psalms, ‘*sicut erat*,’ primarily to see if and how Lasso uses similar motives in settings of the same text (control variable) and to what capacity this use of motive potentially serves as structural reinforcement. Although the idea of motive can be expanded to encompass those that also present themselves rhythmically and harmonically (i.e., in the repeat occurrence of harmonic progressions), this section will primarily deal with motive as defined by Rifkin, i.e. the motive in its melodic and contrapuntal potential investigating melodic cells as a basic constructional unit. The ‘*sicut erat*’ verses were a primary choice in sample selection. Due to the consistent length of the verses and also, the addition of the extra Discantus, they clearly represent the most elaborate polyphonic verses in the penitential psalm cycle. From the first setting of the ‘*sicut erat*,’ the role of the motive seems essential to the construction of the verse with the entire verse consisting of the motives already introduced in the first few bars. In fact, nearly every phrase of text is a reproduction of such a melodic fragment. In this study, the potential for any motive is recorded in what constitutes a basic cell or modular group (as dictated by the text). Viability of these suggested motives labeled with Greek letters will then be discussed. Shown in the boxes are fundamentally five different melodic motives. Plus or minus sign designations signify transpositions with the numbers following the letters (e.g. β_2) indicating a variation of β .

α $\beta+3$ δ $\delta 5$
 Si - cut e - rat, si - cut e - rat, si - cut e - rat in prin
 $\alpha+3$ $\delta 4$
 β Si - cut e - rat, si - cut e - rat in
 $\alpha+3$ (1) $\delta 2$
 Si - cut e - rat, si - cut e - rat, in prin-ci - pi - o
 $\alpha-6$ $\epsilon 1$ δ
 Si - cut e - rat, Si - cut e - rat in prin-ci-
 $\gamma+3$ $\delta 1$ $\delta 3$
 γ Si - cut e - rat, in prin-ci - pi - o, in
 $\gamma-4$ $\delta 1-4$
 Si - cut e - rat si - cut e - rat in prin

7 $\delta 9$ $\beta+4$ *Cadence*
 ci - pi - o in prin-ci - pi - o, et nunc, et sem -
 $\delta 10$ $\beta+6$
 prin-ci - pi - o in prin-ci - pi - o, et nunc, et sem -
 $\delta 1-6$ δ
 in prin-ci - pi - o, et nunc, et sem - per, et nunc,
 $\delta 7$ $\delta 1-3$
 - pi - o in prin - ci - pi - o, in prin-ci - pi - o, et nunc,
 $\delta 11$
 prin-ci - pi - o, in prin-ci - pi - o, et nunc, et sem -
 $\delta 8$ $\beta+2$
 ci - pi - o in prin - ci - pi - o, et nunc, et

The image shows a musical score for six staves, likely representing different vocal parts. The score is divided into two sections by a vertical dashed line. The first section contains the lyrics: "per.", "per.", "et sem - per.", "et sem - per.", "per.", and "sem - per.". The second section contains the lyrics: "et in", "et in", "et in", "et in", and "et in". Above the first staff, the number "12" is written, and the text "Reset motive" is written above a small musical symbol. Various musical notations, including notes, rests, and accidentals, are present throughout the score. Specific motives are labeled with Greek letters: α, α 3, β^, and γ^.

Example 3.2.1. Introduction of motives in the ‘*sicut erat*’ verse, Ps. I, v. 12 (mm. 1-14).

The use of imitation and the initial strict repetition of motives verbatim (with modulation) begin to become more diffuse at ‘*in principio*.’ Lucie Balmer correctly summarizes the generic construction of motive (and harmony for that matter) fundamentally in fourths, fifths and octaves.⁶³ This is confirmed to be the case in the *Penitential Psalm* cycle especially in scalic patterns outlining these intervals (particularly in motives α and γ). Lasso, however, also prominently uses thirds and sixths as well, utilizing all intervallic options from the very beginning (from diatonic steps to sixths). This is seen in motive β, ε, and the setting of motive α; with parallel sixths, seen in the Discantus I and Tenor parts (mm. 1-2).

Each of these motives occurs over the duration of a short phrase of the text: ‘*sicut erat*,’ ‘*in principio*,’ ‘*et nunc*,’ etc., which demonstrably highlights the use of motivic segments as previously discussed. Use of the motive will be considered in the set of pitches given any complete short phrase of text. The motives can be summarized as follows (to demonstrate pitch pattern- in equal rhythm):

⁶³Lucie Balmer, *Orlando di Lassos Motetten* (Bern, 1938), p. 50.



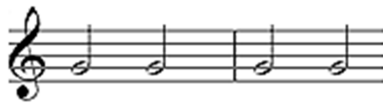
Motive α -
descending diatonic tetrachord- Lucie Balmer notes the general use of descending lines in conjunction with words denoting ‘weakness,’ ‘depth,’ ‘death,’ etc.⁶⁴ The descending tetrachord was also recognized widely as an expression of grief or lament.⁶⁵



Motive β -
descending third



Motive γ -
pattern of falling fourths (‘Romanesca bass’)- two intervallic cells of descending fourths linked in this example with an ascending semitone



Motive δ -
intoned pitch



Motive ϵ -
four-note pattern (arch-shaped contour) – two intervallic cells: ascending third, descending tone.

The introduction of motivic fragments (which will be nominally referred to as motives) α , β , γ , as well as the first transformation, occurs as a modular unit in homorhythm (mm. 1-3) which results in a transposition a third higher ($[\alpha\beta\gamma]+3$).⁶⁶ Motive/text association is not a concern at this point, since essentially all of the motives share the same text at ‘*sicut erat.*’ Motives δ and ϵ are incorporated at m. 4

⁶⁴Lucie Balmer, *Orlando di Lasso's Motetten* (Bern, 1938), p. 112.

⁶⁵Mary S. Lewis, ‘Lasso’s “Standomi un giorno” and the *canzone* in the mid-sixteenth century’ in Peter Bergquist (ed.) *Orlando di Lasso Studies* (Cambridge, 1999), p. 107.

⁶⁶In this chapter, brackets will denote modular conventions and numbers expressing intervallic distance.

with the transposition of motive γ down a fourth in the Bassus and the text transitions to '*in principio*' (first in the Quintus). The introduction to motive ϵ in the Discantus II also simultaneously gives a variation (designated $\epsilon 1$ in the Tenor). It could also be presented as the opposite with the Discantus II part being a derivative of the Tenor. In any case, the order of the intervallic cells has been switched and the third has been inverted. A compound transformation of this motive will thus be referred to as $\epsilon 1$. The extensive repetition of '*in principio*' leads to a first instance of extensive variation. This phrase repeats 14 times total in all voices. Apart from the first repetition of '*in principio*' in the Tenor (mm. 6-7), the other repetitions exhibit mainly minor forms of variation which can be expressed as different classes of similarity. Obviously, there is strict repetition (in regard to relative pitch relationship), marked by δ . There are certain repeated forms of variations such as what is marked by $\delta 1$: intoned pitch with the last note dropping a fourth (Quintus, mm.4-6; Bassus, mm. 6-7) which is more evocative of motive γ .

The first class of similarity constitutes deviation by a single note, whether at the beginning of the motive or at the end, since the intoned note largely remains intact which is arguably the feature which defines the motive. Similarity is adapted with the consideration of vertical harmony in light of the counterpoint and although $\delta 1$ accounts for the majority of variations, the second and third repetitions in the Quintus (mm. 6-10) shows adaptation which requires the adjustment of more than one note (for all intents and purposes, this will be known as similarity of the second class variety). Example 3.2.1 shows all of the variations as singularities with each numbered motive expressing an individual occurrence of the musical subject. A revised mark-up showing the classification scheme is given here:

$\delta 1$ $\delta 1$
 rat, si - cut e - rat in prin - ci - pi - o in
 $\beta 1$ $\beta 2$
 rat, si - cut e - rat in prin-ci - pi - o in
 $\delta 1$ $\beta 1$
 rat, in prin-ci - pi - o in prin-ci - pi -
 δ $\delta 1$
 Si - cut e - rat in prin-ci - pi - o in prin
 $\delta 1$ $\delta 2$ $\delta 2$
 rat, in prin-ci - pi - o, in prin-ci - pi - o, in
 $\delta 1 -$ $\delta 1$
 si - cut e - rat in prin - ci - pi - o in prin

6
 — prin - ci - pi - o, et nunc, et
 — prin - ci - pi - o, et nunc
 o, et $\beta 1$ nunc, et sem - per,
 ci - pi - o, in prin - ci - pi - o,
 — prin - ci - pi - o, et nunc,
 ci - pi - o, et nunc,

Example 3.2.2. Classification of motive δ within textual repetitions of 'in principio' Ps. I, v. 12 (mm. 4-11).

What was formerly classified as $\delta 4$ in example 3.2.1 has been interpreted as an inversion ($\beta 1$) of motive β by reason of equal distribution of notes between the upward movement of the third which takes away the impression of the sustained pitch characteristic of motive δ .



Example 3.2.3 Ps. I, v. 12, Altus (mm. 7-9).

‘*Et nunc*’ primarily demonstrates the use of motive β with sustention of motive δ in the Tenor voice (mm. 9-10). This brings the discussion of the first half-verse to a close, especially since cadential formulae are not considered to be motivic. Introduction to the motives of the second half is analogous to the first with the upper voices set on motive α in thirds and the lower voices using what seems to be variations of motives β and γ .

Motive β

Motive β^\wedge

Motive γ

Motive γ^\wedge

The image displays four musical examples. The first two are in treble clef: 'Motive β ' (G4, A4, B4) and 'Motive β^\wedge ' (G4, A4, B4, C5, B4, A4). The last two are in bass clef: 'Motive γ ' (G3, F3, E3) and 'Motive γ^\wedge ' (G3, F3, E3, D3, C3, B2). Vertical lines connect the first two notes of each pair.

In each case, the fundamental link between intervallic cells stays constant. Although the decorated motives (indicated by \wedge) allude to the original motives through the distinct use of intervals, ultimately the difference is a three-note ending: ‘*saecula*’ in the Tenor and Bassus voices (mm. 15) which form a kind of modular pairing (as in motive ε and $\varepsilon 1$) based on the creation of a mirrored inversion (Tenor and Bassus, mm. 14-15). The use of motive α , as well as the elaborated forms of β and γ recall the opening ‘*sicut erat*’, no doubt, also because of the restarting of the voices after the cadence and the technique of setting the voices again as a modular unit in homorhythm. Furthermore, the transformation which follows is a mere transposition, but only this time the voices move up a fifth instead of a third ($[\alpha\beta^{\wedge}\gamma^{\wedge}]+5$). This suggestion of the opening serves primarily to articulate the structure of the text. Alteration of the motive in the Discantus I and II parts at mm. 18-19 also structurally signify the end of a textual phrase: ‘*et in saecula.*’ The next section, ‘*saeculorum. Amen,*’ differs from previous sections in the number of text repetitions and in the corresponding stagnation of harmony from mm. 19-25. Whereas motives from the first half-verse were more centered on the outlining of fourths (motives α and γ), here, the use of melodic lines clearly shifts to favor the outlining of fifths instead, which is not unexpected, again, given the aspect of harmony. The lack of harmonic movement over a relatively extended duration is undoubtedly a response to ‘*saecula saeculorum*’ and an expression of eternity in musical terms.

12 *Reset motive* $\alpha+3$ (a) α^*

per, et in sae-cu-la, et
 per. et in sae-cu-la, et in sae-cu-la, et in
 et sem-per. et in sae-cu-la, et in sae-cu-la, et
 et sem-per. et in sae-cu-la, et
 per. et in sae-cu-la
 sem-per. et in sae-cu-la et

18 $\beta 1$ ζ *Cadence*

in sae-cu-la sae-cu-lo-rum sae-cu-lo-rum. A -
 sae-cu-la sae-cu-lo-rum. A - men.
 in sae-cu-la sae-cu-lo-rum A - men, sae-cu-lo-rum
 in sae-cu-la sae-cu-lo-rum. A - men. sae-cu-lo-rum
 sae-cu-lo-rum. A - men. sae-cu-lo-rum
 in sae-cu-la sae-cu-lo-rum. A - men. sae-cu-lo-rum

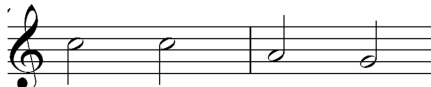
As mentioned above, the harmonic configuration of the second half-verse results in the introduction of three new prominent motives. These are:



Motive ζ-
triadic outline – two intervallic cells: ascending fifth, descending third; however, in principle, variation of this motive will encompass all triadic motives.



Motive η-
descending fifth – single intervallic cell: any motive that elaborates and decorates this outline will essentially be a form of η[^].



Motive θ-
three-note pitch pattern – two intervallic cells: unison, link of descending third, descending second.

It should be reiterated that, for example, motive η is cited as a descending fifth only because it was first encountered in this form and technically, it would also be valid to name the ascending fifth as the motive. The phrase, ‘*saeculorum. Amen.*’ could be treated as a single motive with multiple cells, but in parts, there seems to be a natural separation in the words not least in the final ‘*Amen.*’ cadence. See also here as a further example, the Altus voice:

Example 3.2.5 Evidence of motivic division by text, Ps. I, v. 12, Altus part extracted (mm. 19-30).

With the arrows marking the division between words, consistency with the repetition at ‘Amen.’ (c’-a, mm. 21; 23-24) is in itself an indication of word association with the motive (at least in this voice). Each time ‘*saeculorum*’ appears, it also displays clear melodic features (1st repetition: intoned/ 2nd repetition: triadic/ 3rd repetition: in modulating sequence from F to D). In certain cases, such as in the Tenor part in m. 21 at ‘Amen,’ the stepwise movement serves to fit the harmonic progression. Here, most importantly, it acts as the Tenorizans clausula in a softened cadential point. As a result of the counterpoint, it has not been named a motive. Motive η (the descending fifth) first appears in m. 21 and has been counted as a motive, albeit in the same cadential context, due to its prominence in the dictation of the other parts. In light of Owens’ study of compositional procedures, it is most likely that Lasso first composed the Bassus segment for this section which, in turn, set the parameters for the harmony and voice-leading.⁶⁷

Nearly every phrase of text is set to a fragment that can be traced to a derivation of a motive. Noticeably, points of decoration outside of cadence preparation are very reserved. Elaboration of the motive generally involves the use of passing tones, but rhythmic integration causes inconspicuous blending into the texture. Two exceptions where the decorations clearly come through the texture include the Quintus voice at m. 21 (motive η^{\wedge}) and also, the dotted quarter-note rhythm in the Discantus II, mm. 17-18 (motive $a1$ at ‘*et in saecula*’). The latter is restated in the same voice in m. 23 (at ‘*saeculorum*’ only in reflection of the first repetition as this time, the fourth moves downward). This decorative motive variant is curious in that it is not associated with a particular word and does not occur uniformly in terms of the syntax of the text. With this in mind as an exceptional point in the first setting of ‘*sicut erat*,’ if the motive is not used within the other settings of the minor doxology, it may be likely that such an idea is derived from musical material within the other verses of Ps. I.

A couple of observations can be made about the use of motives in this verse alone. Firstly, the appearance of motives in different voices is exceedingly common from which follows that any motive could technically appear in any one of the voices in the course of the composition. Although this is theoretically the case, use of

⁶⁷Jessie Ann Owens, *Composers at Work* (Oxford, 1997), p. 196.

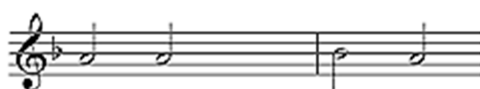
motives is typified by voice groupings. This means that, for example, in Bassus and Quintus, forms of motives β , δ , and γ are used with later occurrences of motives ζ and η in the second half-verse. Motives α , ε , and θ , consequently, only occur in the upper four voices while motive γ is apparently only used as the harmonic foundation upon which the upper motives are added and modified. In establishing the distinct characteristics of each motive, it is also significant to note the brevity of the segments and simple nature of melodic lines that forms the basis of the verse. Lasso would be well-equipped to work these superficially generic melodic fragments into any composition considering also the variety of choice in the emphasis of certain intervals. This was seen in the example with the change over from the first half-verse to the second. The table shows the use of melodic motive (in their original forms) and the various intervals they can be used to emphasize, speaking from a structural utilitarian perspective.

<i>Interval:</i>	Unison	2nd	3 rd	4th	5th
<i>Motive:</i>	$\delta, \zeta, \eta, \theta$	α, ε	$\alpha, \beta, \varepsilon, \zeta, \theta$	α, γ, θ	ζ, η

Example 3.2.6 Table of motivic and intervallic associations and potential for emphasis.

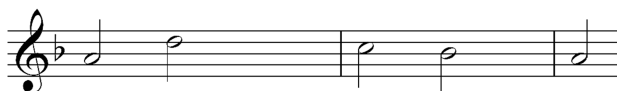
As with the ‘*Gloria Patri*’ verse, the first penitential psalm seems much more straight-forward in the function of all its constituent parts and thereby, its overall construction which could be indicative of a form of sketch to establish ground rules by which to finish the rest of the cycle. In the same vein, the same methods can be used to identify different motivic units in the other Psalms.

Psalm II begins with the strict imitation of a three-voice modular unit: the Discantus II and Altus voices primarily around d’ and f’ under the sustained line in the Discantus I (from mm. 1-4) which exhibits a fleeting upward half-step digression at m. 3.



Motive ι-
semitone inflection – intoned pitch with movement to the upper semitone, returning to the main note.

With two repetitions of motive ι transposed at the octave, the third repetition (mm. 6-10), slightly expands the restricted ranges, leading to a cadence at m. 10. The parts in the Discantus II and Altus (mm. 1-4) could be dissected into cells; however, since they appear to have limited significance in the scope of the minor doxologies (decoration of this kind does not occur elsewhere), discussion will proceed to other motives instead. The next significant point of imitation is found in the Discantus I, mm. 7-8:



Motive κ-
five-note pitch pattern – related in motive ε in the initial intervallic leap (in this case, a fourth) and descent by step back to the point of origin.

Stagnation in the harmony at ‘*in principio*’ cause a tendency in the motive to revert to those seen in Ps. I which outline melodic motion tending towards the unison, thirds and fifths (which were motives α, β, δ, ε, ζ, and θ). Repetitions of ‘*in principio*’ mostly display similarities of a first class order with deviation of the first pitch.

Example 3.2.7 Variations of motive δ in Ps. II (mm. 12-13).

The successive ascending fifths at ‘*et nunc*’ and ‘*et sem[per]*’ (reflection and successive chain of motive $\eta 1$) causes this section to prominently feature the movement of the parts by diatonic steps which is especially evident in the falling lines of the Discantus I, II and Altus voices into the cadence (roughly from mm. 15-17). The second half-verse is contrapuntally more interesting with the use of smaller motivic segments. Although stylistic and motivic aspects in the Discantus I part provide the connection to the opening of the verse, this time it more subtly accents the musical and textual structure. In terms of counterpoint in the second half-verse, the Discantus I acts as an ornamented line over the simple imitation of the lower voices, yet contained within the range of a fourth. Motivically, the first statement of ‘*et in saecula*’ demonstrates the ascending semitonal digression (motive ι) sustained in the same voice at the beginning of the verse, now on which the elaboration is based. However, this line notably does not serve as a point of imitation. Motive $\iota 1$ in the Altus voice (mm. 1-3) transforms the motive stated in the Discantus I at the beginning with slight elaboration (in the descent of a third before returning to the main note) in very much the same manner as the transformation of motive in Ps. I at the half-verse. The Tenor part at mm. 19-20 is

not imitated and will be assumed to be a product of the counterpoint without motivic significance unless later proven otherwise, as was the case with motive λ in Ps. I (Discantus II, mm. 17-18; 23). The first appearance of this motive in the ‘*sicut erat*’ verse of Ps. II is in the Discantus II part on a’-d’’ (the same as in Ps. I, mm. 17-18). This motive is used mainly in conjunction with the word, ‘*saeculorum*’ and so far, always with the dotted-rhythm.



Motive λ - ascending fourth in dotted rhythm – unlike other melodics, the rhythm appears to play an integral part in the characteristic of the motive.

The Bassus appears to be stating a new motive in mm. 19-21, but in the repetition of the motive by the Quintus (mm. 21-23) and the Bassus again (mm. 22-24) beginning with the leap of a fourth reveals a variation on motive γ (a bass motive which was used at the beginning and half-verse markers of Ps. I, but was not used at the opening of Ps. II). Compare the use of the motive in Ps. II to the variation presented at the half-verse in Ps. I.

Pitch representation of motive γ^{\wedge} - Bassus in Ps. I, mm. 14ff.



Pitch representation of motive $\gamma^{\wedge}1$ - Bassus in Ps. II mm. 19ff.



The direction of melodic line is reversed within the individual intervallic cells; however, the variation is nonetheless clearly derived from this motive. This, as well as the similar treatment of ‘*in principio*’ and the continued use of motive λ from the allusion in the first setting, already suggests ways in which the use of motivicity links the doxologies, despite the presentation of different textures, techniques and musical ideas (such as the overwhelming prominence of the semitone in Ps. II).

This semitonal motive continues in subsequent settings, but is adapted in a variety of ways. In Ps. III, the opening motives are not repeated and are used as the basis for contour imitation, but in contrast to Pss. I and II, the immediate variation may point to the fact that the motives used are already familiar. The Discantus I and the Altus voices use a variation of motive ι , especially with the Discantus I beginning instead, on the semitone below the main note. The motive in the Discantus II (b'-d''-c''-b') is a retrograde derivative of motive ϵ (b'-c''-d''-b'), first introduced in Ps. I, mm. 4-5. As in the case with motive λ , the use of motive ϵ was defined in the Ps. I, but in the sole context of the verse it was questionable whether the melodic fragment really constituted a motive since the essence of the motive as defined in the last section of this chapter is repetition. With a motive's limited use in one psalm, it is highly significant to see the motive reaffirmed in other verse settings, but more interesting is the deliberate setting of the motive in the same voice and at the same pitch. Finally, the bottom voice is again represented by a form of motive γ^{\wedge} where only the interval of the fourth is ascending in the first cell.

Pitch representation of motive $\gamma^{\wedge 2}$ - Quintus in Ps. III, mm. 1-3



The Bassus uses motive ζ or a configuration of a triadic outline in the setting of the text, '*in principio*' as was seen in the previous two settings; however, instead of the static harmony that was associated with the triad, the harmonic progression which acknowledges each note in the Bassus as the foundation of a separate chord necessitates a move away from motive δ (or even $\delta 1$ or $\delta 2$) to more dynamic voice-leading. At the half-verse, once again, there is the clear recurrence of the motive from the beginning of the verse as well as in connection to the previous settings.

et in sae-cu-la, et
 et in sae-cu-la, et
 et in sae-cu-la
 et in sae-cu-la
 et in sae-cu-la
 et in sae-cu-la

in sae-cu-la, et in sae-cu-la
 in sae-cu-la, et in sae-cu-la
 in sae-cu-la, et in sae-cu-la sae-cu-lo-rum. A-men. sae
 et in sae-cu-la sae-cu-lo-rum A-
 et in sae-cu-la sae-cu-lo-rum A-men.
 in sae-cu-la, et in sae-cu-la sae-cu-lo-rum. A-men

cu - lo - rum. A - - men.

- cu - lo - rum. A - - men.

- cu - lo - rum. A - - men. sae - cu - lo - rum. A - -

men. sae - cu - lo - rum. A - -

sae - cu - lo - rum A - - men. sae - cu - lo - rum.

sae - cu - lo - rum. A - -

sae - cu - lo - rum. A - - men.

β sae - cu - lo - rum. A - - men.

men. sae - cu - lo - rum. A - - men.

men.

A - - men. sae - cu - lo - rum. A - - men.

men. sae - cu - lo - rum. A - - men.

Example 3.2.8 Ps. III, v. 25, (mm. 12-29). Analysis of the second half-verse.

The half-step inflection of motive $\tau 1$ and the repetition of motive ϵ predominate in this setting. The use of harmonic stagnation is less common which considerably also decreases the appearance of hitherto accentuated motives including β , δ , ζ and even η (outside of cadences). Based on compositional pattern, the Bassus line would now be expected to stem from motive γ ; and it does so by using a cropped modification on the elaborated version found in Ps. II.

Pitch representation of motive γ^1 - Bassus in Ps. II, mm. 19ff.



Pitch representation of motive γ^1* - Bassus in Ps. III, mm. 2ff.



Minor alterations of motive γ have not changed what can be considered the core of the motive: the succession of pitches which constitute the rising fourth and then, the descending fifth. Representative transformation of the motive also entails modification to the beginning of the motive or the ending; however, in order to establish similarity between motives, there is a portion of the motive that must remain intact to maintain its identity within the context of the polyphonic texture. Psalm III is significant in the regard that there is the use and development of pre-established motives from the other verse settings, but it does not, in fact, introduce any new motives although there is more melodic material that breaks from these motives, because of the precedence of the bass line and corresponding dictation of the harmony which, in turn, affects melodic lines as a product of the counterpoint. Functional roles of the motives are consistent with the first pair of settings, employing heavy use of the motive at the beginning of the verse and additionally, marking the hemistich. The motives within the different voices are still defined, especially in the extensive use of motive γ exclusively in the lowest voice for all of the settings studied thus far.

The fourth setting of *'sicut erat'* begins with decorated four-voice polyphonic texture by a further variation of motive ι (ι¹) in the Discantus I.



Example 3.2.9 Ps. IV, v. 22, Discantus I (mm. 2-4).

Despite a clear oversimplification, the Altus, Discantus II and Bassus entries use a highly elaborated form of motive ζ in the melismatic lines which outline a basic triad. The voice entries often introduce melodic fragments as prominent motives; however, aside from the reference to motive ι, the decorated lines are further reduced in significance, because apart from brief quotation in the Quintus and Bassus (of the Discantus II fragment), they do not come up again in the rest of the verse. Harmonic stasis occurs at *'in principio'* and also at *'et in saecula'* which accounts for the lack of melodic movement evident in a stricter use of motive δ without variation. The phrase, *'et in saecula,'* which marks the start of the second half-verse does not use the imitation that has been seen at this point in the text, typically used to recall opening motives. *'Et in saecula'* and the lack of harmonic movement is further punctuated by the fact that this section of the text does not repeat, but instead posing as a contrast for the extensive repetition of *'saeculorum. Amen.'*

The segmented type of microanalysis can be resumed from m. 22 with the marked use of some form of motive β in all voices under the sustained pedal in the Discantus I. In any case, to return to the *'saeculorum. Amen.'* section in mm. 14-22, a major problem which results in the decomposition of motivicity is the fact that this contrapuntal section is only very loosely based on imitation (a phenomenon which was observed in the opening of the verse). Instead of variations of 'absolute' motives, the section perhaps makes more sense in the broader comparison of melodic lines that are only contained in this section as they do not resemble those introduced at the beginning of the verse, nor does there appear to be any direct quotation or reference to other melodic fragments. In this section, the main melodic

features are the movement of upper voices (Discantus I and Altus, mm. 15-16) the distance of a third by step.



Example 3.2.10 Pitch representation of Ps. IV, v. 22, Discantus I (mm. 15-16).

This is repeated in the Discantus I part in m. 17, as well. The other prominent feature is the runs of eighth-notes outlining the interval of a fifth (Discantus II, m. 18; Quintus, m. 21; Discantus I, m. 21). A point of interest in this section is the attention to setting parallel lines, possibly in favor of cultivating motivic development. These parallel lines run throughout the section in different voice pairs alternating between the Discantus I/Altus and the Altus/Tenor, indicated in the boxes below.

discantus I/altus

d1 sae - cu - lo - rum. A - men. sae - cu - lo - rum. A - men.
 d2 sae - cu - lo - rum. A -
 altus/tenor
 a sae - cu - lo - rum. A - men sae - cu - lo - rum.
 t sae - cu - lo - rum. A - men. sae - cu - lo -
 q sae - cu - lo - rum. A -
 b sae - cu - lo - rum. A - men. sae - cu - lo - rum.

discantus I/altus

d1 sae - cu - lo - rum A - - -
 d2 - - - men. sae - cu - lo - rum. A - men.
 a A - men. sae - cu - lo - rum. A -
 t rum. A - men.
 q men. sae - cu - lo -
 b A - men. sae - cu

Example 3.2.11 Voice pairs in thirds, Ps. IV, v. 22 (mm. 14-21).

This setting demonstrates that a highly motivically-oriented composition also allows for sections of free polyphony; and the superimposition of motives, especially in the form of cells is possible even in this context.

The '*sicut erat*' verse in Ps. V is also a composite of the techniques demonstrated thus far. Whereas the eighth-note runs spanning the fifth in Ps. IV were decorative rather than significantly motivic, in this setting, the run is the first point of imitation, further articulated by the use of dotted rhythm.



five-note descending run - prominently appearing with the use of dotted rhythm.

This motive breaks the pre-established 'ground rules' for the definition of the motive as a musical unit that corresponds to a phrase of the text. The distinguishing characteristic is the encompassed fifth which is defined in the Discantus II and Altus entries (mm. 1-2); however, in many cases, an auxiliary note is linked in at the end in order to connect to an adjoining musical idea. The Discantus I is a good example of this with the motive linked to its retrograde transformation ($\mu 1^*$ -rhythmic variant) with the lower auxiliary note and finishing (and balancing) the musical phrase with an upper auxiliary note.



Example 3.2.12 Motive μ and $\mu 1^*$, Ps. V, v. 31, Discantus I (mm. 1-4).

Imitation in this opening section of the verse (mm. 1-8) is projected only on this singular motive which is markedly different from other settings. A section of free polyphony which only contains trace connection to the defined motives closes the first half-verse (through '*et nunc et semper*'). In a move of contrast, '*et in saecula*' uses motive δ often with first and second class degrees of variation over a

substantial duration of about seven bars (mm. 15-21). In fact, the relatively stationary nature of the melodic lines only changes slightly even after the Bassus engages in a more dynamic line (a variant of motive γ with linked cells of fourths).



Example 3.2.13 Pitch representation of motive $\gamma 1^*$ Ps. V, v. 31, Bassus (mm. 22-23).

The intoned voice-leading of motive δ is varied to fit the harmonic alignment of the counterpoint, until a shift occurs in the Bassus at the third repetition of ‘*saeculorum. Amen,*’ at which, there is a return to a harmonically fixed triadic motive (ζ) resulting in the use of motives in the upper voices which also outline the intervals of unisons, thirds, and fifths ($\delta, \beta, \zeta, \eta, \theta$).

The use of the psalm tone in Ps. VI as the cantus firmus is the underlying structural device in the setting of ‘*sicut erat,*’ which results in inherent compositional constraints, but also, the potential for motivic expansion based on this melodic line. The recitation of ‘*Sicut erat*’ (δ) first appears in the Discantus I as the main motive until the Tenor enters with the cantus firmus in m. 4. In the use of strict imitation with one main motive and two decorative voices in a three-voice modular unit, the opening of this setting is remarkably similar to that in Ps. II. It could be that the initial harmonic foundation on D (which was shown to be anomalous in the surface gloss) is used to establish a relationship with Ps. II. The nature of the decoration in the Discantus II and the Altus voices is also very comparable to the behavior of the melodic lines in Ps. II which center entirely around D and F in a restricted range from c’-g’. The only other place which evokes the psalm tone in this verse is ‘*in principio*’ in the Discantus I beginning in m. 8; however, even though the application of psalm tone is motivically limited in this verse, its influence is now more apparent in the other settings. The main sections in this verse that have been typified by the harmonic stagnancy and motive δ are also associated with the Tenor recitation: ‘*sicut erat in principio*’ and ‘*et in saecula.*’ The connection here is more abstract since it may also be attributed to a reflection in the texture. In this sense,

the parts of the psalm tone: *intonatio*, *mediatio* and *terminatio* are linked with different degrees of complexity in a spectrum of polyphonic texture. The use of motive in the beginning of verses is generally simple and does not extend beyond the words ‘*sicut erat*,’ whereas the use of imitation and repetition at the end of the verse (‘*saeculorum. Amen.*’) is elaborate in comparison.

Lasso often appears to deliberately avoid the most obvious option. For example, one might expect Ps. V to allude to, if not draw heavily on Josquin’s influential *Miserere Mei* setting; however, it is not Ps. V which gets the reference, but instead, Ps. I, v. 2. Akin to this example, Lasso avoids using the musical features that reflect the Tenor recitation of the psalm tone in Ps. VI with the framing of the Tenor and Discantus I voices with free counterpoint. The same occurs in ‘*et in saecula*,’ where the Discantus I uses motive δ or recitation (though this time, not on the reciting pitch). After the cadence in mm. 17-18, melodic segmentation in conjunction with the text is more apparent with the counterpoint using a variety of motives from previous settings.

Example 3.2.14 Ps. VI, v. 10, (mm. 18-25).

The Discantus I voice in m. 18 has been labeled as motive v, because of subsequent reuse since its initiation in Ps. IV which was mentioned, but not named a motive due to the lack of repetition in the verse.

Motive v-

Example retaken from Ps. IV, v. 22, Discantus I (mm. 15-16).

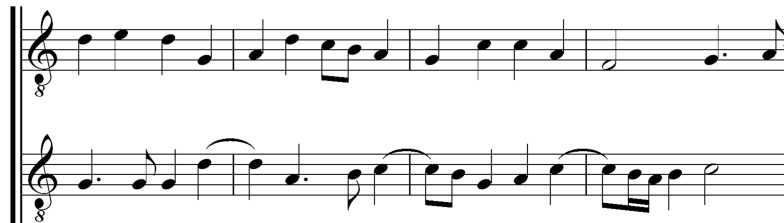
Three notes ascending – diatonically by step- generally presented in equal note values; could also be considered a variation of motive β if not for the equal emphasis on all three pitches.

The final setting of the ‘*sicut erat*’ is interesting in the motivic introduction of the bottom-most voice which contains motive α, the descending tetrachord signaling lament. This motive has not been used in any of the other settings II-V as one may have anticipated due to its obvious position as the first major motive introduced in Ps. I in the top voice. Furthermore, unlike other settings where the motive is merely introduced and not developed to any great length, the motive in Ps. I is represented once again in the second half of the verse. Here, already, are implications which can be connected with the musical material in the context of the complete psalm. To

some degree, prominence of the descending tetrachord in the final verse is, no doubt, a consequence of the extensive setting of ‘*laboravi in gemitu meo*’ (v. 6) where the lamenting fourth is introduced into the cycle as a major motive. The role of this motive in this final setting will be looked at in greater detail in the next section within the context of Ps. VII. Aside from this, this setting shares major characteristics of Ps. V in that motive μ is the main point of imitation (though here the imitation is stricter) with the voice entries cascading from high to low. In the use of free polyphony from mm. 13-19, Lasso is more concerned with the balance of melodic lines, rather than the use of motives. Consider the following examples where two voices in the same vocal range seem to balance in the contrary motion of intervallic progression.



Example 3.2.15 Ps. VII, v. 16, Discantus I and II (mm. 17-19).



Example 3.2.16 Ps. VII, v. 16, Tenor and Quintus (mm. 16-19).

As mentioned earlier, ‘*et in saecula*’ suggests the recitation in the restricted movement of the melodic lines (here, in the upper voices) with variations of δ which provides a contrast to the free polyphony of ‘*saeculorum. Amen.*’

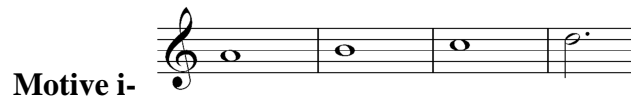
Despite the outward diversity in the seven settings of the ‘*sicut erat*’ text, they also display shared basic elements of melodic construction and motivic principles. This microscopic method of analysis was devised in order to track motivity and the

nature and extent of transformation in the *Penitential Psalms*. In the '*sicut erat*' verses, the presupposition was also made that melodic fragments were contained within the short phrases of text and that these fragments were used and reconfigured in order to add variation in melodic shape and texture while retaining a distinguishable essence, allowing it to be recognized within the context of different verses. This framework was constructed using characteristics from the first setting of '*sicut erat*' where melodic segmentation was clearly based on the imitation and the repetition of the text. In the practice of counterpoint, the use of imitation is obviously a central factor in determining the extent to which motives are used and developed. In sections of strict imitation, often, one line responds to a motive and the other voices work to embellish this; however, these lines do not generally tend to reflect or establish motives in themselves beyond the point of imitation. Also, the nature of the harmonic progression is influential in the types of motives used, because the lines often use key intervals which correspond to the harmony; and in this manner, correlate to motivic function on the cellular level.

3.3 Motivicity and intra-psalm coherence.

The aim of this section is to show motivicity and the use of segments identified in the minor doxology in the context of a complete psalm. On the other hand, the exploration of the use of motive in the psalm verses leading up to the minor doxology will also be done in order to see how much musical material from the psalm has influenced the use of motives in the doxology as opposed to motivic conception of the doxologies in compositional isolation. For this purpose, Ps. VII will be used in this portion of analysis with emphasis given to the more polyphonically-textured sections of the verses since the use of melodic motives is largely defined by the imitative counterpoint. The proportion of Ps. VII that is based on imitative counterpoint seems very small compared to that of other psalms. Many sections within verses display free counterpoint, but this looks to be more based on the balance of line contour rather than the use of motive (refer back to examples 2.2.16 and 2.2.17 for an explanation of this).

Out of the 16 verses of the psalm, only four, in addition to the final verse, are marked by imitative voice entries; these include: vv. 5, 8, 10, and 13. The tricinium (v. 3) and the bicinium (v. 6) will be considered, but not subject to any kind of thorough analysis, because of the associated idiosyncrasies which are not entirely representative or contrapuntally applicable to patterns found in other verses. As a starting point, motives of major sections of imitation from the verses above will be documented (labeled with lower-case roman numerals to differentiate them from the motives in the previous section) followed by verse-by-verse analysis showing general application of these motives. Since there were 13 motives already introduced by the analysis of the '*Sicut erat*' verses, the labeling of motives will follow the same model principles, but are distinguished with a different label. These will, however, be equated to the motives in the previous section where applicable.



v. 5, mm. 1-4 (Discantus)

four notes ascending scalar pattern – diatonically by step- serving as a basis for contour imitation in this context; however, the Quintus and Bassus only progress as far as the third note before the movement of the line reverses direction at ‘*antiquorum.*’ (This motive can also be compared to motive α ; however, the inverse of motive α is valid contrapuntally, but does not carry the rhetorical significance of the descending ‘lamenting’ fourth).



v. 8, mm. 1-2 (Discantus)

four-note pitch pattern – made up of two linked intervallic cells outlining the interval of a fourth (descending) and a third (ascending). Used in variation over numerous repetitions in all voices (mm. 1-15).



v. 8, mm. 20-21 (Discantus)

five notes descending scalar pattern – used as a point of imitation in the expression of the word, ‘*descendentibus*’ in all voices. (The final repetition in the Bassus further underscores the meaning of the text by descending the whole octave).



v. 9, mm. 11-14 (Bassus)

pattern of falling fourths (followed by a semitone inflection) – two successive intervallic cells of descending fourths (similar to motive γ , except in the link) with an ascending semitone digression (as in motive ι). Although the motive is imitated as notated above ‘*quia in te speravi,*’ it could potentially be seen as two separate entities indicated by the dotted line with the separation marked by the words (‘*quia in te*’ | ‘*speravi*’).



v. 10, mm. 1-2 (Altus)

six-note pitch pattern – (pseudo-inversion of motive κ if one were to consider the a' as an elaboration; which is also possibly related to motive ii in its outline). Used in imitation repeatedly for '*notam fac mihi viam in qua ambulem*' until the cadence in m. 14.



v, 13, mm. 1-2 (Discantus)

three-note pitch pattern – consists of the motive ascending a whole-step and returning to the main note. It does not seem substantial enough to be considered a motive, but it can be counted as a motive, because is strongly punctuated in the verse in equal half-note values and especially by the fact that it is followed by a rest. This motive serves as a significant point of imitation and appears in all voices with the word, '*educes.*'



v, 14, mm. 1-2 (Discantus)

three-note pitch pattern – two intervallic cells of a descending third and an ascending semitone (very minor point of imitation, only repeated once in the Altus voice).

The motives based on the points of imitation in Ps. VII above resemble those found in the study of the minor doxologies in their basic simplicity and in the microdivision of the motives into reduced intervallic cellular units. In the analysis of motives, a definition of the melodic segment will tend towards the setting of the full word or words to which it is connected. This continues the hypothetical assumption expressed in the analysis of the first section which maintains that the melodic fragments were conceivably used in conjunction with certain points of the text in mind. This endeavor proves somewhat more difficult in the analysis of the remaining psalm verses themselves, as the text is not always as neatly segmented melodically as in the '*sicut erat*' verses.

Motives above help to provide a starting point for the analysis due to their more pronounced position in the imitative counterpoint. Noticeably missing, however, are some of the main motives from the minor doxologies including: a prominent descending/ascending third motive ($\beta/\beta 1$), an intoning pitch (δ) the semitonal inflection (motive ι) and a triadic motive (ζ). This would be a trivial observation if not for the extensive appearance of these motives in the other psalms. This is evident in even just scanning through the imitative voice entries of psalm verses across the cycle. A case for the consistent use of motives across a single psalm can be made on an initial observation that like the minor doxology of Ps. VII, the psalm verses likewise do not make use of motives β , ι and ζ . As an exception, motive δ is represented two times by the Altus in mm. 7-11. In this unique instance, the intoning of '*sicut erat*' in equal half-notes (and on the proper pitch of the reciting Tenor in mode 7, no less) clearly makes reference to the psalm tone setting of the previous psalm. The omission of these motives in both the minor doxology and the psalm verses also helps to solidify ideas about the correlation between motivicity, compositional techniques and vocal textures. As it was discussed in the previous section, the nature of harmonic progression seems to be a decisive factor in the choice of motives used; hence, the lack of motives β , δ , ι and ζ , mainly associated with pitches 1, 3, and 5 in chordal terms, in theory, suggests that based on the '*sicut erat*' verse, points of harmonic stagnation are either rare or not used at all in the other verses in Ps. VII. This is shown to be the case in vv. 12 and 13 where the use of lack of harmonic movement and the general homorhythm of the voices is used for effect. In v. 12, the sounding of '*aequitate*' on the same pitch in all four voices is an obvious use of motive δ as a rhetorical motive with no structural implication. In contrast to this, static lines in the upper-most voice are prominently used in the second half-verse of v. 13 in mm. 11-13 and mm. 16-21 over essentially fixed harmony at '*et in misericordia*' and the second repetition of '*disperdes omnes*' which work as a contrast to the polyphonic first-half in antiphonal high-low three-voice groupings.

Although features common to the verses are less ostensible, on a different, but related note, the dotted half-note rhythmic head motive (long-short-long) is used to open about half of the verses in the psalm:



However, this is not to say that melodic motives in Ps. VII are limited to the ones listed above as there are likely others imbedded into the texture; not to mention other motivic possibilities including harmonic and rhythmic. As previously mentioned, one of the most definitive features of the ‘*sicut erat*’ verse in Ps. VII is the descending tetrachord (used here with a raised second scale degree: g²-f²-e²-d²) as the sustained bottom motive which is decorated by more florid lines in the Discantus I and II.



Example 3.3.1 Ps. VII, v. 16, Altus (mm. 2-5).

The first instance of this motive in Ps. VII occurs already in v. 1, materializing in the top voice of the quasi-homophonic texture in ‘*Domine exaudi*’ and is repeated in ‘*orationem meam*’ with variation (motive i), closing in a cadence.



Example 3.3.2 Ps. VII, v. 1, Discantus I (mm. 1-7).

In fact, these four sustained pitches can be labeled motive α 1 in relation to the doxology motive as the retrograde variation of the descending line. The pitch pattern of motive α is hinted at only in passing in the Bassus with the setting of the text, ‘*auribus percipe*’ (mm. 7-8). It is unobtrusive since it blends rhythmically into the vocal texture and is not sustained. This motive appears again in the Discantus I in mm. 13-14 of the same verse (with the second note raised a semitone); however, this direct relationship between the statement and the variation confirms a

relationship between the two, as the use of motive in one voice is a structural indication of Lasso's reading of the text with a caesura at 'meam' (mm. 12-13). This constitutes the beginning of a new section which is further pronounced by the textural change in the generally homophonic grouping of the upper four voices in straight rhythm at 'in veritate' (mm. 13-14).

The distinctive characteristic of this motive is twofold: firstly, in the outline of the fourth and secondly, the ascent (or descent in variation) by step. Although the ambitus for the Discantus ranges from c'-g'' in Ps. VII, the entirety of v. 1 mainly emphasizes the first characteristic of the motive: the melodic charting of the interval (b'-c''-d''-e'') with a' used only in two places as a penultimate or final note in a given phrase (in the Discantus part, that is). In imitative context, significantly, the first motive introduced in Ps. VII, v. 5 is also a form of this motive. The melodic line in the Discantus is deliberate in its harmonic rhythm with a change on every *tactus*. Even though the appearance of motive i is very deliberate, it is limited in its repetition. For example, the Quintus and Bassus voices in v. 5 allude to imitation in the melodic movement and direction of the line, but both only scale the intervallic distance of a third before the voices are set up to descend in a technique that suggests an archaic fauxbourdon style to musically convey the '*dierum antiquorum*.'

Me - mor fu - i di - e - rum an - ti-quo - rum

Me - mor fu - i di - e - rum an - ti- quo - - rum

Me - mor fu - i di - e - rum an - ti-quo - rum

Example 3.3.3 Ps. VII, v. 5, motive i/a1 (mm. 1-6).

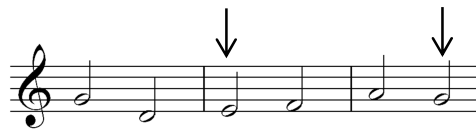
With the same upper four-voice grouping as in v. 1, the motive appears again towards the end of the verse at mm. 19-20 in descending parallel thirds between the Discantus and Altus voices. The use of the motive here also demonstrates a structural and possibly rhetorical function which highlights the text, '*meditabar.*' The structural indication stems from the fact that the word is not emphasized in relation to the syntax of the text, but rather in the fact that '*meditabar*' is the only word in the text that is repeated. The rhetorical function causes '*meditabar*' to reflect back on the beginning of the verse in direct terms, possibly more discreetly even further back to other verse settings where the motive is employed. In addition to this verse, motive i (ascending) is used again in v. 2 (mm. 13-14) in practically the same form as in v. 1. Because of the lack of repetition, the connections drawn could well be coincidental if not for the fact that the motive in v. 2 appears again in the Discantus part and at the same pitch (b'-c#''-d''-e''). The grouping of the high voices comes as a result of alternation with the four lower voices in the repetition of the text, '*quia non justicabitur.*' The motive is very evident in this case once again, but in close comparison to the other verse, it only constitutes a single occurrence with no subsequent repercussion in repetition or development. Motive i is used very prominently in Ps. VII, but only very deliberate in very specific circumstances. In most cases, it affirms coordination of the motive with emphasis on particular phrases and their position in the verse based on Lasso's reading of the text. Due to its rhetorical implications, motive i (or its doxological counterpart, motive α) is subject to transformation involving transposition and inversion (as seen in the examples given above), but in contrast to other motives, this line cannot be divided into cells, as micro-transformation of an individual cell would distort the essential nature of the motive which is always stated by the ascent or descent the interval of a fourth by diatonic step, establishing this particular melodic fragment as a non-transmutable motive.

Motive ii, in contrast, is introduced in v. 8 as a fairly extended point of imitation with the words, ‘*non avertas,*’ occurring consistently in all voices with one instance of a first class variation in the Discantus (mm. 7-9) where the second cell is altered to move down one whole-step.



Example 3.3.4 Ps. VII, v. 8, motive ii, Discantus (mm. 7-9).

The motive does not return for the rest of the verse, especially since the descending line of ‘*descendentibus*’ (another example of a non-transmutable motive where a variation would be structurally valid, but rhetorically insignificant) dictates the contour of the melodic lines from m. 19 to the end. As with motive i, the application of the motive within the context of the same verse, as well as other verses is very limited. There is, on the other hand, a connection with motive v which is used as the initial point of imitation in v. 10:



Example 3.3.5 Ps. VII, v. 10, motive v, Altus (mm. 1-2).

The first intervallic cell is intact, but arrows show the trace of motive ii which could be considered decorated by adjacent tones. Aside from the use of this motive at the beginning of v. 10; as with the other motives (including vi and vii), this, too, can be considered a singular occurrence in the scheme of Ps. VII. Motives vi and vii were documented as a matter of protocol since they did incite minor imitation and patterns of repetition. Ps. VII, v. 13 was notable in the use of static harmony in the second-half verse, marking a textural change which also accentuated the bipartite structure of the text. The use of imitation with the word, ‘*educas,*’ is always punctuated by a rest and functions to support a specific style of text emphasis and declamation, causing this instance to be an exceptional example in the various practical uses of motives.

In the end, the study of motivicity was reduced to include the polyphonic verses in Ps. VII as the quasi-homophonic texture was found not to be conducive to the emphasis of melodic fragments, simply because the main concern of these verses is in the control of the vocal texture and the harmonic changes. When a melodic fragment is presented within a homophonic context, it is commonly found as a singular instance, but without ambiguity of variation and in the top voice or also in a rhythmic head motive. It was, however, also the case that some of the potential motives used as points of imitation were actually singular instances without broader connotation, at least within the same psalm.

The motives defined in Ps. VII somewhat corresponded to those identified in the study of the minor doxology; however, if inferred from the conclusion made from the analysis of the doxologies and a look at a complete psalm, the evidence of the structural influence of motivicity in the composition of the *Penitential Psalms* is much less than was originally anticipated. This leads to the conclusion that the role of the motive in the cycle can be considered secondary to that of other aspects which are examined in this study; however, the general prominence of the motive (even if not in terms of structure) cannot be overlooked. For example, motives in Ps. I are largely indicative of their predominantly rhetorical purpose. A melodic fragment which is widely found in Ps. 1 as well as the rest of the cycle include the intoning of 'Domine' even at the very opening of v. 1 (motive δ above). This is less structurally relevant as it is an evocation of the tradition of psalm recitation throughout the *Penitential Psalms*.

Of course, there is also the descending tetrachord which characterizes most of 'laboravi in gemitu meo' (v. 6) (motive α) as mentioned above. As the lengthiest verse in the cycle and the verse with the most prominent use of a motive, Lasso sets this verse apart from the others and very much defines the motive independently from structural concerns. Certainly, there is a possibility that Lasso opts for free polyphony over the use of motives in the given case-study of Ps. VII. Considering this to be true would also lead to the conclusion that Lasso did not apply motive uniformly in the cycle. Because of this, the use of motive is very wide-ranging stemming from the fact that it is highly dependent on other musical aspects, as well

as its specific function in musical context. However, the use of motive is obviously first and foremost a means of rhetorical expression where prominently used and conveys marginal importance to verse structure in comparison to aspects of voicing, harmony, and texture.

Chapter 4 – Harmonic Analysis

4.1 Defined problems in terminology.

In Chapter 2, from the evaluation of the minor doxologies on the surface, it is evident that there is a kind of tonal plan that operates within the parameters of the prescribed eight-mode structure conceivably throughout the *Penitential Psalms* (with the exclusion of the *Laudate Dominum* for the obvious reason that it omits the doxology). This tonal plan can be identified by the analysis of harmonic progression or chordal changes in various sections of the psalms, most prominently within a verse that is characterized by primarily homophonic or quasi-homophonic textures. (The term ‘quasi-homophonic’ is used to mean that Lasso often tends to offset a voice in an otherwise homophonic setting as explored in previous chapters.) The *Gloria Patri* verses in all seven settings (excluding the ‘*Sicut erat*’ verses in this context) exhibit many shared characteristics in voicing and texture which, in terms of musical style, confirm that there is evidence of pre-compositional forethought in approaching the same text. Because of these similarities, this penultimate verse of the psalms which forms the first in the minor doxology serves as an ideal trial sample for this type of harmonic analysis; not in the least that the textual variable is once again, fundamentally removed.

Harmonic analysis of pre-tonal music has been problematic owing to vague notions of the nature of modality, its relation to tonality and a clear distinction between the two concepts. The belief in the dichotomous nature of modal and tonal structures has begun to fade substantially with a gradual acknowledgment of simultaneous development of tonal and modal systems and a general theory of synchronicity over a kind of evolutionary theory. An example of this theory is contained in Dahlhaus’s paramount study, *Untersuchungen über die Entstehung der harmonischen Tonalität* (1968).

As a concluding refutation of Bernhard Meier's idea that modal composition was a product of musical consciousness of its time and is foreign to tonal compositional practices of later centuries, Dahlhaus argues:

if one interprets the compositional technique of the 16th century as the complete opposite of the 17th, then it becomes impossible to explain the transition from modality to major-minor tonality (unless one elevates the precipitous volte-face to a developmental principle of history). Meier's hypothesis is "historical" to the extent that it stresses the distance that separates the past from what is present and familiar. But it is also "ahistorical" because it closes off the possibility of conceiving historical changes in terms of an evolution.⁶⁸

This *modus ponens* leads Dahlhaus to reject Meier on seemingly logical grounds; however, in the negation of the implication, it is clear that he is committing a logical fallacy by affirming the consequent. In doing this, Dahlhaus not only creates a kind of straw man by over-simplifying and polarizing Meier's observations,⁶⁹ but also propagates the idea of a false dilemma. In addition to this, Meier's excerpt which Dahlhaus is dissecting speaks of the reality of mode at the time and the distinction between monophonic and polyphonic modality in the sources. By emphasizing the foundation of polyphony on that of monophonic modes (in principle), Meier is cautious of anachronism which results from relating the music to the understanding of modern tonality. Moreover, the inference of this general perspective in relation to a diachronistic event (not allowing for a link between modality and tonality) is erroneous simply because Meier emphasizes paradigm and not process. Otherwise, it could be considered retroactive in application to the development of polyphonic modality. This example demonstrates the exacerbation of the issues surrounding modal and tonal systems to a point where challenging opposing viewpoints was one rhetorical strategy in validating a relatively tenuous

⁶⁸ Carl Dahlhaus, *Studies on the Origin of Harmonic Tonality* (trans. Robert O. Gjerdingen) (Princeton, 1990), pp. 199-200.

⁶⁹ 'Daß die einstimmige Musik mit den Regeln ihrer Melodiebildung im ersten die mehrstimmige mit den Regeln des Zusammenkanges ihrer Stimmen erst im abschließenden Teil der Lehrbücher behandelt wird, ist nicht nur als traditionell mitgeschleppte Anordnung zu betrachten, sondern entspricht dem Bewußtsein der Zeit, die keine auf Dreiklänge und ihre Verknüpfung begründete moderne Tonalität, sondern nur die durch variierbare Modelle weitergehend vorbestimmte Modalität einstimmiger Melodien kennt und ein mehrstimmiges Stück – im Wortverstand der Bezeichnung "cantus compositus" – als intervallkontrapunktisch geordnete Zusammenfügung modal erfundener Stimmen ansieht.]' Bernhard Meier, 'Die Handschrift Porto 714 als Quelle zur Tonartenlehre des 15. Jahrhunderts,' *Musica Disciplina*, vii (1953), p. 180: cited in Carl Dahlhaus, *Studies on the Origin of Harmonic Tonality* (trans. Robert O. Gjerdingen) (Princeton, 1990), p. 199.

hypothesis to begin with. Of course, many hypotheses formulated during the course of the twentieth century confounded the analytical efforts which were also criticized on similar grounds and in some instances, yielded some very interesting and notable ideas though generally considered fallacious and misguided today.⁷⁰ Ideologically, there are fundamental issues with this kind of twentieth century evolutionary view which generally labels Medieval and Renaissance music modal and music from later periods as tonal, because the bridging of modality into the modern familiarity of tonality is also subliminally suggestive of progress, since the term ‘evolution’ is often implicative of advancement.⁷¹

Fortunately, the heated dialogue on the topic which ensued and has continued over the course of the last 50 years has focused on the clarification of terms and a new grasp of modal conceptualization (in theory) and composition (in practice) which has allowed for analytical juxtaposition of both modal and tonal aspects which are understood not to be interchangeable nor mutually exclusive. Harold Powers must certainly be credited with his highly influential ‘etic’ and ‘emic’ paradigms transferred to music history from anthropology, a widely-accepted starting point towards a modern explanation of modality.⁷² This ‘etic’ understanding of mode is based on objective characteristics as ‘modal markers’: ambitus, finalis and tonal types (although the criterion and the ranking importance also varies slightly by source and by scholar). The ‘emic’ perspective, on the other hand, views mode as an interpretive construct imbedded with associations of its time and place. Addressing questions regarding modal universality as well as compositional and rhetorical intent, Bernhard Meier supports a perspective in which a concept of mode cannot be understood apart from its historical and cultural context causing him to be more concerned with the ‘emic’ perspective in contrast to Powers who deliberately restricts himself to an empirical approach.⁷³

⁷⁰ Lowinsky’s controversial, yet infamous concept of ‘triadic atonality’ immediately springs to mind. Edward Lowinsky, *Tonality and Atonality in Sixteenth-Century Music* (Berkeley, 1960).

⁷¹ On this very conclusion see also Cristle Collins Judd, ‘Introduction: Analyzing Early Music’ in eadem (ed.) *Tonal Structures in Early Music* (New York, 2000), p. 4.

⁷² Harold Powers, ‘Tonal Types and Modal Categories in Renaissance Polyphony,’ *JAMS*, xxxiv, 3 (Autumn, 1981), 439f.

⁷³ Bernhard Meier, *The Modes of Classical Vocal Polyphony* (trans. Ellen S. Beebe) (New York, 1988).

Scholarship in the past two decades, stemming largely from these initial interpretations by Powers and Meier, has seen significant growth in the analysis of Renaissance polyphony in the way of defining tonal features separately from modal imposition, a precedent which was continued by subscribers to Powers' ideas in the semiosis inherent in tonal language. David Crook's study of tonal compass, which deals with using tonal classification (derived from Hermelink's theory of modal indicators: system, final and cleffing) to recognize tonal 'pitch positions' as normative or divergent based on this criteria is such a testament to the lasting impact of this distinction.⁷⁴ Not only is there differentiation between modal and tonal concepts, but it has proven itself necessary to identify and distinguish both in analysis and to be able to reconcile 'etic' and 'emic' perspectives in order for a study of musical analysis from this time period, in particular, to verify its own validity within reason.

In *The Language of the Modes*, Frans Wiering extensively discusses the history of modality and the sources concerned with its theory to gain clues as to how it was historically perceived and to be able to better define modality.⁷⁵ He relates the terms "modus" and "tonus" to what he calls "exterior" and "interior" views of modality in an "emic" sense.

The internal view is a theoretical, even philosophical, view. It concerns the understanding of a musical composition, and the expression of mode through the entire piece. It employs the word "mode," and defines mode as interval species. The external view belongs to church men and practitioners. It is concerned with the classification and defines it with a variant of the *omnis cantus* [finalis and ambitus] definition.⁷⁶

In generalized terms, the terminology, particularly regarding the use of "modus" and "tonus" in historical sources, supports a rational divide between the realms of theory and practice. These dichotomies can be consolidated with one side

⁷⁴ David Crook, 'Tonal Compass in the Motets of Orlando di Lasso' in Dolores Pesce (ed.) *Hearing the Motet: Essays on the Motet on the Middle Ages and Renaissance* (Oxford, 1997), pp. 286-306.

⁷⁵ Frans Wiering *Language of the Modes* (Routledge, 2001). His perspective is perhaps better summarized in: Frans Wiering, 'Internal and External Views of the Modes' in Cristle Collins Judd (ed.) *Tonal Structures in Early Music* (New York, 1998), pp. 87-108.

⁷⁶ Frans Wiering, 'Internal and External Views of the Modes' in Cristle Collins Judd (ed.) *Tonal Structures in Early Music* (New York, 1998), p. 93.

associating the terms “mode,” theory [modal internalization], and “emic;” the other side grouping together “tone,” practice/composition [modal externalization], and “etic.” Wiering’s terms “internal/external views” are modified here slightly, given that he expresses his opinion (similar to Bernhard Meier’s) about the “emic,” not “etic,” view of modality defined as “borrowed from another cultural context.”⁷⁷ Arguably, a balanced perspective of modality must contain elements of both, especially considering that from a purely “emic” angle, early sources offer much contradictory, not to mention sometimes unreliable, information concerning modality. The difference between “internal/external” as a qualifying adjective and “internalization/externalization” as a noun represents a slight change of perspective. In the study of terminology, Wiering has chosen his words carefully. One must not fail to remember that the “emic” perspective he proposes also requires the ‘view’ to be simulating that of the historical figure (composer, theorist or performer). While this is convincing in light of the evidence of the sources he presents and merited by obvious thorough study, the application of these terms are speculative nonetheless and are confined to historical context. This being the case, the extent to which the “internal/external view” of the modes can be applied to musical analysis will vary. Of course, this is not an issue in Wiering’s study itself since he looks at mainly didactic pieces and modal cycles, both of which the intent is to clearly demonstrate mode: *ergo*, modal thought of the period. Modal internalization/externalization deals more with manifest evidence of the modes as judged from the perspective of the modern analyst, but also taking historical information into account. “Modal internalization” will be taken to describe the understanding of the mode in terms of perception, meaning, rhetoric and effect. This must be taken from an “emic” perspective and derived from historical sources. “Modal externalization,” in contrast, is the ways in which the “internal” concept of mode is expressed or more simply put, “externalized” or projected into a piece of music. This is notably done by identifying demonstrable compositional traits including vocal range, final, tonal system (*cantus durus* or *cantus mollis*) and cleffing (related to ambitus) which are widely considered to be ‘objective’ determinates of mode inasmuch that they can be observed as outward tonal markers of modality.

⁷⁷ Frans Wiering, ‘Internal and External Views of the Modes’ in Cristle Collins Judd (ed.) *Tonal Structures in Early Music* (New York, 1998), p. 87.

As a facet of modal externalization, “harmony” will be used to refer to the collective interpretation of vertical sonority and its function in modal expression with “tonality” referring to a coherent system of harmony that works conjointly with the abstract concept of mode. This is assuming that mode was not necessarily an *a priori* compositional concern, but also integrating the view that mode was a real concept in both the minds of composers and theorists.⁷⁸ For this reason, Wiering’s terms have been modified into abstract nouns to support a perspective directed towards a modern understanding of modality which shifts the orientation from the paradigm of historical perspective.

⁷⁸ Harold Powers, ‘Tonal Types and Modal Categories in Renaissance Polyphony,’ *JAMS*, xxxiv, 3 (Autumn, 1981), p. 434.

4.2 Tonal Planning and Structural Use of Harmonic Progressions

The concept of analyzing harmonic progressions strongly evokes Hugo Riemann and his reductive methods to analyzing harmonic progressions in his theory of functional harmony and a universal musical logic.⁷⁹ The point of analyzing tonal progression is not to superimpose any modern analytical theory to demonstrate how it can be forced onto the music and be made to work inorganically, but in using modern analytical principles and generalized universalities, the tendencies and patterns provide information about a larger picture of the tonal language and its relationship to modality. The harmonic progressions, then, contribute the foundation for the comprehension of tonal coherence to a very basic degree. Margaret Bent provides an explanation regarding the importance of such basic musical elements in the analysis of a composition:

Certain kinds of analysis or analytical statements may qualify as right or wrong, appropriate or inappropriate depending whether or not they take account of the music's particular underlying grammar. Examples of right or appropriate analysis are those that proceed from such objective preliminaries as correct identification of a cantus firmus or of the note-row of a serial composition, the key of a tonal piece, the counter-subject of a fugue, [...]; and that recognize those things as primary or pre-analytical constraints, either of pre-existent material or of technique. [...] To understand such fundamentals properly is as essential to correct interpretation of the music as is knowledge of sexagesimal calculation to understanding early astronomy, or knowledge of the relationship of pounds, shillings, and pence to understanding pre-decimal British currency. After that, interpretative editing, performance, and analysis can begin.⁸⁰

Productive modal analysis of the *Penitential Psalms* cannot occur before tonal principles are examined and explained in terms of pattern and form. Modality, as the only known precondition to the overall structure of the cycle, must be a factor in considering Lasso's choices regarding tonality; and so, because tonality becomes the variable instead of mode (as it is usually found to be the opposite), the harmony

⁷⁹ See Hugo Riemann, *Geschichte der Musiktheorie im IX-XIX. Jahrhundert* (Berlin, 1921); reprint (Hildesheim, 1961); also Scott Burnham, 'Method and Motivation in Hugo Riemann's History of Harmonic Theory,' *Music Theory Spectrum*, xiv, 1 (Spring, 1992), pp. 1-14.

⁸⁰ Margaret Bent, 'The Grammar of Early Music: Precondition for Analysis' in *Tonal Structures in Early Music* Cristle Collins Judd (ed.) (New York, 2000), p. 20.

will fundamentally have a relationship with the modal final or for all intents and purposes, a tonal home base.

In homophonic textures, Lasso deliberately controls the chordal changes, even to the extent that this could be considered a primary means of musical and rhetorical expression through the harmonic progression as well as the rate of this harmonic change. In a conscious effort to exemplify each psalm in a different mode, this is ultimately established in essence, within each modal pair. Harmonic events must occur within this context which is outlined by ‘modal markers:’ ambitus, tonal type, and most definitely, the finalis (since most sources agree that the final is a very strong, if not the most important, signifier of mode).⁸¹ The term ‘tonal center’⁸² will be not applied to mean ‘tonic’ in an absolute or even hierarchical sense, but rather even in transition, a gravitation towards a fundamental harmony in relation to the modal final. This term is used instead of ‘satellite tonalities’⁸³ since the function of the actual tonal progression as a potential indicator of mode is not yet clear. Tonal center is a suitable term especially in describing the varying strength of the center in relation to others and in the shifting of tonal center (in contrast to a complete harmonic modulation) and in the gravitational tendencies to various harmonies within the prescribed mode.

The tonal plan of the *Gloria Patri* verses of the seven penitential psalms will first be examined by looking at the vertical sonorities for the nature of harmonic changes (both type of movement as well as rate of change) towards harmonic tendencies as these may serve not only architectonic purposes, but also conceivably contribute to modal externalization. The harmonic changes analyzed will also be subject to simplification as all of the documented changes will be reduced to the most significant harmonic events which eliminate decorative, transitory, repetitive and otherwise weak changes. The harmony of these type of homophonic textures is always rooted in the Bassus in a texture which is a clear reference to the *falsobordone* style, characteristic of common choral psalm harmonization

⁸¹ Frans Wiering *Language of the Modes* (Routledge, 2001), p. 90.

⁸² Gustave Reese, ‘The Polyphonic Magnificat of the Renaissance as a Design in Tonal Centers’ *JAMS*, xiii, 1/3 (1960), pp. 68-78.

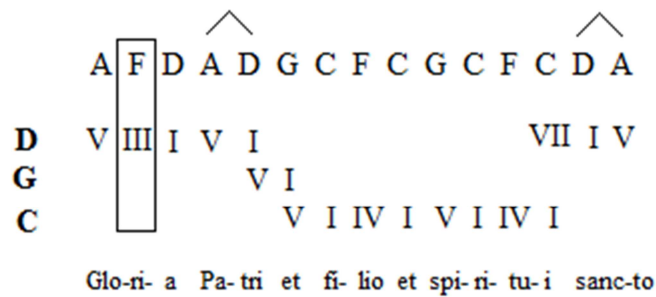
⁸³ Jacob Opper, *Science and the Arts: A Study in Relationship from 1600-1900* (Cranbury, 1973), p. 78.

beginning in the late 1400's. Aside from the antiphonal vocal textures which are also typical of psalm recitation practice, the psalm tone as cantus firmus is absent from all of the psalms except from Ps. VI. However, use of the psalm tone model is also evident in the harmonic structure of the *Gloria Patri* verse which in recitation does not terminate on the final. It follows, then, that the verse is not harmonically self-sufficient, but needs to continue to the *Sicut erat* verse in order to finish according to the psalm tone.

The potential for the use of the *Gloria Patri* in the first penitential psalm as a type of model for the following settings of the same text is first identified by Hermann Bäuerle, although he succumbs to a more subjective and abstract interpretation of the verse, focusing on the description of its joyful disposition despite the fact that he correctly identifies the 'auffallenden Führung des wuchtigen Basses' ('noticeable leading of the heavy bass') as the most salient musical feature of the verse.⁸⁴ Taken in a broader sense, this observation can be used to allude to the nature of the harmonic movement. This particular verse is markedly deliberate in its individual tonal scheme (as a separate structural musical unit in its own right) as well as in the clarity of the harmonic changes and rhythm thereof. Based on numbers alone, the verse contains 14 harmonic changes in total over 16 syllables. The increasing elaboration on this text with each subsequent psalm is apparent as the other psalms contain between 24 and 36 harmonic changes in the same portion of the minor doxology without a significant deviation in the musical duration. Hence, Lasso's intent here for the diminution of harmonic rhythm in roughly the same space of time can be considered more to be embellishment rather than expansion of the musical material. This is under the presupposition that Lasso is using a singular tonal plan for this portion of music across all seven penitential psalms. The harmonic changes of the first psalm can be outlined as demonstrated in example 4.2.1. The bold letters to the left show the tonal 'centers,' (most used within a transitional context) with the Roman numerals relating the harmony to the distance from the center of the tonal region. These only signify vertical harmony in a descriptive manner and are in no way implicative of modern tonal theory. The order of the tonal centers on the vertical axis are listed from top to bottom as they

⁸⁴ Hermann Bäuerle, *Musikphilologische Studie über die Sieben Busspsalmen des Orlando di Lasso* (Leipzig, 1906), p. 32.

occurred in the music and do not imply hierarchy. The letters across the top indicate all of the harmonic changes in the verse; significant cadences are marked with \wedge . The corresponding text is also given underneath to reflect the relationship between syllables and harmonic change. Harmonic rhythm will be discussed, but is not reflected in the diagram and will be referenced with measure numbers to refer to the score.



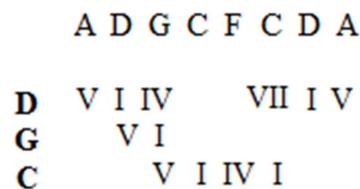
Example 4.2.1 Harmonic outline of the *Gloria Patri* (Ps. I).

A few things should be noted about the procedure of harmonic reduction. Firstly, harmonic analysis does not necessarily work equally well for verses with a more polyphonic texture; however, in these cases, harmonic events are often outlined by, for example, a scalar pattern that encompasses a fifth and can be interpreted as implicative harmony. In the analysis using harmonic reduction, all chords will be considered, but the harmony is subject to preferential treatment especially where they are interpreted according to their function (ornament, transitory, modulating) with importance given to reoccurrence or stasis of harmonic events and chords that occur on strong beats, for example.

To return to example 4.2.1, a number of observations can already be made from this simplified graphic representation. Firstly, it is clear that the harmony displays a strong tendency to change with the syllables of the text. After the sustained opening of the text ‘*Gloria Patri*’ (in dotted half-note/quarter-note or straight half-note rhythms), there is also a pronounced change in the setting of ‘*et Spiritui Sancto*’ as Lasso uses rhythmic diminution (essentially halving the note values into quarter-notes with a descending dotted quarter-note/eighth-note run in the Quintus, mm. 10-11) and as a result, faster harmonic rhythm. Aside from the second change on ‘F’

(boxed above since in its function, it is used only in passing),⁸⁵ all of the harmonic changes can be said to be significant, meaning that the tonal centers used are firmly established in the harmony as the chords either function to ground the center with movement between I, IV, and V or are used in transition.

Despite the absence of a cadence after ‘*et Filio*’ (as one might expect Lasso to split the verse as an acknowledgment to the traditional psalmody) through the tonal plan, Lasso divides the verse into clear sections. For example: the setting of the words ‘*Gloria Patri*’ can be further reduced harmonically as an extended V-I, since there is only brief alternating movement which reaffirms the change from A to D and, not to mention, given the cadence in mm. 4-5. This sets it apart from the next section, ‘*et Filio*,’ in which Lasso shifts through tonal centers (G and C). ‘*Et Spiritui*’ is grounded by a tonal center on C and always returns to this on the stresses in the text, playing between harmonies a fifth above (G) and a fifth below (F). Taking these things into account, the outline in example 4.2.1 should be simplified even further to exclude the chords that, although they serve to reinforce the harmonic center, do not impact the harmonic movement:

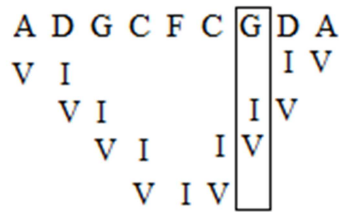


Example 4.2.2 Simplified harmonic outline of the ‘*Gloria Patri*’ (Ps. I) based on example 4.2.1.

The idea of the cycling of fifths begins to appear not only in the shifting of tonal centers, but also in a linking harmonic V-I sequence which acts to link these centers together. This scheme makes sense through the first half of the verse, i.e. ‘*et filio*,’ but there is a missing link between C and the final cadence: D-A which, obviously would be filled in with G. Even in spite of this omission, a basic underlying pattern can be suggested. Whereas example 4.2.2 is derived from the simplification of example 4.2.1 or the progression of harmony, example 4.2.3 shows this pattern in

⁸⁵ For discussion of triadic motive (Bassus), refer back to motive ζ, Chapter 3.2.

absolute terms and free of musical context. The box indicates this ‘missing link’ in the pattern.



Example 4.2.3 Underlying harmonic pattern of the *Gloria Patri* (Ps. I).

Timothy H. Steele devised a similar theory of tonal coherence in Josquin’s psalm motet, *Memor esto verbi tui*, by analyzing the tonal structure which was found to contain a harmonic scheme of conjunct fifths with an expansion of tonal space through a cycle of thirds.⁸⁶ The potential for a cycling progression of fifths in the *Penitential Psalms* is by no means an extraordinary phenomenon in music of this time period, but it is the extent to which Lasso uses this underlying symmetrical harmonic structure as a type of tonal plan which comes into play, particularly in subsequent settings as the principle means of structure for this verse.

To fill in the gap created by the missing G in the first instance, a plausible explanation could be that Lasso simply bypasses it using the C as a neighboring chord to transition back to the established D tonal center. The harmony is otherwise perfectly symmetrical and F is shown as a tonal center in this example, because it is the most distant point from A; however, whether or not it actually functions as a tonal center in the music could be debatable. It should be noted, however, that this point in the scheme almost perfectly bisects the verse both tonally and textually. The caesura on F at ‘*Filio*’ not only marks the seventh of the 14 harmonic changes, but also closes the first hemistich of the verse. Tonal movement towards and away from the modal final in this cyclical tonal plan and the balancing of this harmonic motion (especially in projecting modal externalization) appears to be the necessary *modus operandi* that Lasso uses in order to form working structure into this verse, especially given the textural limitations of homophony. However, the straight-

⁸⁶ Timothy E. Steele, ‘Tonal Coherence and the Cycle of Thirds in Josquin’s *Memor esto verbi tui*’ in Cristle Collins Judd (ed.) *Tonal Structures in Early Music* (New York, 2000), pp. 155-182.

forward nature of the harmonic scheme, the simplicity of harmonic rhythm corresponding to the syllables of the words and also, the fact that this verse is completely through-composed with no repetition of any part of the text seems to be indicative of the fact that Lasso is hereby disclosing a form of compositional prototype. This hypothesis is verifiable by similar analysis of the *Gloria Patri* verses from the remaining six psalms.

In Ps. II, the *Gloria Patri* displays many of the same features as the first, including the same tonal centers (which is not surprising if one considers tonal prominence and gravitation as a likely indicator of mode), homophonic texture, style of word declamation and harmonic rhythm. Here, as in the first setting, the concept of rhythmic diminution is clear with the ‘F’ at ‘*Filio*’ once again serving as a medial point at m. 6 (encompassing only four harmonic changes). Three repetitions of ‘*et Spiritui Sancto*’ are fitted into seven additional measures containing 18 harmonic changes. The tonal plan is further elucidated by the clear chord blocking at the beginning and up to the text, ‘*et Filio.*’ Take notice of the final ‘*et Spiritui Sancto*’ in the following outline which mirrors the initial progression of fifths from F to A at the very end (mm. 11-13).

	A	D	G	C	F	C	D	C	G	C	B \flat	C	G	C	F	G	A	D	A	F	C	G	D	A	
D	V	I														IV	I	V	I				I	V	
G		V	I																				I	V	
C			V	I	IV	I	II	I	V	I	VII	I	V	I	IV	V			VI	IV	I	V			
Gloria	pa-tri	fi-lio	et	spi-ri-	tu-	i	et	spi-ri-	tu-	i	sanc-to	spi-ri-	tu-	i	sanc-to	spi-ri-	tu-	i	sanc-to	spi-ri-	tu-	i	sanc-to		

Example 4.2.4 Harmonic outline of the ‘*Gloria Patri*’ (Ps. II).⁸⁷

The first half of the verse contains the same type of sustained rhythm and is also characterized by harmonic clarity. ‘*Et Spiritui Sancto*’ differs from the first setting in its triple repetition; however, the tonal center still remains locked in very strongly at C for the first two repetitions. Furthermore, Lasso incorporates the use of adjacent chords (shown in the boxes in the example) and expands the range of

⁸⁷ Transposed from original in order facilitate comparison.

harmony in this manner. These ancillary chords do not play an important role in the definition of harmonic changes as they occur on weak unaccented syllables in passing and general always return to the tonal center if not being treated as a chord in transition. Notably, the first ‘*et Spiritui*’ is harmonically close enough to that in the first setting to expect ‘*Sancto*’ to end on I-V and shifting to D or even V-I on C; however, this ‘surprise’ in the adjacent chord makes the effect (especially of a Bb-C caesura at m. 8) even more emphatic, leading into additional variations with the repetition of the same portion of text. The tonal center briefly shifts back to D at the second repetition, almost acting like the ‘*et Spiritui Sancto*’ setting of Ps. I, in which the transition back to the tonal center is substituted by G (for C in the first psalm). This chord serves as the transitioning adjacent chord leading to the final cadence on D.

<p style="margin: 0;">C G C F C D A D VII I V</p> <p style="margin: 0;">C I V I IV I</p> <p style="margin: 0;">et spi-ri- tu-i sanc-to</p> <div style="border: 1px solid black; padding: 2px; width: fit-content; margin: 0 auto;">First Psalm, mm. 8-12</div>	<p style="margin: 0;">C G C F G A D D IV I V</p> <p style="margin: 0;">C I V I IV V</p> <p style="margin: 0;">et spi-ri- tu- i sanc-to</p> <div style="border: 1px solid black; padding: 2px; width: fit-content; margin: 0 auto;">Second Psalm, mm. 8-10</div>
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Example 4.2.5 Side-by-side comparison of ‘*et Spiritui Sancto*’ from Ps. I and the second repetition of the text in Ps. II.

As aforementioned, the harmonic progression of cycling fifths as shown in example 4.2.3 (A D G C F C G D A) presents itself at the beginning of this verse (descending with movement away from A) and is mirrored again at the end (ascending with movement back towards A): disregarding the explained variations in the repetition of ‘*et Spiritui Sancto*’. Also, the harmonic changes at the beginning of the verse correlate to the text in mostly the same manner as the first setting: roughly, i.e:

‘*Gloria Patri et Filio*’
A D G C F

In comparing the music of the instances of ‘*Gloria Patri*’ in Pss. I and II, Lasso not only demonstrates execution of the tonal plan, but the pattern of tonal progression also serves as a hint to look for the reuse of musical material. In paying particular attention to the voice leading, an example of this occurs at ‘*et Filio.*’

Glo - ri - a pa - tri et fi - li - o

Glo - ri - a pa - tri et fi - li - o

Glo - ri - a pa - tri et fi - li - o

Glo - ri - a pa - tri et fi - li - o

Glo - ri - a pa - tri et fi - li - o

Example 4.2.6 *Gloria Patri*, Ps. I, mm. 1-8.

Glo - ri - a pa - tri et fi - li - o

Glo - ri - a pa - tri et fi - li - o

Glo - ri - a pa - tri et fi - li - o

Glo - ri - a pa - tri et fi - li - o

Glo - ri - a pa - tri et fi - li - o

Example 4.2.7 *Gloria Patri*, Ps. II, mm. 1-6 (transposed).

Correlations between the voices are given in the table below which is firstly a product of the tonal progression. It should also be taken into account that to some degree, the relationship here will be caused by a limited number of voice leading possibilities to achieve this. The similarity is striking nonetheless.

Ps. I	Ps. II
<i>'et Filio'</i>	
mm. 6-8	mm. 4-6
Discantus	Altus
Altus	Discantus/Quintus
Tenor	Tenor
Quintus	-
Bassus	Bassus
<i>'et Spiritui'</i>	
mm. 8-10	mm. 8-9
Discantus	-
Altus	Quintus
Tenor	Altus
Quintus	Discantus/Tenor
Bassus	Bassus

Example 4.2.8 Table of correlations in voicing Pss. I and II.

The first column shows the voicing of the first setting and the second column showing the same line transferred in a different voice (except for the Bassus). (E.g. the Discantus part in Ps. I at *'et Filio'* can be found in the Altus voice in Ps. II.) Parts that are nearly the same are shown jointly, such as the Discantus and Quintus parts of *'et Filio'* which both basically consist of c and a. The Bassus remains consistent as the voice leading is moved, each to a different part except for the Tenor at *'et Filio'*. Here also, the Quintus part in Ps. II is unique in the halving of the rhythm (dotted quarter-note/eighth-note). In both instances, the Quintus part is

transferred to the Altus voice in the second setting. Looking ahead to Ps. III, although the Altus voice differs substantially from the Quintus, the dotted rhythm of ‘*Filio*’ has carried over.

The image shows a musical score for five voices: Soprano, Alto, Tenor, Bass, and Quintus. Each voice part is written on a five-line staff with a treble clef. The lyrics are 'Glo - ri - a pa - tri et fi - li - o'. The Quintus part (bottom staff) has a dotted rhythm in the 'li-o' syllable, which is noted as being carried over from a previous setting.

Example 4.2.9 *Gloria Patri*, Ps. III, mm. 1-6.

The part writing for all voices (mm. 1-4 ‘*Gloria Patri*’) in this setting is basically the same as that of the previous setting. The voice entries differ slightly with the Quintus leading instead of the Tenor in the third psalm, but with this exception, the cadence at ‘*Patri*’ and the elaboration of the Quintus with the repetition of ‘*Gloria Patri*’ to add more rhythmic interest, this portion of the settings is near identical. In strong affirmation of the tonal pattern exhibited in Pss. I and II, the point of deviation is, of course, where Lasso practically announces his departure from the pattern.

The larger question in the re-working of used material pertains to the reasons why Lasso chooses to reuse certain sections and this significance in reference to the entirety of the work. Conceivably, the possibilities might include: (1) a textual response, rhetorical or following the syntactical structure (2) a harmonic device used to preserve and support the tonal plan or (3) as a type of musical shorthand to expedite the composing of individual sections. These possibilities will be reconsidered again after further analysis of the cycle. As the first pair of settings

show strong indications of tonal interrelation, the second pairing of Pss. III and IV can also be shown to be highly correlative; not to mention, ostensibly similar in various degrees with respect to the verse settings in the first two psalms as well. Psalm IV is noticeably different in that Lasso begins to vary the texture in the first half of the verse with the incorporation of imitative elements. However, the rhythmic diminution and corresponding syllabic harmonic changes in '*et Spiritu Sancto*' remains distinctly the same as in previous settings.

Before continuing with analysis of these settings, two general hypotheses can be made concerning Lasso's use of tones. First, changes and choice of tonal centers may be based on a conscious sense of modal externalization (like the choice of tonal type). Movement between different tonal centers so far have been very pronounced due to deliberate and straight-forward chordal choices, mainly fluctuating between IV and V harmonies around the tonal center, resulting in a strong establishment of the given sonority. Again, this is based on a more or less empirical observation which at this point, attempts only to separate underlying patterns without hierarchical connotations apart from those defined in terms of mode, although it may sound like the harmonic functions are being made to fit neatly into a tonal scheme, echoing Riemann's analytical theories. Another general hypothesis pertains to the use of chords outside this tonal foundation. Neighboring chords (or chords which are adjacent to any I, IV or V chord) are always essentially used in a function of transition or as a device to add variety and color to the music. An example of the former can first be seen in the close of the *Gloria Patri* of the first penitential psalm (F C to D A, mm. 10-12). In this manner, the cycle of fifths is continued via transition in spite of the disjunction of linking the fifths by the omission of an intermediary G. This, however, is made possible due to the use of D as a transitional chord. In regard to the use of the auxiliary chord as a coloristic device, a good example of this is in the '*et Spiritui Sancto*' of Ps. II (unstressed syllables, m. 7). Although the effect of the Bb was mentioned briefly, the other significant thing concerning this chord choice is that by using Bb in this position, Lasso effectively expands the tonal space of this verse (which is the most remote tonal point from A in terms of the cycle of fifths). Lasso's creativity in setting variations of the same text proves to obscure patterns and cause them to become increasingly difficult to identify. This is true with the 'transposition' of a given

tonal plan into the other modes by the fifth relations between keys, especially translated into different avenues of modal externalization.

Pss. III and IV exhibit marked changes in harmonic rhythm, musical style and rhythmic declamation of the text which are very much similar to the previous settings. The cycling of fifths is still apparent to a degree, especially at the beginning section of the third setting (see example 4.2.9) where Lasso reuses the same musical material down to nearly the same voicing in spite of differences in the voice grouping. In doing this, Lasso not only shows the continuation of the pattern from the first two psalms, but also provides a link that extends beyond the modal pairing. The obvious variation comes into play at ‘*et Filio*’ which curtails the regular progression from the first pairing (A, D, G, C, F) at C before transitioning the tonal center back to A with harmonic movement redirected outwards to the caesura at ‘*Filio*’ on E (this shift occurs in mm. 4-6).

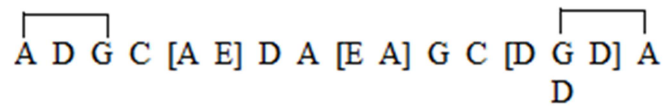
	A	D	G	C	A	E	A	E	A	E	A	D	A	E	A	E	A	G	C	D	G	D	G	D	A								
A					I	V	I	V	I	V	I	IV	I	V	I	V	I																
D	V	I	IV																						I	V							
G		V	I																							V	I	V	I	V			
C			V	I	VI																												
Gloria	Pa	tri	et	fi	lio	et	spi	ri	tu	i	sanc	to	spi	ri	tu	i	sanc	to	spi	ri	tu	i	sanc	to	spi	ri	tu	i	sanc	to			

Example 4.2.10 Harmonic outline of the ‘*Gloria Patri*’ (Ps. III).

The second half-verse is similar to the setting in Ps. II which also repeats ‘*et Spiritui Sancto*’ a total of three times with the ‘*et Spiritui*’ portion of the text prominently tending towards the tonal center on each accented syllable. The tonal center is shifted following the second repetition as well as in the final repetition. To reiterate the similarity in voice groupings, the antiphonal scheme high – low – high is a shared characteristic here as well.

The harmonic outline of this verse can be clarified by rendering a harmonic reduction in portions of repetitive choral alternation as shown in example 4.2.11. In addition to the retention of a quasi-symmetrical structure, Lasso strongly

emphasizes the V-I harmonic changes (on A), plausibly because he is trying to promote a clear statement of the change in mode since it is the first psalm in the second modal pair with the tonal center being subverted by A over C.



Example 4.2.11 Simplified outline of the ‘*Gloria Patri*’ (Ps. IV).

Although Lasso hints at a sense of tonal prominence around A and E with extended switching between the two chords, the verse significantly only cadences on A and C and not E, nor does E ever make an appearance as a tonal center in course of the verse. This point demonstrates the axiomatic difference between tonal plan and mode and how the two should be considered in distinctly separate terms. A problem in the difference between tonal plan and mode would only become an issue if the tonal plan were found to contradict the mode in the prevalence and use of remote chordal choices. Since A and C act as primary and secondary cadence points in mode three, in this respect, the mode is still kept intact in terms of harmonic termination. Intermittent cadences are approached by the combination of the grounding of A and E and the pattern of fifths.

Hence:

$$\text{A E} \searrow^{\text{whole step}} \text{D A} \quad \text{or} \quad [\text{I V} \searrow^{\text{whole step}} \text{I V}]$$

and the opposite:

$$\text{E A} \searrow^{\text{whole step}} \text{G D} \quad \text{or} \quad [\text{VI} \searrow^{\text{whole step}} \text{I V}]$$

After the mirrored opening and closing of this verse, Lasso clearly indicates his intent to deviate from this form, whilst also retaining other harmonic aspects that nonetheless point to musical material in earlier, as well as in later verses.

As the *Gloria Patri* verse of Ps. III has visible correlation to Ps. II, so Ps. IV also seems to draw on material from Ps. I. The second setting in the modal pairing is an elaboration of the first, much like in the first pair of psalms. The fourth setting of

Gloria Patri contains 29 harmonic changes over the 16 syllables in the verse, whereas the third setting contains 24 changes. Ps. III also notably contains nine or so tonally stagnant changes back and forth between E and A which are not of great harmonic importance. This is about twice as many as in Ps. IV which contains five or six changes of the same nature.

	A	E	F	D	E	A	E	A	E	D	G	F	C	F	C	D	C	A	E	A	G	D	G	C	G	C	F	C	F	G	A						
A					V	I	V	I	V							III	I	V	I																		
D	V	II	III	I	II				II	I	IV																					III	IV	V			
G																				II	I	V	I	IV	I	IV											
C											V	IV	I	IV	I	III																		I	IV	I	IV

Example 4.2.12 Harmonic outline of the ‘*Gloria Patri*’ (Psalmus IV).

The fourth setting uses a passing III in the opening V – I pattern, akin to the pattern used in Ps. I (refer to the example above as well as example 4.2.1); moreover, the scalic entry in the Quintus voice with dotted rhythm is reminiscent of a similar motive used in the same voice to end the first setting (mm. 10-11). Additionally, this is the first setting that repeats sections of the text apart from ‘*et Spiritui Sancto*’: ‘*Gloria Patri*’ is sustained in the Discantus (perhaps already in allusion to the sixth setting) while the lower voices repeat ‘*Gloria Patri*’ twice. ‘*Et Filio*’ is also repeated a total of two times, first in the upper four voices followed by the lower four and continuing in this fashion through ‘*et Spiritui Sancto*’. Also, as in the first setting, the final progression is superseded by a transitional chord which leads to the final progression, IV-V.

Ironically (or not), the ‘missing link’ Ps. I was the G chord and conversely here, the G eradicates the D chord going directly from G to A without cadencing. Part of the reason for this could be the unique treatment of ‘*et Spiritui Sancto*’ which essentially displays the same harmonic functions, but commences after ‘*Filio*’ (dotted half-note, quarter-note, quarter-note). In the first three settings of the verse, the last syllable of ‘*Filio*’ is set to a half-note where the ‘*et*’ is also a half-note (such as in the m. 8 of Ps. I). This is not a considerable difference since ‘*et*’ is consequently shortened. It means, though, that in contrast to preceding settings, the

music is continually off-set by a rhythmic shift. With this adjustment, Lasso has to decide whether to end on the next strong beat or else to prolong the ending to go on for another full bar. Stronger final cadences in Pss. I and III (in contrast to the Pss. II and IV) may prove to be a legitimate reason why Lasso decides against an extended cadential formula in this instance. If this is shown to be the case, however, it will have more to do with factors pertaining to modal externalization rather than tonal plan.

The harmonic outline reveals a combination of the tonal schemes we have seen thus far. Besides the opening V–III–I progression, the next element most visible is the chordal alternation between A and E that overwhelmingly recalls the third setting with a similar reconciliatory attempt to match the tonal plan with the underlying mode. Interestingly, the third setting uses the A–E (I–V) alternation for the ‘*et Spiritui Sancto*’ portion, though in Ps. IV, it is more restrictively used instead in the repetition of ‘*Gloria Patri*’ and can be compared to the first setting where the use of V–III–I chords was regarded as a simple V–I with a cadential formula in the first instance and without cadence in the fourth setting. The V–I (A E) alternation occurs following the initial A–D progression outlined by the descending Quintus. It is also relevant to note that such schemes, such as the patterns of V–I alternation, find usage in different musical contexts and are thereby not explicitly connected to any features of the text.

The harmonic rhythm stays consistent with the declamation of the words, but the voice leading is comparable to that of the third setting in this pattern of similar harmonic changes (Ps. III, mm. 6–7). This is especially true with the oscillating half-step movement in the Bassus from A to G#. In this fourth setting, the movement is derived from a point of imitation set by the Tenor and copied by the Bassus (verbatim until the last syllable, an insignificant variant) and may furthermore go back to an inversion of the upward half-step motive first observed in both the Discantus and Altus voices (the Discantus variation is rhythmically extended). ‘*Et Filio*’ also presents an interesting variation. Essentially, the Discantus part is familiar from the third setting (mm. 1–4) and in the second setting (mm. 1–4). As with the previous example above, here is another case where the choice of harmony is demonstrated not to be connected to the words. If interpreted

to ground the tonal center at A, the A-E (I-V) scheme leading into the D-G (V-I) progression does not necessarily impact the course of the progression with the dove-tailing of two sections of text with two different harmonic ideas. Another example of this is the repetition of the words ‘*et Filio*’ in relation to the tonal layout. Prolongation of ‘*Gloria Patri*’ A-D, V- I [to E- A, V- I] G C F is generally set to the syllables of ‘*et Filio*.’ Still, the first repetition is devoted to this harmonic transition – although the second repetition seems harmonically ‘on track’ again when Lasso switches F and C, once again using C as the tonal center for ‘*et Spiritui Sancto*’ in the first repetition (as in the first two settings) also finally finishing A- E [I- V] on ‘*sancto*’. For the first time, there is a brief shift to G as the tonal center in the second repetition still in keeping with the dominance of I, IV, and V with a return to the tonal center on the strong syllables of the text. The shift back to the tonal center on C is the mirror opposite of the first repetition before the ending variant which results from the changes in the rhythmic declamation of the words.

The first four settings of the minor doxology seem to almost form a compositional grouping in that they demonstrate very close likenesses in musical style, voicing and use of texture with similar rhythmic declamation of the text. If not perfectly symmetrical in tonal plan, they at least show cognizant sense of harmonic balance both within individual verses and between verses which also demonstrates an involved effort to create a spectrum of intra-verse and inter-verse relationships in the use of patterns of harmonic progression. This is especially evident in examples of recurring musical material between different verses; not as a reflection of the text, but to incorporate a sense of tonal integrity in the cycle while, at the same time, staying true to an overarching modal outline. At a glance, the remaining settings are all outwardly very different from each other and from these first four settings, both in musical style and texture. Because of the more contrapuntal and imitative style, the deliberate rhythmic declamation of the text, e.g. ‘*Gloria*’ for one, is either lost or altered in most cases. In the patterns of text repetitions, the opposite occurs in contrast to the earlier settings with three repetitions of ‘*Gloria Patri*,’ two repetitions of ‘*et Filio*’ and only a single repetition of ‘*et Spiritui Sancto*’ in the fifth and sixth settings.

The fifth setting is yet another variation which heavily draws on typical patterns of V-I. The difference with the fifth and sixth settings is the initial grounding of the tonal center with an emphasis on I instead of a progression from V-I. This is, of course, speaking in terms of distance from the tonal center in which the Bb is IV from F, although another name for the absolute harmonic relationship is naturally V-I. Superficially observed in the outline is another pattern of alternation between F and Bb; C and F which initially looks similar to the patterns that were prominently featured in Pss. III and IV.

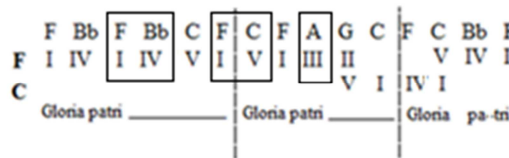
F Bb F Bb D C F	C F A G C	F C Bb F	C D Bb F G C F Bb F Bb D C
F I IV I IV VI V I	V I III II	V IV I	V VI IV I V I IV I IV VI V
C	V I	IV I	IV V I
Gloria patri	Gloria patri	Gloria pa-tri et fi-li-	o et fi-li- o et spi-ri-tu-i sanc-to

Example 4.2.13 Harmonic outline of the ‘*Gloria Patri*’ (Ps. V).

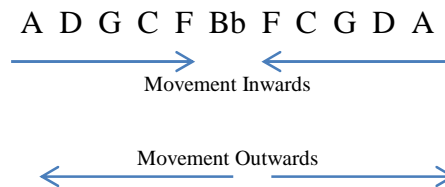
The weak passing chords that are more a product of the counterpoint than of harmonic clout are marked by the mediant tone in the bass as opposed to the root. And so, again looking at a skeleton reduction of the music, a sequence of fifths can be identified F → Bb, C → F, G → C (V → I). However, the cycle of fifths, although successive, does not overlap from one to the next, because the movement of V-I is directionally opposite, moving outwards towards A (although sequentially terminating with G, the fifth above the main note C with a medial cadential formula in m. 5 at the second repetition of ‘*Gloria Patri*’) before returning back to F in the reverse manner (I-V) with the third and final repetition. This is true also provided that Bb is the new point of symmetry and the harmonic scheme remains centered on F/Bb (i.e. Bb as the point most distal from the origin or F if one considers that Lasso works with the fifth above and below this midpoint). It is significant that Lasso is not inverting the tonal plan, nor is he transposing the entire scheme to begin and end with F (in lieu of A or D, depending on how one chooses to look at it.)⁸⁸ Instead, Lasso works to purposefully integrate the existing tonal plan not only in keeping with the established harmonic patterns, but also in adapting or extending the plan to suggest rhetorical modal externalization. This is seen by the directional

⁸⁸ Refer back to example 4.2.3.

change and the use of sequence rather than overlap which marks this movement outwards and away from F.



Example 4.2.14 Simplified harmonic outline of the ‘*Gloria Patri*’, mm. 1-7 (Ps. V).



Example 4.2.15 Clarification of directional movement within the tonal cycle of fifths.

As mentioned above, because of the style, many of the harmonic changes occur as a product of the counterpoint. These harmonic changes can be considered weak or even redundant because of their fleeting duration, rhythmic de-emphasis, the chord’s foundation on a tone other than the root (most commonly the third) or a combination of the above. Such chords are indicated in the outline contained by the boxes.

Texturally, after the initial quasi-imitative section of the verse, ‘*Gloria Patri*’, the musical style shifts once again at ‘*et Filio*’ to a more familiar rhythmic declamatory pattern used in the first four psalms: ‘*Fi-li-[o]*’ = dotted half-note, quarter-note [quarter-note]. Similarities in this regard, however, only holds true for this particular portion of the text as ‘*et Spiritui Sancto*’ is uncharacteristically polyphonic in contrast to the clear and distinctive homophonic texture of the first four settings. The rhythmic diminution that was a consistent attribute of this next section up until this point is also noticeably missing with the flow of text remaining

more or less constant throughout (plausibly in connection with the cantus firmus setting of Ps. VI in which such a homophonic texture would be unsuitable or otherwise simply uninteresting, especially in keeping with the canonic nature throughout much of the psalm). As a focal point occurs with the V-I caesura in m. 5, a similar point is made in mm. 9-10 with the F G C progression and caesura marking off the text (the second repetition of ‘*et Filio*’). As the first caesura serves more or less as a tonal nucleus for the first section, the same can be inferred as to the function of the G C (V-I) caesura in the second section. In essence, the first and second sections can be compared as follows:

First Section: *Gloria Patri*

F Bb C F G C F C Bb F
 V – I V – I V – I I – V I – V

Second Section: *et Filio, et Spiritui Sancto*

F C [D] Bb F G C F Bb [D] C [F]
 I – V I – V V – I V – I V – I

Example 4.2.16 Comparison of tonal patterns in the first and second subdivisions of the ‘*Gloria Patri*’ in Ps. V.

In both instances, the use of F preceding G as an ancillary chord can function to continue the V-I pattern before cycling back (as in the first section because of the V-I segmented sequence) or be used in transition to reverse the inward tonal movement back outwards towards the origin. In the second setting, the brackets on the D shows a medial step between V-I or I-V segmented units; of even more significance is the allusion to a return to F which gives the final C sonority a sense of incompleteness and even suspension leading into the final verse of the psalm which almost appears to be linking as it assertively begins in F almost where the previous verse left off.

The symmetry, not only in the individual sections, but also between the two parts is very much in line with the initial tonal plan. Lasso, as he has demonstrated before,

adheres more to the sketched outline in the first instance before varying the pattern for the second half by reconfiguring preexisting tonal elements of structure. Comparatively, the nucleic V-I (G C) occurs significantly later in the music of the first half than in the second (in terms of duration), despite the fact that it serves as a harmonic median.⁸⁹ This leads to the general point that Lasso uses the text to dictate the speed and punctuation of the harmonic rhythm; whereas on the contrary, the execution of the tonal plan remains more or less untouched by textual concerns, save the fact that Lasso aligns the syntax of the text with these key cadential points. Therefore, Lasso cadences after the second repetition of the first section – i.e. the imitative, quasi-antiphonal opening (upper four voices – lower four voices) which instead of terminating, leads back to F before being seamlessly joined to the next section. In parallel fashion, Lasso implements the same technique where after ‘*et Filio*’ in contrasting quasi-antiphonal voicing (lower four voices – upper four voices), he closes the second repetition of ‘*et Filio*’ V- I (G C).

Ps. VI is most well-known for setting the psalm tone as a cantus firmus and is generally always considered to be a curious exception to the cycle. Because of this, the sixth psalm is a particularly fascinating case study in seeing how Lasso treats the setting of the doxology in comparison with the others especially as the other settings of the same text show evidence of tonal planning. If the surface analysis is also any indication (see Chapter 2), the sixth psalm may indeed prove to be nonconforming, especially in Lasso’s initial tendency to pair the psalms from the outset of the cycle. The harmonic scheme is certainly more convoluted than in previous settings which is connected to the extensive use of counterpoint in the polyphonic texture with the cantus firmus in the Tenor voice. This also obscures the relationship between the text and the music and also, the harmonic association thereof. In resemblance to the other settings, the harmonic rhythm noticeably speeds up where the Bassus (reinforced by the Quintus in parts) syllabically declaims ‘*et Spiritui Sancto*’ three times; perceptibly employing a repetitive harmonic progression.

⁸⁹ The caesura occurs in m. 5 of seven total bars which comprise the first section. It occurs in m. 3 of seven total bars in the second section.

To make harmonic sense of the counterpoint, Lasso uses quite a number of intermediary chords to bridge gaps: namely, the III chord from the tonal center is used extensively in contrast to the adjacent chordal inflections that were more common in previous settings. For all intents and purposes, the first five bars are a familiar form of D-A (V-I) since passing harmony is largely due to the imitative motive of the psalm tone semitone (e.g. Discantus part, mm. 1-2), seen previously as a typical phenomenon in Chapter 2. Significant points of emphasis obviously include the vocal entries at the fifth including the opening where the Discantus and Altus outline the tonal center D, until the imitation is carried on by the next entry in the Quintus voice (m. 2) on A followed by the Bassus on D and finally, the cantus firmus on A. Oddly, this verse and the ‘*sicut erat*’ are the only ones in Ps. VI beginning with a D sonority since the other verses adhere to F, A, and C which is a largely a by-product of the canonic treatment of the psalm tone. This extended use of D as the tonal center, especially as outlined by the voice entries, may be taken as a reference to the tonal pattern, especially since the initial D is fairly static and sustained over most of ‘*Gloria Patri*’ until the shift in tonal center occurs in m. 6. This lack of harmonic movement was previously discussed in conjunction with the first setting wherein the tonal foundation is clearly established with prolonged emphasis of I and V of D. The link between D and F as tonal centers is also taken from a distinct musical idea, i.e. the progression A D G which is not as close to the previous two instances in terms of voice leading with an noticeable exception of E F# G in the Discantus (here, in equal rhythm, mm. 6-7. However, the position of this segment as it relates to the text and thereby, its function, are the same. In most cases, the tonal cycling tends toward C immediately after this progression, but Lasso, instead, transitions back to F (also the modal final) for an intermediary cadence (m. 9) which also, as it were, completes the extent of cyclical inward movement of fifths.

D	G	F	A	B \flat	D	C	D	A	D	G	D	F	A	C	F	B \flat	D	C	G	C	F	D	F	B \flat	D	C	A	F	C	D	F	B \flat	A	B \flat	F	B \flat					
F												VI	I	V	I	IV	VI	V	II	V	I	VI	I	IV	VI	V	III	I	V	VI	I	IV	III	IV	I	IV					
G																																									
D	I	IV	III	V	VI	I	VIII	V																																	

Example 4.2.17 Harmonic outline of the ‘*Gloria Patri*’ (Psalmus VI).

The ‘*et Spiritui Sancto*’ section is exceptional from the point of view of the rhythmic declamation. This produces opposite syllable weight where ‘*Spiritui*’, strongly characterized by a quasi-diambic rhythmic motive $\sim - \sim -$ (even still in the fifth setting although it becomes more obscured) becomes more or less proceleusmatic $\sim \sim \sim \sim$ (visible in the Tenor, Quintus and Bassus) resulting in stresses placed on the first and third syllables as opposed to the second and fourth.

Until now, it is reasonably clear that Lasso uses harmonic progressions, not so much in relation to the text, but he uses this tonal pattern as a compositional tool to underline definite structure. The change in rhythm and the harmonic choices come as a result of the cantus firmus: restricting chordal options and rhythmic declamation that matches the rhythm of the cantus firmus using notes of equal value in diminution. The final chord by default has to be Bb or F (given that cadences with D are generally only passing in mode 6). Hence, a symmetrical structure in regard to the tonal layout is not possible here. Considering this, Lasso ends each repetition of ‘*et Spiritui Sancto*’ with a decisive V-I ending (C-F in the first two repetitions and F-Bb for the final cadence). By doing this, Lasso not only grounds the tonal center, but makes it very clear that there is no intent to balance the harmonic motion outwards. Instead of C-F for a final cadence, Lasso even takes it a step further by composing an elaborate V-I cadence on Bb. The fact that it is the only verse in Ps. VI to end on Bb and the use of a strong cadential formula signals that Lasso is demonstrably emphasizing this point. To justify this, for the settings in modes 5 and 6, the tonal plan is skewed as Lasso works the harmonic patterns in consideration of the modal framework. Fundamentally, in order to facilitate this, Lasso has shifted the cycle down a fifth to include Bb in the middle (the point of symmetry defined in the fifth setting) with D being the extent of the adjusted tonal parameter. And so, in this verse, Lasso goes through the gamut of fifths in a surprisingly transparent manner given the polyphonic style and additionally, not to mention, the constraints of the cantus firmus. Further interpretation of this phenomenon must be made in light of other factors including cadences, influences of the psalm tone in greater detail and the verse in the context of the psalm. It should be clarified that the inferences above are conjectures based on the behavior of tonal patterns that have been specifically applicable to this verse across the penitential psalms.

Ps. VII has a familiar feel in both style and in rhythmic and harmonic clarity akin to the settings in Pss. I and II. In this way, Lasso sensibly uses this odd-numbered psalm to finish off the settings of this particular verse in the cycle, ‘*sicut erat in principio*’ (for lack of a more descriptive phrase). Although comparable in style and texture, there is the issue brought up by the fifth and sixth settings of defining the tonal-harmonic gamut, especially as Lasso tends to emphasize tonal center strongly as an outward marker of modal externalization.⁹⁰

	G	C	F	C	G	D	F	C	F	G	E	G	F	C	F	C	A	C	B \flat	C	G	D	A	D	A	D	
D																											
G										VII	VI	I	VII								IV	I	V	I	V	I	
C	V	I	IV	I	V	II	IV	I	IV				IV	I	IV	I	VI	I	VII	I	V						

Example 4.2.18 Harmonic outline of the ‘*Gloria Patri*’ (Ps. VII).

The sustained opening exemplifies this adjustment of the accommodation of mode to a degree, as Lasso begins the cycle assertively with G. The pattern is interrupted when the motion reverses at F and is redirected outwards to D. Aside from the antiphonal voicing and same harmonic treatment of ‘*et Spiritui Sancto*’ with the tonal center being stressed on strong syllables, the presumed symmetrical structure is not readily visible, particularly as the initial progression does not match the final progression as in closely-related settings 1-4. Taking the caesura at ‘*et Filio*’ (mm. 6-7) marking the half-verse, the point of symmetry will provisionally be considered C. Removing the passing harmonies and adjacent chords, the reduction does reveal some semblance of a symmetrical pattern.

G	C	F	C	G	D	C	D	G	F	C	G	D
				I	V	V	I				I	V
V	I		I	V							I	V
V	I	V									I	V

Example 4.2.19 Simplified harmonic outline of the ‘*Gloria Patri*’ (Ps. VII).

⁹⁰ Frans Wiering, ‘Internal and External Views of the Modes’ in Cristle Collins Judd (ed.) *Tonal Structures in Early Music* (New York, 1998), p. 93.

This reduction does not relate anything to tonal centers, but only shows absolute relationships between chords much like example 4.2.3. This is perhaps the height of sophistication using the same principles of tonal progression as fluctuation between G, C and F result not only in symmetrical patterns within half-verses, but also, near symmetry between the two halves. As previously mentioned, Lasso again uses sections which strongly evoke practically identical musical units. Compare the second repetition of ‘*et Spiritui Sancto*’ (mm. 9-11) with the first repetition of the text in the second psalm setting (mm. 6-8). The verse may well have ended on G, but Lasso chooses to continue the cycle outwards finishing the setting on D. Other extenuating factors also should be considered such as the linking relationship to the next verse as well as adherence to the psalm tone. If it is shown that the tonal plan is only used for charting out this specific text, the elusive closing may also delineate a sense of finality which the other verses of the same text do not. Otherwise speaking in terms of mode, for a hypothetical termination of the cyclical tonal plan beyond the *Gloria Patri* verse, each psalm needs to conclude with a definite *finalis* which is accomplished in the final verse.

To summarize, to varying degrees and affect, every setting of this particular verse within the cycle is closely related to the others in the way that the harmony functions with the perspective of understanding the verse as a self-sufficient musical microcosm. Deliberate tonal underlay often acts in support of the larger modal concept and has the potential to go further into clues pertaining to practical modal constraints (regarding the emphasis of certain tones or the evasion of others also in respect to the psalm tone), which is noticeable in the departure of harmonic patterns of the same design or of a closely similar nature. Related to this is also the conscious idea of a controlled sense of tonal expansion using the popular device of modulating around fifths.⁹¹ James Haar’s evaluation of this technique applies here in the

apparent tonal “strength” of each pair of chords which seems primarily a coloristic device, sometimes almost waywardly so, allowing the composer quick departure from (and, if he chose, easy return to) the main tonal center.⁹²

⁹¹ See Edward Lowinsky, ‘Music in the Culture of the Renaissance’ in Paul Oskar Kristeller and Philip Paul Wiener (eds.) *Renaissance Essays* (Woodbridge, 1968), p. 379. James Haar, *The Science and Art of Renaissance Music* (Princeton, 1998), p. 95.

⁹² *Ibid*, p. 94.

This ease of modulation through various tonal centers certainly aids Lasso in quickly being able to translate the tonal pattern into the different modes and in their adaptations and variations. It also allows Lasso to readily quote sections of verses from the other psalms without jeopardizing the integrity of the structure otherwise and without contradicting the mode.

In conclusion to this initial investigation of tonal plan in the *Gloria Patri* of the seven penitential psalms, it seems that the strongest musical links come between the modal pairing of the psalm verses as a kind of statement (in the authentic ambitus) and followed by a more elaborate variation (in the plagal ambitus). With this having been said, more specific examples of musical correlation are also found which act to link the settings of the same text which included similar harmonic treatment in terms of function and the reuse of musical segments. Analyses of the verses were presented in order after the first pair of psalms yielded the initial hypothesis of a template of tonal plan used for the second psalm in very concrete terms and for the other psalms as well, in a more diffused sense.

Lasso's use of tonal planning clearly illuminates certain characteristics that personify his unique compositional approach. These include his diverse use of musical style and texture to add different dimensions and points of interest in the setting of the same text. Lasso consciously exhausts possibilities in variation almost as a rule. The options for pattern (symmetry, mirroring, inversions) and the manipulation of different compositional variables within these patterns truly exhibit the well-known fact that Lasso does not endeavor to do the same thing twice, unless he is consciously using or reworking material for a specific effect. Finally, perhaps the most astonishing idea to be seen in this comparative study of the '*Gloria Patri*' is the general adherence to a core tonal layout in the symmetrical cycling of fifths and the balancing of harmonic motion; and this, despite the variety and diversity in the aforementioned aspects demonstrating that Lasso almost paradoxically uses this structural device to generate creative possibilities inasmuch as to almost camouflage this important common thread completely. Despite the extensive variation, all settings demonstrate conscious adaptation of successive fifths and quasi-symmetric balance of harmonic movement in more contrapuntal textures – as

in the fifth and sixth Psalms – which incidentally comprise a relational instance of psalm pairing. With the odd seventh setting drawing on signifying characteristics found in the first four settings, these patterns as well as the psalm grouping help to demonstrate a way in which Lasso engaged in the compositional process with a method of compartmentalization that is not only manifest in pairs of verses or in pairs of Psalms, but also in the rough division of the cycle in half by the implementation of a conscious plan of symmetrical principles.

4.3 Inter-verse relationship in tonal planning within a given psalm.

The analysis of the verses in psalm order was done in mind with the initial hypothesis that the first verse of the minor doxology was acting as a template in a structured tonal plan for Ps. I in concrete terms and in turn, for the other psalms in an increasingly diffused manner, due to adaptation of the music in modes 1-7 and different amounts of variation and elaboration with each subsequent setting. This hypothesis was confirmed in the examination of settings of the same text where gross parallels were observed to varying degrees of interrelatedness between verses. To expand on this idea, the purpose of the present section is to see if the evident tonal plan of the minor doxology settings is a specific feature of the verse or if other verses within the same psalm contain traces of this harmonic scheme. Alternatively, they may also be shown to possess similar traits in terms of tonal symmetry or systematic variation. Otherwise, there is the real possibility that no real pattern actually exists here outside the *Gloria Patri* verse which would suggest that the doxology contains a tonal plan which is otherwise found to be altogether separate from the tonal structure of the psalms.

With the simplicity of the first penitential psalm and the previous discussion of its function in the way of a compositional prototype, verses of comparable texture from this psalm were taken with the postulation of extant harmonic patterns related to those in the penultimate verse of the doxology. Six verses out of the twelve total can be identified as similar in musical style to the '*Gloria Patri*' with rather predominant homophonic texture. The bicinium and the otherwise dense contrapuntal style of verses five and six were deemed unsuitable for this type of analysis as well as the *sicut erat*. For ease of reference an overview table of the first penitential psalm is given below with the selected verses in bold.

Ps. I			
Verse incipit	Voices	Initial	Final
1. <i>Domine, ne in furore tuo</i>	5	D	A
2. <i>Miserere mei Domine</i>	5	A	D
3. <i>Et anima mea turbata est</i>	3 (DAT)	D	A
4. <i>Convertere Domine</i>	4 (ATQB)	D	D
5. <i>Quoniam non est in morte</i>	5	A	D
6. <i>Laboravi in gemitu meo</i>	5	A	D
<hr/>			
7. <i>Turbatus est</i>	5	D	D
8. <i>Discedite a me omnes</i>	2 (TB)	D	D
9. <i>Exaudivit Dominus</i>	4 (DATQ)	D	D
10. <i>Erubescant et conturbentur</i>	5	A	D
11. <i>Gloria Patri</i>	5	A	A
12. <i>Sicut erat</i>	6 (D1D2ATQB)	A	D

Example 4.3.1 Table of surface features of Ps. I.

The dividing line separates the psalm in half, in which, the pattern of initial and final chords suggest not only a large-scale tonal plan working on the level of verse pairs, but in quasi-symmetry as well. These points are interesting for a more complete assessment of the cycle, but at the present, they move beyond the scope of this study. In terms of inter-verse parallels in tonal plan to the *Gloria Patri*, it already seems unlikely from the outset looking at the table above, especially given that the *Gloria Patri* is the only verse which begins and ends with A. The only other verses which even exhibit a potential for intra-verse symmetrical tonal structure are verses 4, 5 and 9. To add to the skepticism, every other verse in the psalm contains portions of repeated text, a phenomenon which holds true in Ps. I with the *Gloria Patri* being the only verse that is through-composed with no repetition of text. In light of these limitations, the potential for tonal plan in a larger context of the cycle will still be considered, nonetheless. One important characteristic in this consideration is the clarity of harmonic alignment: the first pair of verses in the cycle is deceptively imitative despite a largely homorhythmic texture. A second predominate trait is the repetition of the text and subdivision created by the use of cadences and caesuras.

The function of the harmony in the opening of the *Penitential Psalms* can be compared to that of the famous ‘Carmina Chromatico’ of the *Prophetiae Sibyllarum* in the way that Lasso is very deliberate in the introduction of the cycle’s harmonic scheme in order to set the tone for the music to follow. David Crook has identified a spectrum of tones which Lasso uses in a ‘normative tonal compass’ and has shown Lasso to follow this consistently unless for coloristic reasons, he chooses to depart from this as in the *Prophetiae Sibyllarum*, well-known for being one of Lasso’s most harmonically perplexing works.⁹³ In contrast to ‘Carmina Chromatico’ which sets up an expanded tonal gamut for the rest of the cycle, the first verse, *Domine, ne in furore tuo*, appears to lay out the tonal parameters for the cycle by moving through all of the potential tonal centers already within the first half-verse.

	D	A	C	G	D	F	B \flat	F	D	E	A	D
A		I	III					IV	V	I		
D	I	V			I	III		III	I		V	I
G				I	V							
C			I	V								
F						I	IV	I				

Example 4.3.2 Harmonic outline of ‘*Domine, ne in furore tuo arguas me,*’ Ps. I, v. 1 (mm. 1-11).

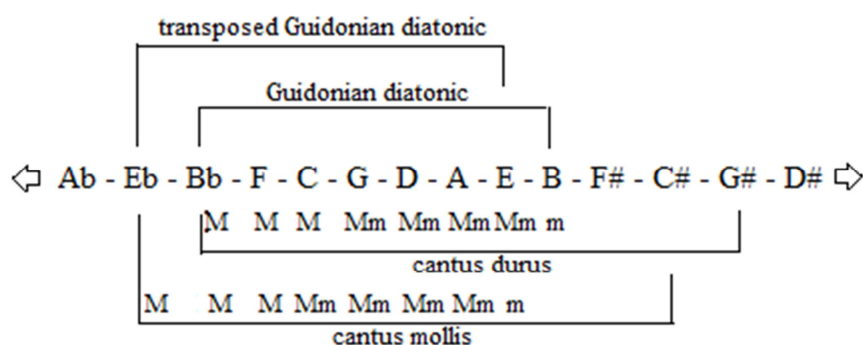
A vaguely symmetrical structure comprised of a pattern of fifths is recognizable with B \flat as the middle point, but a movement through a progressive cycle of fifths is not seen to the extent of the *Gloria Patri*. The cycle begins with a modulating sequence, which is harmonically supported by the sequence of fifths in the Bassus (D A | C G | B \flat F). This sequence is also melodically most evident in the Discantus voice:



Example 4.3.3 ‘*Domine, ne in furore tuo arguas me,*’ Ps. I, v. 1, Discantus (mm. 3-7).

⁹³ David Crook, ‘Tonal Compass in the Motets of Orlando di Lasso’ in Dolores Pesce (ed.) *Hearing the Motet: Essays on the Motet on the Middle Ages and Renaissance* (Oxford, 1997), pp. 286-306.

After this sequence and the repetition in the text, the harmony furthest from the origin (Bb) is sounded with the text, ‘*arguas me*’ in m. 8. From here, the tonal movement reverses and proceeds back to D with similar clipping of the symmetric pattern as in the first setting of the doxology (see example 4.2.1), using the auxiliary chord to bypass a portion of the progression. The fact that Lasso does this in this setting makes sense, because the intent is to sketch a harmonic outline in order to introduce the tonal content of the cycle and also, because the sequence clearly terminates at F with the conclusion of the text portion, ‘*Domine, ne in furore tuo*’ and begins ‘*arguas me*’ with enough symmetry at the center point around the Bb that implies general harmonic momentum which can be extrapolated outwards to D. Already here, Lasso shows a strict adherence to the Guidonian diatonic which is not only appropriate for the solemn nature of the penitential psalms, but also in a cycle which is composed according to the traditional tonal language of the eight modes. A diagram of this tonal compass along with the gamut of tones available is reproduced from Crook’s study on the subject below:



Tonal gamut

cantus durus: A, Bb, B, C, C#, D, E, F, F#, G, G#

cantus mollis: A, Bb, B, C, C#, D, E, Eb, F, F#, G

Example 4.3.4 Normative tonal compass based on the Guidonian diatonic including the gamut of all possible tones.⁹⁴

⁹⁴ David Crook, ‘Tonal Compass in the Motets of Orlando di Lasso’ in Dolores Pesce (ed.) *Hearing the Motet: Essays on the Motet on the Middle Ages and Renaissance* (Oxford, 1997), p. 294; figure 13.3 on p. 296.

It is, therefore, also not surprising to see Lasso employing the median tonal centers which are shared primary (and secondary cadences): A, D, G, C and F. Although the Bb on ‘*arguas me*’ works as a fulcrum point, the emphasis on the chord does not come by a cadence (and thereby, completely straying from the mode), but rather from its placement in the scheme of the text. This marks the chord as a harmonically significant point in the tonal organization (if not but to further emphasize the arrival at F) in which it is clear from the beginning that Lasso initiates the harmonic movement from D and works through the above system of available chords based on the Guidonian diatonic. This is done most frequently, in a set of five tonal centers which give the verses general tonal symmetry shown in the balance of movement away and towards the tonal center of origin. To validate Lasso’s focus on the median tones based on commonalities in modal characteristics, compare example 4.3.4 with the following chart of cadences.

<i>Mode</i>	<i>proprie, principali et terminate</i>	<i>quasi principale</i>	<i>per transitio</i>	<i>inimico, si puo fare, quasi mai</i>
1	D, A	F	G, C	E, B
2	D, A	F	G, C	E, B
3	E, A	C	G, B	F
4	E, A	C	G, B	-
5	F, C	A	D, G	E, B
6	F, C, A	Bb	D, G	
7	G, D	-	F, A, C, E	-
8	G, D, C	-	F, A	-

Example 4.3.5 Table of modal cadences according to Pontio (*ragionamento di musica*, (Parma, 1588)).⁹⁵

The first verse is marked by ample repetition of the text and correspondingly, a number of caesuras and cadential endings to accentuate these smaller units of text. Although this matter was discussed in Chapter 2 in greater detail, it is worth

⁹⁵ Frans Wiering *Language of the Modes* (Routledge, 2001), p. 24. Table 2.2.

reviewing these cadences alongside significant harmonic instances, as especially in the second half-verse, the harmonic content starts to become very dense and the cadences allow for a means of natural division within the verse. The cadences occur in pairs, conjointly in the first two cadences and with passing musical material (of little harmonic consequence) in the final two cadences. The cadences follow the same harmonic progression except for the second cadence which ends in G. Referring back to Pontio's table of cadences, G is only used as a transitional harmony and is neither a primary nor secondary chord in the mode. This occurrence in the *Penitential Psalms* is noted even as far back as 1610, in Maternus Beringer's treatise, *Musicae erster und anderer Theil*, as an example of musical expression of the text where the words 'corripias me' are conveyed by a cadence straying from the regular conventions of the mode.⁹⁶

mm. 9-11: D – E – A – D
 IV V I
 V I

mm. 14-15: A – D – G
 V I
 V I

m. 18/ m. 20: D – E – A – D
 IV V I
 V I

m. 24/ m. 27: D – E – A [F G] A – D
 IV V I
 V [III IV] V I

In a sense, each half-verse is formally split again into half. In the first half-verse, this occurs textually and harmonically at m. 8; in the second half, harmonically, textually and texturally this occurs at m. 20 after the imitative entries of the voices at the beginning of the second half-verse along with the antiphonal voice pattern (upper four voice followed by the lower four voices) in mm. 16-20. In terms of the

⁹⁶ Bernhard Meier, *The Modes of Classical Vocal Polyphony* (trans. Ellen S. Beebe) (New York, 1988), p. 256. Cited in a list of examples concerning the practice of using purposeful deviations from mode to evoke 'confusion' where related words are meant to be emphasized in the text.

tonal layout, as in the syllabic settings of ‘*et Spiritui Sancto*’ in the minor doxologies where the harmonic rhythm exhibits quick changes on every beat, the strong syllables of the text here gravitate towards a tonal center. The process of reduction is illustrated in the following example.

The image shows a musical score for the text 'neque in ira tua corripas me'. It consists of five staves. The first staff is the vocal line with lyrics 'ne - que in i - ra tu - a cor - ri - pi - as _____ me.' The second staff has lyrics 'ne-que in i - ra tu - a, ne-que'. The third staff has lyrics 'ne-que in i - ra tu - a ne - que in i - ra tu -'. The fourth staff has lyrics 'ne-que in i - ra tu _____ a'. The fifth staff is the bass line with lyrics 'ne - que in i - ra tu - a'. Below the bass line, a harmonic reduction is shown with chords: D Bb, D G, D A, D Bb, A G, A, D G, D G, G. Some chords have a hat symbol (^) above them. There are also '4-3' markings under the A and D chords.

Example 4.3.6 Reduction of harmony shown in ‘*neque in ira tua,*’ Ps. I, v. 1, mm. 11-15.

There are five total significant textual repetitions of ‘*neque in ira tua corripas me.*’ The tonal reductions shown below reflect the text in the uppermost voice:

1. ‘*neque in ira tua corripas me*’ (mm. 11-15)

		D	A	D	G
A		I	V	I	
G			V	I	

2. '*neque in ira tua*' (mm. 15-19)

	G	C	D	E	A
G	I	IV	V	VI	
A				V	I

3. '*neque in ira tua*' (shortened imitation of #2, mm. 19-20)

	A	D
D	V	I

4. '*neque in ira tua corripias me*' (mm. 21-25)

	D	A	F	A	D	E	A
D	I	V	III	V	I		
A					II	V	I

5. '*corripias me*' (mm. 25-27)

	F	G	A	D
D	III	IV	V	I

Essentially, the text is repeated in its entirety twice combining 1-3 and 4-5. Number 1 stipulates a simple beginning and close of fifths, the symmetry is intentionally bypassed because of the above-mentioned word painting of '*corripias me.*' The second repetition of '*neque in ira tua*' could be seen as the continuation of 1 or as a new start and most likely both (the former if one considers the initial G stemming from the cadence of number 1 and the latter to maintain the pattern of a double cadence: continued in 2-3; 4-5). Combining the above into the two parts and comparing them with the first half verse, in term of tonal plan, the same symmetrically-based harmonic progression is set three times.

mm. 1 - 11

	D	A	C	G	D	F	B \flat	F	D	E	A	D
A		I	III					IV	V	I		
D	I	V			I	III		III	I		V	I
G				I	V							
C			I	V								
F							I	IV	I			
							↑					

mm. 11 - 21

	D	A	D	G	C	D	E	A	D
A							V	I	
D	I	V	I					V	I
G			V	I	IV	V	VI		
							↑		

mm. 21 - 27

	D	A	F	A	D	E	A	F	G	A	D	
A				IV	V	I		VI	III	IV	V	I
D	I	V	III	V	I			III	IV	V	I	

Example 4.3.7 Threefold repetition of tonal plan in comparison of three subsections of music based on textual repetitions.

The arrows show the lowest point in movement away from the origin which happens to be the midpoint in the quasi-symmetrical structure. Because mm. 21- 27 contain so many unaccented passing chords with even the first F chord sounded in preparation of a cadence, the idea of harmonic movement is increasingly restricted with each repetition of the tonal plan beginning with movement first ranging from D-F (B \flat = fifth below); then, D-G (C = fifth below) and finally, containment within D and A.

The syntax of the second verse is extremely distinct with a vocative followed by a dependent clause once in each half verse: ‘*Miserere mei domine, quoniam infirmus sum: Sane me domine, quoniam conturbata sunt ossa mea.*’ Immediately after the sustained I-V harmonic change which marks off the first ‘*miserere mei,*’ (with the Discantus voice evoking psalm-tone intonation) the raised C# in the consequent A prepares the move to G with C# leaning upwards to D in terms of the voice leading. This is the only context in which the A ‘major’ chord is used aside from the

framework of cadences. A further example of this occurs in the same psalm at v. 10 at the word, ‘*erubescant*,’ as well as in Ps. II, v. 10 with ‘*pro hac [orabit]*.’ Although this musical convention is rarely used, since the raised third is normally an indication of a V-I progression, it does not show immediate connection to the text as does mm. 5-6 of v. 4 in Ps. I. The A chord corresponds to the caesura to set off the text, ‘*convertere Domine*,’ which causes a disjunction between the A chord and the following G. This function of V^(#)-VI also occurs in Ps. II, v. 7 at mm. 9-11, marking musical separation at the half-verse between ‘[*sanc*]tus’ and ‘*in [tempore]*.’ In fact, this usage of chordal blocking and the juxtaposition of adjacent sonorities is a common device that Lasso uses to musically reflect the syntax of the text.

Rhythmically imitative entries open ‘*miserere mei*,’ but it is lacking in melodic motives that were observed in v. 1. This section consists of a basic V-I outline with an internal progression of auxiliary sonorities (A G F) to add variation within this framework. From here, Lasso takes the motive from ‘*neque*’ in v. 1 to apply to the Altus part beginning at ‘*quoniam*,’ who then inverts the bottom voices for the second repetition with a new Discantus part and repeats this inversion.

The musical score consists of five staves. The top staff is the Soprano part, followed by the Alto, Tenor, and Bass parts. The fifth staff is a Discantus part. The lyrics are 'quo - ni - am in - fir - mus sum'. The score shows two repetitions of the phrase. The second repetition includes annotations for 'Inversion' and 'transposition' in the Alto and Bass parts. The Discantus part is a rhythmic variation of the phrase.

Example 4.3.8 Variation in repetitions of ‘*quoniam infirmus sum*,’ Ps. I, v. 2 (mm. 10-16).

Study of the first half-verse does not yield much in the way of tonal plan except for variations around I-V all the way through to the hemistich (m. 16). The heavy use of an absolute I-V in this manner relates to the pre-established I-V opening pattern in v. 1; however, the addition of new musical elements such as the possible incorporation of psalm-tone as well as motivic integration, introduction of potentially new motives and rhetorical inflection, specifically of the word *'infirmus,'* causes serious complications in the use of tonal plan as a structuring device. Naturally, the strong division of this verse itself in clauses, for all intents and purposes, seemingly removes the need for additional structuring mechanisms. The rhetorical potential here for musical expression also supplants the implementation of a symmetrical tonal plan. These aspects in the first half-verse will be revisited shortly after considering the second half-verse which is certainly more straight-forward in terms of the harmonic relations to the tonal plan.

	D	A	C	G	F	D	E	D	A	F	C	G	D	A	D
A				III	VI	IV	V								
D	I	V						I	V	VI			I	V	I
G												I	V		
C			I	V	IV						I	V			
F								I	V						

Example 4.3.9 Harmonic outline of *'Sana me, Domine, quoniam conturbata sunt'*, Ps. I, v. 2 (mm. 16-27).

Balance of harmonic movement is quite clear especially with the strong I-V chain of progressions (encompassing the entire range of harmonic possibilities) which is evident in the definitive half-notes in the Bassus. At the beginning, D A C G is the original unit in the harmonic sequence used in opening of v. 1, *'Domine, ne in furore tuo.'* The arrival of the F sonority at m. 19 is significant, marking off the start next clause *'quoniam conturbata sunt;'* not only this, but it is the longest held non-fluctuating harmony in both vv. 1-2, spanning just over two complete bars. This emphasis has the same effect of the Bb chord in m. 8 in v. 1 as mentioned previously, harmonically accentuating the word, *'arguas'* after sequential repetitions of *'ne in furore tuo.'* The chordal progression and vocal lines are recognizably similar at mm. 19-21, referring back to mm. 8-10 in the first half-

verse. Lasso varies the second repetition, beginning at the auxiliary chord, D, in order to properly cadence on F-C, an amendment on the previous cadence on E in m. 21.

To return to the conspicuous structure of the first half-verse, firstly, the issue of mode should be discussed in mm. 1-10, especially with the centering of the section on A and E with a cadence at mm. 9-10 on E. The similarity in the chordal progression with the instance in the second half-verse remains; however, the effect is different especially as the first cadence on E is prefaced by a predominance of A, suggesting a commixture of mode 4. Meier (again, citing Beringer) classifies this convention as a means to express a word class of ‘sad things’ including pity (*‘miserere mei’*).⁹⁷ The reason for this brief *commixtio tonarum* is less related to the rhetorical expression of the text more than it is a direct reference to Josquin’s famous setting of Psalm 51, *Miserere mei, Deus*. Lasso chooses to quote the highly distinctive motive of the intoning voice which is the point of imitation in Josquin’s setting.



Example 4.3.10 Initial motive of Josquin’s, *Miserere mei, Deus*, Discantus part (mm. 7-11).

The suggestion of Josquin’s setting is limited in this verse, especially in the modal restriction which would prevent Lasso from quoting Josquin more precisely. Even though Lasso can sidestep mode 1 by alluding to mode 4, he does not begin the setting forthrightly with E which is significant in the sense that Lasso must still use caution in these modal departures to still retain the integrity of the mode he is trying to convey with each psalm. From this point, Lasso uses the progression back to D to creative advantage in rhetorically expressing the text, quoting a melodic phrase from the first verse, using sequence, antiphonal voicing and a kind of cadence overlap (mm. 13-16), all of which were notable features in v. 1. Meier further cites the nature of the following cadences in the section to demonstrate the commixture

⁹⁷ Bernhard Meier, *The Modes of Classical Vocal Polyphony* (trans. Ellen S. Beebe) (New York, 1988), p. 321.

of modes, but by the cadence at mm. 9-10, the return to D has already commenced (as seen by the movement between A and D in m. 11). The use of *redictae* (the generally discouraged repetition of tones) is certainly valid in the setting of the text ‘*miserere*’ as Meier provides numerous examples demonstrating this;⁹⁸ however, the *cadenza fuggita* (mm. 11-12) and the cadence on G (mm. 13- 14: akin to that of ‘*corripias me,*’ v. 1, mm. 14-15) is probably more accurately counted among the instances of *clausulae peregrinae* in the reflection of the term ‘*infirmus*’. The following return of the quasi-symmetrical tonal plan may, in fact, also be taken rhetorically as a ‘healing’ from the pitifulness of modal confusion, as well as the pervading ‘sickness’ of the modal cadences which more or less came as a consequence of the first cadence at E in mm. 9-10 in the insinuation of mode 4. With the features mentioned above, v. 2 makes more sense compositionally in conjunction with the first and in a performance context, although the verses seem to be separate musical entities in formal structure, the logic behind the musical structure is dependent on the successive nature of the verses.

Another example of this is seen at the end of the tricinium of verse 3. For example, notice that the final four bars demonstrate a more chordal texture concluding weakly in mm. 21-24: F C G A (instead of D). The inconclusive nature of the progression expresses the interrogative: ‘*sed tu Domine usquequo?*’ (‘but you, Lord, how much longer?’) The F# in the D chord which begins the fourth verse is the assertive reply and thereby serves as a strong connection between vv. 3 and 4. Because of the interlocking nature of the verses, it is essential to at least examine some of the main points of the harmony even in the verses that were originally to be excluded from this exercise in order to understand the continuity of the tonal plan. ‘*Et anima mea turbatus est*’ (Ps. I, v. 3) already signals musical irregularity in some fashion to accommodate the text in addition to the unique style and texture of the verse. The first section of music until the cadence at the half-verse (mm. 11-12) looks surprisingly regular due to the irregularities encountered in the previous two verses. Imitative entries begin with D and then A, with subsequent chordal indications of C and G with elaboration until at m. 7, a weak caesura marks off the section D-G (with endings on G being considered foreign to mode 1, as seen in

⁹⁸ Bernhard Meier, *The Modes of Classical Vocal Polyphony* (trans. Ellen S. Beebe) (New York, 1988), p. 245.

cases in vv. 1 and 2 with ‘*corripias*’ and ‘*infirmus*’). So far, this indicates that even in deviation from the mode in the rhetorical expression of the text, Lasso has prescribed a cadential G as the mechanism in which to musically describe the words in the text dealing with aberration. In this predictable sense, Lasso shows restraint in his treatment of word painting to the extent that it is so regular and also, in that Lasso’s tonal choices in this regard do not stray too distantly from the original mode (as G is used as a transitional sonority in mode 1). By this, Lasso remains well within the gamut of available tones (see example 4.3.3). Again, Meier’s analysis based on Beringer prescribes this phenomenon as a commixture of mode 8.⁹⁹ The purpose of the caesura as shown before is to add harmonic division to sections of textual repetition, while the actual cadence of the first half-verse occurs in mm. 11-12: E-A. It is also telling to note that the endings of half-verses have thus far, remained consistently regular, unless a purposeful reason otherwise was discovered (i.e. v. 2 the reference to Josquin’s ‘*Miserere mei*’ in mode 4). The first half-verse is another variation of the basic I-V (D-A) with an accommodation for ‘*turbata est valde*’ in the first repetition. There are obvious implications to the phrase ‘the mode of the work is indeed obviously abandoned’ in application to the second half-verse, based on the imitative entries which indicate F.¹⁰⁰

This section from mm. 13-24 shows brilliant manipulation of the tonal plan to rhetorical ends. The emphasis on F does not make sense in terms of modal context; however, in the tonal plan, F has generally been seen to function as an indication of arrival at a harmonic medial point in the music. The emphasis on F has been increasingly prolonged with each verse and exactly halfway in v. 3 (in durational terms), the predominance of the F sonority is drawn out even until the final imitative entry in the Tenor voice at m. 21. At the point of F, initial movement outward to the D origin begins with a leading progression of C and G (‘*[Domine]ne usque[quo]*’, mm. 14-15), but a return to D is thwarted by the entry of the Discantus on C. From here until m. 21, every harmonic possibility ranging from E-F (i.e. E A [D] G C F) is touched upon except for D. Finally, with the more punctuated final repetition of ‘*sed tu Domine usquequo?*’ the same F C G progression mentioned in

⁹⁹ Bernhard Meier, *The Modes of Classical Vocal Polyphony* (trans. Ellen S. Beebe) (New York, 1988), p. 318.

¹⁰⁰ *Ibid.*

mm. 14-15 finally seems to aim to resolve F C G – D or F C G A – D, only acting to prolong the ‘*usquequo?*’

An explanation as to why v. 4 (‘*Convertere Domine*’) begins with the progression D G C, instead of A-D as per usual could be the essentially conjoined nature of vv. 3 and 4 with the suspended A ‘final’ of the third verse, musically leading directly to D at which the motion diverges once again from whence it came until at ‘*Domine,*’ a link is established with v. 2 (mm. 8-10) with the same setting of the word (V-VI-V) in four voices. The half-verse concludes at m. 8 with ‘*meam,*’ but the musical caesura occurs later in mm. 10-11, separating the repetitions of the text phrase, ‘*salvum me fac.*’ After the initial I-V progression outlined in mm. 1-5, Lasso uses a clear progression of fifths (G C [D C] F) through mm. 6-8. The Bb sonority has not been prominently featured since its introduction in v. 1 of the psalm. However, its position in this harmonic context is significant and may have correlation with the gravitas and the pleading expression of the text. Amplifying this is the low setting of the voices which is in balance with the previous verse setting of three upper voices. The F, then, not only occurs once again at a midpoint in the verse, but Lasso goes one step further with Bb which marks the greatest distance away from the tonal origin; at which point, the supplication for salvation is made (and granted, so to speak, with a VI-V-I return to D). This separation from the second repetition of ‘*salvum me fac*’ produces a very emphatic effect, especially with comparable use of *redictae* in the Discantus (mm. 9-11) and then a semitone inflection in mm. 11-13.



Example 4.3.11 Ps. I, v. 4, Discantus part, (mm. 11-13).¹⁰¹

After this, in quasi-symmetrical fashion, Lasso mirrors the progression of the first eight bars (F C D C A E A [G is only used as an unaccented chord in passing]) mm. 16-17 taking us as far back as m. 5 since the cadence is interrupted by the anomalous G chord. The final V-I is evaded which notably at the beginning,

¹⁰¹ Compare with example 4.3.9.

harmonically frames the words, ‘*convertere Domine,*’ turning or reversing the cycle of fifths inwards towards Bb once again before the aforementioned ‘*salvum me fac*’ comes to fruition with an elaborate *clausulae formales* after the most remote chord Bb connotes the word, ‘*miserencordiam,*’ in the same rhetorical manner as in the first appearance of ‘*salvum me fac.*’

The music seems to accommodate changes in the themes of the psalm text as the first four verses express a request for supplication; the next four appear to be more of an introspective, inward reflection of a personal state and finally, the last verses provide the resolution ending with the minor doxology. With the strong cadential ending on v. 4, v. 5 begins differently in its harmonic pattern (V-I, instead of I-V) and also in the exhibition of a clear five-voice polyphonic texture, using imitation in scalar patterns of ascending and descending fifths. Lasso jumps to the furthest harmonic point possible by employing Bb-F (in mm. 4-5), no less emphasizing the word, ‘*morte,*’ after the unfolding vocal entries on A-D. As suggested by previous observations, Bb/F serves as a tonal fulcrum which prompts a harmonically symmetrical return with the A cadencing to D in mm. 8-9. This disjunction in tonal plan is in all three harmonic sections of the verse. (Tonal division of the verses has so far, occurred in halves, quarters and thirds, apparently dependent on the various repetition patterns of the text.) The lines imposed on the following outline show where this occurs with successive tonal regions of fifths skipped: D [G and C respectively] F.

A	D	Bb	F	D	G	D	A	D
D	V	VI				I	V	I
G				V	I	V		
Bb		I	V	III				

Example 4.3.12 Harmonic outline, Ps. I, v. 5 (mm. 1-9).

Similar tonal disjunctions of this kind also occur in m. 12: the second repetition of ‘*qui memor sit tui,*’ mm. 14-15: ‘*inferno,*’ and mm. 19-20: final repetition of ‘*quis confitebitur tibi?*’ in the Quintus part and ‘*Tibi?*’ in the Bassus. The downward tonal movement that characterizes ‘*morte*’ and ‘*inferno*’ significantly drops five tonal degrees in the spectrum: i.e. $\frac{1}{E} \frac{2}{A} \frac{3}{D} \frac{4}{G} \frac{5}{C} \frac{6}{F}$, whereas the

other points of disjunction that are used to mark the structure of the text utilizes movement of four degrees.

	D	G	C	F	C	F	D	A	E	A	F	C	G	D	C	F	C	D	A	D	G	D
A								I	V	I	VI											
D						III	I	V										I	V	I	IV	I
G	V	I											IV								V	I
C		V	I									I	V									
F			V	I	V	I						I	V	VI	V	I	V					VI

Example 4.3.13 Harmonic outline, Ps. I, v. 5 (mm. 9-22).

It is appropriate for the Bassus to express ‘*inferno*’ at the bottom of the ambitus on ‘F’ (the Tenor also drops an octave on ‘*inferno*’ taking it to its bottom limit) and the other voices are also relatively low set in their respective ranges. Inward tonal movement is positively correlated with the general downward movement of the voices to express words such as ‘*death*’ and ‘*hell*.’ It would have been worth looking at other verses which contain similar themes for comparison; however, this is the only verse that mentions death or afterlife.¹⁰² Although this aspect will have to remain a passing observation for the time being, it would, furthermore, be beneficial to study settings of thematically similar texts in the context of his other motets as well.

From a different angle, the tonal structure is fascinating in that Lasso restrictively uses only two degrees of the fifth cycle. The reduced outline shows the points of disjunction in smaller font.

mm. 1-9: [A D] [B \flat F] [D G] [D A]

mm. 9-22: [D G] [C F] [D A] [E A] [F C] [G D] [C F] [D A] [D G D]

The first nine bars demonstrate a variation of harmonic symmetry in its tonal structure and the rest of the verse shows musical reflection of syntax in repetition of pattern, while still integrating the same rhetorical device implemented at mm. 4-5

¹⁰² The second closest verse is the Ps VII (Ps. 142), v. 4: ‘*Collocavit me in obscuris sicut mortuos saeculi: et anxius est super me spiritus meus, in me turbatum est cor meum*’. In the simile, the reference to death is less direct.

with ‘*morte.*’ The relative clause of each verse is musically enacted by the progression of the degrees, G D C F, ‘F-C’ at ‘*inferno*’ (mm. 16-17) serves a double function as a rhetorical device, as well as the median point in the tonal progression, in this case, indicating a repeat of the progression at the second relative clause in the parallel bipartite structure of the verse, ‘*quis confitebitur*’ which notably, is also signified by the G D C F progression as in mm. 9-10. The final D-G-D at ‘*tibi?*’ references the beginning of the tonal sequence beginning at m. 9.

Ps. I, v. 6 is a kind of hallmark of the cycle since it marks the conclusion of the first half of the psalm and is also extraordinarily long in its duration. The next longest verses are the ‘*sicut erat*’ verses which generally comprise of 30-some measures. The average length of a verse in the first psalm is roughly 22 measures which is a general representation of the average verse length in the cycle (just under 21 measures, excluding the outlying high [Ps. I, v. 6, 50 measures] and low [Ps. VII, v. 7, 8 measures]). Lasso prominently uses the imitative scalic motive of the descending fourth to set the plaintive tone for ‘*laboravi,*’ as well as, ‘*lacrimis [meis]*’ later on in the verse. (See Chapter 3 for the discussion of the ‘lamenting fourth’) This motive is also used in other verses, but most notably quoted in the Discantus voice at the beginning of ‘*sicut erat.*’



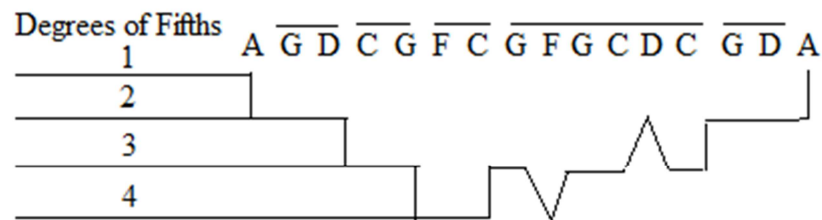
Example 4.3.14 Descending motive at ‘*laboravi,*’ Ps. I, v. 6, Discantus (mm. 1-2).

The obvious reason for the extended duration of the verse is the repetition of the text which is generally associated with clauses or half verses. Aside from ‘*dixi*’ in Ps. II, v. 6, an isolated word is not emphasized through repetition. ‘*Laboravi*’ emphasizes the use of a new motive, but also stresses a sense of laboring through its numerous repetitions. The verse is then sectioned by the use of previously defined techniques in order to emphasize separation in the repetition of the textual portions. The first part of the verse ‘*Laboravi in gemitu meo*’ (until m. 20) uses to a greater extent, the detachment in degrees of fifths. After the introduction of the melodic

motive (beginning A-D), the dropping in various degrees occurs on the word, ‘*gemitu*’ in all three repetitions of the text.

mm. 8-20: [E A] [Bb F Bb] [A E] [G C] [F E A] [F C] [A E]

In this case, the A-E tonal platform remains constant, but intermittently entertains the more remote digressions: removed five degrees in the first instance, three degrees in the second, and four degrees in the last repetition. ‘*Lavabo per singulas noctes*’ is repeated twice in a quasi-symmetrical scheme:



Example 4.3.15 Quasi-symmetrical harmonic structure shown in degrees of fifths (mm. 21- 30).

Essentially the same concept of cycling through fifths is used, but because of the lack of rigidity in the usage of I-V and V-I, such a chart is significantly clearer than a construction of a harmonic outline as in previous examples.

‘*Lacrimis meis,*’ the beginning of the second half-verse incorporates the melodic motive as mentioned earlier; however because this is firstly in the Bassus, the harmony is obscured until the final repetition in mm. 36-39 with the progression C, Bb (aux.), C, F. It should be observed that beginning from D in m. 31, the progression at the middle of the second half-verse ends with the fulcrum point F. Harmonically, the motive dictates the progression at ‘*stratum meum rigabo*’ using the falling fourth motive in a sequence (Bassus part at mm. 40-45). The sequence is reversed and a fourth repetition ends with perhaps a reference to the previous verse with a rather emphatic D-A-D-G-D progression (mm. 47-50). Even in this verse with the introduction of the melodic motive, the tonal plan makes an appearance, especially prevailing in the off-clause, ‘*lavabo per singulas noctes lectum meum,*’

which does not contain the expressive buzzwords, ‘groaning,’ ‘laboring,’ or ‘tears’ also beginning and ending the movement with the its context in the psalm in mind: unremarkably beginning with familiar forms of V-I (even with the imitation) and an ending congruent with that of v. 5.

Marking the first half-verse of ‘*Turbatus est*’ in v. 7 is the ending on G (mm. 5-6) as well as a change in time. Evidence of rhetorical tonal disjunction is used to express ‘*a furore oculos [meos]*’ tracking the first chord of the measure from ‘*Turbatus est*’ onward: D A E C A [G]. The tonal motion is directed inward by normal degrees until the Bassus finishes ‘*inveteravi inter omnes*’ at mm. 10-12 (Bb-F). Because of this regularity in incremental tonal movement, one might expect Lasso to redirect the harmony to restore symmetry in the second half of the verse; however, this movement stagnates with the reciting of ‘*inimicos meos*’ on A in the Bassus voice (mm. 13f.) and the imitative motive in the upper voices:



Example 4.3.16 Motive at ‘*inimicos*,’ Ps. I, v. 7, Discantus (mm. 14-15).

The word, ‘*inveteravi [inter omnes inimicos meos]*,’ could well be the reason why Lasso halts the tonal progression in order to sustain the bass tone and embellishes with four-voice counterpoint. Each of the voices enter at different times (portraying the countless number of enemies) with the short melodic motive to achieve an archaic effect. At the end of this deviation, the verse finally concludes with a strong V-I cadence on D.

The bicinium of verse eight will effectively be omitted in this harmonic analysis on grounds that the harmony is often ambiguous. It seems that the prominence of a D-G progression (or G-D respectively) as used to close v. 5 is clarified here as a product of counterpoint which is recognized here as the descending fourth motive (inverted in the Bassus entry, m. 2). The cadences in this verse all function, V-I on D; otherwise at a glance, the lines appear to be made up of an amalgamation of

melodic phrases from the previous verses (such as the Tenor voice, mm. 13-17 is a fairly distinct motive from the Discantus/Tenor part, v. 1, mm. 1-4; Discantus/Tenor part, v. 2, mm. 19-20). Because the use of harmony is limited in two voices, as well as textural contrast, Lasso develops these motives, switches them in the voices, also playing with inversions.

The basic tonal structure of first half-verse of v. 9 is similar to that of v. 6 in the caesura (D-E) in the first half of the text (mm. 4-5) and cadence at the conclusion of the half-verse, V-I on A (mm. 8-9). The repetitions of ‘*Dominus orationem meam suscepit*’ are related in their outward progressions from F to D, albeit with a different transitional chord.

mm. 10 - 14

	F	C	G	F	C	D	A	D
D						I	V	I
C		I	V	IV	I	II		
F	I	V		I	V			

mm. 15 - 30

	F	B \flat	F	C	F	A	D	G	D
D						V	I	IV	I
F	I	IV	I	V	I	III			
B \flat		I	V						

Example 4.3.17 Harmonic outline of ‘*Dominus orationem meam suscepit*’ repetitions, Ps. I, v. 9.

It is also of note that the first repetition begins at F/C and progresses three degrees of fifths to D/A and in the second repetition, F/B \flat serves as the starting point, but the distance of progression still remains the same. Also of note is the setting of ‘*orationem meam:*’ alternation in the bass with the main tonal region is maintained on the strong syllables of the text, much like ‘*et Spiritui Sancto*’ in the *Gloria Patri* verses looked at in the last section (which non-coincidentally also contains the same number of syllables). ‘*Erubescant et conturbentur vehementur*’ is set in four voices (until m. 6) as in v. 9 and v. 4, beginning with the raised third whose half-step movement upwards has until now prompted a V-I progression and although there is

a G chord to facilitate a smooth step-wise progression, Lasso uses the bottom of the harmonic spectrum to set ‘*conturbentur vehementer*’ ending on a V-I cadence on F. Balance in harmonic motion is restored in another tonal disjunction between [C F] to [D A D] to finish the half-verse (vv. 8-9), yet continuing the sequential pattern of fifths through ‘*convertantur et*’ where the movement is interrupted for a medial cadence with V-I on A (mm. 12- 13).

	A	G	F	C	B \flat	F	C	F	C	F	D	A	D	G	C	F	E	A	
																		V	I
A																			
D	V	IV	III						III	I	V	I	IV						
C															V	I	IV		
F			I	V	IV	I	V	I	V	I									

Example 4.3.18 Harmonic outline of Ps. I, v. 9 (mm. 1-13).

In the section beginning at m. 13, a famous example of word painting with shortened note values and rapid repetition of imitative phrases expresses the words ‘*valde velociter.*’ The verse ends with a V-I close on D, concluding the final verse before the minor doxology. In vv. 5-10, aside from a collective change in musical style and texture, integratration of the G-D (or D-G) progression is evident, particularly at the opening of verses or at the end. As harmonic patterns are adapted in order to accommodate motivic patterns, the balance of IV-I and V-I changes is a device which aids in tonal cohesion of the verses. Notice from v.5 onwards that the final harmonic change causes the initial change of the next verse to continue with the other form. For example, if the verse ends in A-D, the following verse is apt to begin with a form of D-G.

<u>verse</u>	<u>initial harmonic change</u>	<u>final harmonic change</u>
v. 5	A – D	G – D
v. 6	A – D	G – D
v. 7	D – A	A – D
v. 8	D – G	A – D
v. 9	D – G	G – D
v. 10	A [D] – G	A – D

Example 4.3.19 Table of initial and final harmonic changes from v. 5 onwards.

Revisiting the *Gloria Patri* verse once again in the context of the previous verses, the compartmentalization of the text, marked by harmonic changes in chordal blocking or by cadences is not an uncommon practice for Lasso in addition to the traditional formal division of the psalm into half-verses. Hence the V-I progression to cadence at ‘*Patri*’ (mm. 4-5) has been shown to be very typical in this psalm. The quasi-homophonic texture is more like vv. 1-2 than any of the other verses and it is also clear that the verse is not a product of isolation with traces of the reuse of musical material (i.e. at mm. 8-9, the harmonic treatment of ‘*et Spiritui Sancto*’ mentioned previously and also, the Tenor part at mm. 9-10 could be an allusion to the preceding ‘*valde velociter*’ motive of descending broken thirds).

The final verse is also a musical culmination of Ps. I which is seen more in the quoting of motives and the use of varying textures. The two main motives at the forefront of the verse, occurring at the beginning with ‘*sicut erat*’ returns again at ‘*et in saecula*’ (mm. 14f.), direct the patterns of imitation and the harmony. These are:



Upper Motive



Lower Motive

Example 4.3.20 Upper motive (Discantus I, mm. 1-2); lower motive (Bassus, mm. 1-2).

'In principio' is set with somewhat more attention to the harmonic progression as the imitation subsides. Lasso basically uses [D A] [E A] with a [C F] digression to harmonically block the second repetition of the text.

	D	A	C	F	D	A	E	A
A							I	V
D	I	V	VII	III	I	V		
F		V	I					

Example 4.3.21 Harmonic outline, *'in principio,'* Ps. I, v. 12 (mm. 6-13).

The second half-verse initially seems to be a repetition of the first until the harmony is sustained through *'saeculorum. Amen.'* (V-I on F, mm. 20-25). The psalm concludes with the normal cycling of fifths as in the first verse of the doxology: F C G D A [D] (mm. 25-28). Tonal coherence is also by the typical final cadence on the modal final that closes the *'Amen'* at the end of each penitential psalm.

The tonal plan and the study of harmonic progression with the gravitation towards certain tonal poles is distinctly different from the study of modality within the cycle and in certain cases, works to explain phenomena that studies of modal characteristics do not. Although there is certainly potential for expression of the text in the manipulation of modal indicators, disagreement with Meier's examples were based on conjectural reasons behind the compositional choices and the patterns of harmonic progressions which overwhelmingly demonstrated balance and were best understood in musical context. The most significant example of this is in the demonstrated tonal interdependence of the verses and the varying strength of correlation which links them together. A number of compositional inclinations could be observed in the setting of the verses in Ps. I. Firstly, emphasis of primary tones in the modes was essential: D(A)/ A(E) / F(C). Digression from a successive approach to tonal movement by degrees of the fifth was shown in instances of chord blocking (to mark off phrases or sections of text) and also, for rhetorical expression of the text; especially in downward drops of four or more degrees to express words dealing with 'death' and 'hell' which conveys a sense of tonal and thus, metaphorical removal and alienation. Also, the balance of harmonic motion is characteristically displayed (as in the *'Gloria Patri'* verse). A vital element of this

is the emphatic use of F (sometimes in conjunction with C; sometimes with Bb) as a central turning point in the direction of this motion. This point in the verse is always harmonically significant, although it may or may not always correspond to the formal structure of half-verses. Tonal plan appears to be a form of compositional default where textual expression is not used; a prime example of this was seen in the extensive '*laboravi, in gemitu meo*' verse (v. 6). A general sense of harmonic balance was displayed, but the concept of this balance was different in light of different configurations of textual repetition. There were sections of text which overwhelmingly prompted symmetry; whereas other sections were also treated with repetition of tonal pattern. For example, refer back to the initial symmetrical pattern set by v. 1, followed by harmonic repetitions based on the text '*neque in ira tua*' (example 3.3.2ff.). It is significant that in his use of tonal plan, Lasso does not stray from the overarching sense of mode and when finishing on chords foreign to the mode, it is for a specific effect. Even in the deviation, Lasso most often predictably uses G as the departure to the mode, conservatively staying within the tonal gamut and avoiding chromaticism.

In looking at the ways in which Lasso approaches tonal plan in the setting of the minor doxologies as well as in the verses of a given psalm, it seems that Lasso planned out certain verses (such as the *Gloria Patri* verses across the cycle as a compositional unit), essentially, this harmonic evidence indicates a method of composition starting at the beginning of the psalm and working sequentially through the verses. This is also true with the doxologies. From the study of tonal plan and harmonic progressions in the *Gloria Patri* verses, it looks as though he conceived the first as a compositional prototype and then worked to vary the verses with the same text with each successive psalm. In this way, there is evidence that the *Gloria Patri* has a tonal plan that is prescribed only for this text in contrast to the other verses in the psalm; however, that is not to say that this plan does not share tonal characteristics that were initiated even in the first verse of the cycle. Distinct features of the *Gloria Patri* verses include the sustained E-F#-G (tone-semitone) melodic motive (seen in the second setting (1-4), third setting (Discantus, mm. 2-4); and fourth setting (Discantus, mm. 5-7) which is not prominently featured anywhere else as far as I have observed), as well as the harmonic and rhythmic treatment of '*et Spiritui Sancto.*' Continuity between these settings is also

achieved in the observance of the tonal plan despite changes in texture, use of imitation, and elaboration of chords in the acceleration of harmonic rhythm. The first settings of the *Gloria Patri* were harmonically simplistic in a way that there are few passing chords compared to the other settings and also, the strength of the sonorities of the first two settings which only includes chords with the root in the bass supports the argument for a statement and subsequent development of tonal plan which shows hints of evidence which help to illuminate Lasso's compositional process. The study of tonal plan can only be empirical to a degree, mainly because deviations must be explained in light of an 'emic' understanding of compositional intent and also in light of modal concerns. It is evident that the verses follow a basic plan which is modified based on previous verses whose individual logical can be traced towards deciphering Lasso's compositional options and consequent choices.

Chapter 5 – Conclusion

5.1 Contextual inferences in light of structural analysis.

From the combination of surface characteristics, harmonic progressions, tonal layout and use of motives, it is immediately clear, due to the similarity in the use of compositional techniques and shared musical features, that the minor doxologies are a unifying force which helps to promote cyclical cohesion in Lasso's *Penitential Psalms*. The question then shifts to what purpose this separate conceptualization of the minor doxology ultimately serves. The use of antiphonal voicing, the adherence to the ecclesiastical eight modes, the use of psalm tone as well as *falsobordone* texture in reference to the tradition of psalm recitation and the inclusion of the minor doxology itself all appear to indicate liturgical connotations, despite the fact that it was used in para-liturgical context. However, with ambiguity of this performance context, based on the structure, it can be inferred that the *Penitential Psalms* were either: performed all together in one sitting (highly unlikely, unless the Duke should have been feeling exceptionally penitent on occasion), performed as individual psalms (for different occasions even as appropriated by the liturgy), or even that verses or groups of verses which close with a proper cadential formula may be taken out of the context of the rest of the psalm and even used separately. Of course, these are constructed scenarios based on the structural aspects of the cycle. A proper case for these would have to be made with further study of both liturgical and para-liturgical functions in the context of the Bavarian court; keeping in mind both devotional and corporal traditions of penitence both in the local Freising rite and the liturgical transition in keeping with Tridentine reform implemented in the 1570's.¹⁰³ Initial justification for this can be extrapolated to include the *Penitential Psalms*, especially as an inference from Anthony Cummings' observation that despite the clear use of motet texts derived from liturgy, accounts from Rome show that the sixteenth-century motet was probably used more freely in liturgy and ritual than previously thought.¹⁰⁴ Barbara Hagg

¹⁰³ A recommendation which proved fruitful, for example, in Daniel Zager's study of Lasso's Hymn cycles. Daniel Zager, 'Liturgical Rite and Musical Repertory' in Ignace Bossuyt et al. (eds.) *Orlandus Lassus and his Time* (Peer, 1995), pp. 215-231.

¹⁰⁴ Anthony M. Cummings, 'Towards an Interpretation of the Sixteenth-Century Motet' *JAMS*, xxxiv, 1, (Spring, 1981), p. 43; Anthony M Cummings, 'The Motet' in James Haar (ed.) *European Music: 1520-1640* (Woodbridge, 2006), p. 132.

offers a rhetorical conclusion in her study of office polyphony stating that the use of cantus firmus attests to the ‘solemnity of the occasion’ and furthermore, the choice of texture corresponds to the composer’s conscious response to the liturgy. In accordance with this conclusion, the *Penitential Psalms* demonstrate that Lasso responds to the text (again assuming the hypothetical implicit connection to various points in the liturgy) with the implementation of ‘conservative’ parameters (put in place by his own choosing, based on instructions by the Duke of which we are not aware, or maybe even at the suggestion of others, such as Quickelberg). To elaborate on this end, her suggestion to analyze music of similar theme and style, especially by Lasso’s contemporaries would help to reinforce this hypothesis.¹⁰⁵ This preliminary study has thus, also demonstrated ways in which these ‘external’ and ‘internal’ structural features not only have musical connotations in the analysis of other works by Lasso, but conjecturally display latent subservience to its historical context, factoring in not only the allusions to liturgical, but to other musical traditions (such as Josquin), as well. Returning to Helga Czerny’s hypothesis about the composition of the *Penitential Psalms* as a result of Albrecht’s preoccupation with death, this has neither been proven nor disproven in this dissertation; however, a purpose of the generic liturgical format of the *Penitential Psalms* with the use of the minor doxology may well be implicative of a variety of different uses which does not discount a concealed reference to the Office of the Dead, or more likely, finding usage in a devotional commemorative rite.

To return to the purpose of this structural continuity, however, the recurring motives, the harmonic progressions, the use of voicing all contributes to a sense of homogeneity across the cycle, evoking a sense of familiarity with the musical style without being able to pinpoint with preciseness the feature(s) that cause this effect, due to the systematic variation which obscures the identification of strict patterns. Using the minor doxologies as a case in point, of course, the planning of these verses as a separate musical concern is striking; it seems to illustrate the process of composition and may or may not have been picked up by the sixteenth-century listener, especially considering the amount of musical material that separates one doxology from the next.

¹⁰⁵ Barbara Haggh, ‘Orlando di Lasso and Office Polyphony for the Bavarian Court’ in Ignace Bossuyt et al. (eds.) *Orlandus Lassus and his Time* (Peer, 1995), p. 247.

5.2 Concluding thoughts.

An underlying theme in modern Lasso scholarship is the idea of model and transformation. David Crook notes about the imitation Magnificats that ‘although Lasso always begins by presenting the listener with music whose derivation from the model is clearly recognizable, the extent to which he transforms the model [...] is often astonishing.’¹⁰⁶ This idea should be expanded to include not only other compositional models, but also those of his own introduction and the variety with which Lasso proves to compose transmutations of the same model or pattern within a composition. The methodological aim of this study was to find a way to manage the bulk of the *Penitential Psalms* whilst also analyzing a number of different musical aspects in order to determine how Lasso uses these features to reinforce the structure of the cycle. Various types of analysis were applied to aspects of voicing, texture, motivicity and harmony, yielding information about the interrelatedness of the psalms in terms of comparing musical material between psalms, between verses, and within the same verse. Each of these degrees of interrelatedness, when used as a source of information about the cycle as a whole, produced a very incomplete picture; however, separate analysis of these different degrees of interrelatedness is essential in the analysis of the *Penitential Psalms*, as well as the analysis of different musical elements which collectively make up the cycle.

Through a combination of the surface characteristics, use of motives, execution of tonal planning and demonstration of modal internalization and externalization, this study has outlined how Lasso divulges a number of mechanisms that are used in the organization and construction of this monumental cycle through the analysis of the music itself. As much as recognizing the details which make the *Penitential Psalms* musically coherent as a cycle, it is important to go back to the idea of the totality of the work. This is relevant to Lasso scholarship in that the temptation of analysis is to isolate specific examples and to make lists of similar singular occurrences without properly seeing the compositional phenomenon as part of the larger work. In this case, it was essential to see the finer details of interior analysis in light of the exterior and vice versa. In this manner, the empiricist observations begin to form a general compositional logic of an increasing familiarity with Lasso’s rhetoric which

¹⁰⁶ David Crook, *Orlando di Lasso’s Imitation Magnificats for Counter-Reformation Munich* (Princeton, 1994), p. 159.

results in the above inferences to a more ‘emic’ understanding of the work and its context. Analysis is, of course, not limited to the aspects studied above and is only presented as an idea of the potential for new avenues of analysis which promote the comparison of a work in different organizational layers as a multi-stratified entity; as well as in comparison to other works in the genre (by Lasso and contemporary composers) in the same fashion.

Initially, it was clear that the *Penitential Psalms* comprised a cycle which was heavily concerned with structure. This was seen even in the clear division of the verses and in the ordering of psalms by mode with the completion of the cycle with an eighth motet. Furthermore, this was supported in the descriptive analysis especially in the voicing schemes for the individual verses throughout the cycle. An underlying plan in voicing became readily apparent, especially in the quasi-symmetrical principles outlined in Chapter 2. It was clear throughout that Lasso had established compositional principles based on compositional patterns he created within the cycle. These patterns in voicing, texture, motivicity, and in harmony are created on an aesthetic which is based on a type of symmetrical balance to be found in all facets of the composition. Deviations from these patterns were found to be conservative and were based on another form of compositional logic surrounding the expression of the text. This was a common theme in all aspects of analysis with perhaps the most demonstrative examples given in Chapter 4.3 with the rhetorical basis for deviation from a given harmonic scheme. The analysis of structure was thus, mainly conducted from an ‘etic’ perspective; however, departures from structural pattern can mostly be explained by the rhetorical intention. Therefore, a strictly empirical approach was not possible and was not desirable since the two essentially work together.

More often than not, the *Penitential Psalms* are so highly esteemed for the sophistication of the musico-rhetorical aesthetic so much that the accomplishment of their constructional framework is often overshadowed. In this, Lasso masterfully shows his skill as a composer not only in the imaginative uses of word-painting, but by the musical organization and framework which essentially enabled him to

maximize this rhetorical potential. Overall, it can be said that based on the results of this study, the *Penitential Psalms* do indeed show evidence of forethought in regard to structure which is evident in the pairing of verses, in the modal pairing of Psalms and in the construction of compositional groups (such as in the minor doxology verses). In a very concrete manner, the latter works to give the cycle a substantial sense of coherency in its use of style, vocal textures, and use of harmonic progressions. The motive was not immediately found to have as much structural clout as these other aspects, but very possibly contains rhetorical thematic links not looked at in this study. This concludes a preliminary look at certain compositional tools identified to underline a sense of definite structure within the *Penitential Psalms*. Further studies of this nature are essential in working towards a better understanding of Lasso's compositional styles in an attempt to better assess his output and the total impact of his legacy as the greatest composer of his time.

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Appendix A.
Sixteenth-century Musical Settings of the Penitential Psalms¹⁰⁷

Date	Composer	Title	Publisher
1564	Pierre Colin	<i>Les sept pseumes penitenciaux de David, traduits en rithme francaise Par Clément Marot, et mis en musique à quatre parties, en forme de motetz, par Pierre Colin</i>	Nicholas du Chemin (Paris)
1569	Giovanni Tommaso Lambertini	<i>Septem Psalmi poenitentiales ab ipso concentu musico cum 4. Voc.</i>	G. Scotto (Venice)
1570	Alexander Utendal	<i>Septem Psalmi poenitentiales, adiunctis Ex propetarum scriptis orationibus Eiusdem argumenti quinque, ad Dodecachordi modes duodecim, hac Quidem aetate doctiorum quoraundam Musicorum opera ab obscuritate vindicatos, nihilominus quamplurimis adhuc incognitos, aptissima tam vivae voci, quam diversis Musicorum instrumentorum generibus harmonia accommodati.</i>	Theodor Gerlach (Nürnberg)
1580	Georg Siber	<i>Die sieben Bußpsalmen des Königlichen Propheten Davids in teutsche Reimen gerichtet... mit etlichen Gesänglein gestellt durch Georgium Siber... zu Kirchensittenbach.</i>	Valentin Fuhrmann (Nürnberg)
1581	Bartholomae Frencelius	<i>Septem Psalmi Poenitentiales</i>	Andreas Petri (Leipzig)
1581	William Hunnis	<i>VII Steppes to Heaven alias the VII Psalmes reduced into meter. (1583 edition: Seven Sobs of a Sorrowful Soull for Sinne)</i>	H. Denham (London)
1581	Johannes Uthdreer	<i>Septem Psalmi Poenitentiales.</i>	Andreas Petri (Leipzig)

¹⁰⁷ Compiled from Kerchal F. Armstrong, *Musical Settings of the Penitential Psalm Cycle, c. 1560-1620*, D.M.A. diss. (University of Illinois at Urbana – Champaign, 1974), pp. 3-5; Stefan Schulze, *Die Tonarten in Lassos 'Bußpsalmen' mit einem Vergleich von Alexander Utendals und Jacob Reiners 'Bußpsalmen'* (Neuhausen – Stuttgart, 1984), pp. 11-12.

1582	Jacobus Syringus	<i>Cantiones poenitentiales. Christliche neue teutsche Gesänge der schönen geistlichen und tröstlichen sieben Busspsalmen...auff Mutetische art... gesetzt.</i>	Michel Kroner (Ulssen)
1583	Andrea Gabrieli	<i>Psalmi Davidici, qui poenitentiales nuncupantur, tum omnis generis instrumentorum, tum ad vocis modulationem accomodati, 6 voc.</i>	Gardano (Venice)
1584	Orlando di Lasso	<i>Septem Psalmi Davidis Poenitentiales, modis musicis redditi, atque antehac nunquam in lucem aediti. His accessit Psalmus: Laudate Dominum de Coelis. Quinque vocum.</i>	Adam Berg (Munich)
1586	Jacob Reiner	<i>Cantiones Piarum, Septem Psalmi Poenitentiales tribus vocibus, ad singulos musicos tonos debito ordine, artificiosa compositione concinnati, eo modo hactenus nunquam visi. Accesserunt adhuc sex Mutetae... Autore: Iacobo Reiner. Excellentissimi Musici Orlandi di Lasso olim Disculpo.</i>	Adam Berg (Munich)
1586	Simon Bar Jona Madelka	<i>Septem psalmi poenitentiales, 6 voc.</i>	W. Knorr (Altdorf)
1587	Leonhard Lechner	<i>Septem Psalmi poenitentiales, 6 voc.</i>	Katharina Gerlach (Nürnberg)
1588	Georg Schwaiger	<i>Prophetae Davidis Septem Psalmi Poenitentiales Sacratissime, quinque vocibus cummo cum studio ita elaborate ac composite, ut et voci vivae, et omnis generis Musicis Instrumentis applicari commode queant, hactenus tali modo nunquam editi.</i>	Adam Berg (Munich)
1589	William Byrd	<i>Seven Penitential Psalms included in Songs of sundrie natures, some of gravite, and others of myrth, fit for all companies and voyces. Lately Made and composed into Musicke of 3, 4, 5, and 6 parts: and published for the delight of all such as take pleasure in the exercise of that Art.</i>	Thomas East (London)

1594	Innocenzo Alberti	<i>Salmi penitentiali, armonizzati da Innocentio Alberti, Musico del serenissimo Signor Duca di Ferrara, a sei voci. Liber primo.</i>	Baldini (Ferrara)
1596	Giovanni Croce	<i>Li sette sonetti penitentiali, a sei voci</i>	Giacomo Vincenti (Venice)
1597	John Dowland	<i>Mr. Henry No'ell his funerall Psalmes.</i>	Unpublished manuscript
1599	David Crinitus z Hlavačova	<i>Davidis Regis et Prophetæ Psalmi septem, qui poenitentiales nuncupantur, in odas precatórias Latino Bohemicas redacti a David Crinito Nepomucao ab Hlawaczova</i>	Georg Nigrinus/ Černý (Prague)

Appendix B. Patterns of Textual Repetition and Voicing in the Minor Doxology Verses

(Also Showing Opening Vocal Entries)

Psalm I

Gloria Patri, et Filio, et Spiritui Sancto.

mm. 1-3

Style: Quasi-homophonic

Order of opening voice entries: Q, [AB], D, T

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.
(No repetition of text.)

mm. 1-3

Style: Polyphonic/Imitative

Order of opening voice entries: [D1ATB], [D2Q]

Sicut erat (3 repetitions)
1x -4 voices (D1ATB)
2x -2 voices (D2Q)
3x -4 voices (D1D2TB)

in principio (3 repetitions) *et nunc, et semper*
Staggered imitation

Et in saecula (3 repetitions)
1x -4 voices (D2ATB) ↓
2x -4 voices (D1D2AQ) ↑
3x -5 voices (D1D2ATB)

saeculorum. Amen. (multiple repetitions)
Free imitation

Psalm II

Gloria Patri, et Filio, et Spiritui Sancto.

mm. 1-2



Style: Quasi-homophonic

Order of opening voice entries: T, [DAQB]

Gloria Patri, et Filio,

et Spiritui Sancto. (3 repetitions)

1x -4 voices (DATQ) ↑

2x -4 voices (ATQB) ↓

3x -5 voices

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

mm. 1-3



Style: Polyphonic/Imitative

Order of opening voice entries:

[D1D2] A, [TQ] B

Sicut erat (3 repetitions)

1x -3 voices (D1D2A) ↑

2x -3 voices (TQB) ↓

3x -6 voice imitation

in principio, et nunc, et semper

Et in saecula (3 repetitions)

1x -4 voices (D1ATB) ↓

2x -4 voices (D1D2TQ) ↑

3x -3 voices (AQB) ↓

saeculorum. Amen. (multiple repetitions)

Free imitation

Psalm III

Gloria Patri, et Filio, et Spiritui Sancto.

mm. 1-2



Style: Quasi-homophonic

Order of opening voice entries: Q, [ATB], D

Gloria Patri, et Filio,

et Spiritui Sancto. (3 repetitions)

1x -3 voices (DAB) ↑

2x -3 voices (TQB) ↓

3x -5 voices

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

mm. 1-4



Style: Polyphonic/Imitative

Order of opening voice entries: [D1D2AQ], [TB]

Sicut erat (2 repetitions)

1x -4 voices (D1D2AQ) ↑

2x -4 voices (ATQB) ↓

Et in saecula (4 repetitions)

1x -4 voices (D2AQB) ↓

2x -4 voices (D1D2TQ) ↑

3x -4 voices (D1D2AB) ↓

4x -6 voices

in principio, et nunc, et semper

saeculorum. Amen. (4 repetitions)

1x -4 voices (ATQB) ↓

2x -4 voices (D1D2AQ) ↑

3x -4 voices (ATQB) ↓

4x -6 voices

Psalm IV

Gloria Patri, et Filio, et Spiritui Sancto.

mm. 1-4

Style: Quasi-homophonic

Order of opening voice entries: D, [AQ], T, B

<i>Gloria Patri,</i>	<i>et Filio,</i> (2 repetitions)	<i>et Spiritui Sancto.</i> (3 repetitions)
1x -4 voices (DATQ) ↑		1x -4 voices (DATQ) ↑
2x -4 voices (ATQB) ↓		2x -4 voices (ATQB) ↓
		3x -5 voices

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

mm. 1-4

Style: Polyphonic/Imitative

Order of opening voice entries:

D2, A, D1, T, B, Q

Sicut erat (2 repetitions)
 1x -4 voices (D1D2AT) ↑
 2x -4 voices (ATQB) ↓

in principio et nunc, et semper (2 repetitions)
 6-voice polyphony

<i>Et in saecula</i> (3-4 repetitions)	<i>saeculorum. Amen.</i> (multiple repetitions)
1x -4 voices (D2ATQ) ↑	Free imitation
2x -6 voices	
3x -5 voices (D2ATQB) ↓	
4x -4 voices (D1ATQ) ↑	

Psalm V

Gloria Patri, et Filio, et Spiritui Sancto.

mm. 1-3

A musical score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) in G major, 4/4 time. The first three measures show the beginning of the piece. The Soprano and Alto parts enter first, followed by the Tenors and Basses.

Style: Polyphonic/Imitative

Order of opening voice entries: [DT], A, [QB]

<i>Gloria Patri</i> , (3 repetitions)	<i>et Filio</i> , (2 reps)	<i>et Spiritui Sancto</i> .
1x -3 voices (DAT) ↑	1x -4 voices (ATQB) ↓	
2x -3 voices (TQB) ↓	2x -4 voices (DATQ) ↑	
3x -4 voices (DATQ) ↑		

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

mm. 1-5

A musical score for six voices in G major, 4/4 time. The first five measures show the beginning of the piece. The Soprano and Alto parts enter first, followed by the Tenors and Basses.

Style: Polyphonic/Imitative

Order of opening voice entries:

D1, D2, A, T, Q, B

<i>Sicut erat</i> (3 repetitions)	<i>in principio et nunc, et semper</i> (2 repetitions)
1x -4 voices (D1D2) ↑	6-voice polyphony
2x -4 voices (QB) ↓	
3x -6 voice imitation	
• 2-voice module of imitation	

Et in saecula
6-voice polyphony

saeculorum. Amen. (multiple repetitions)
1x -4 voices (D2ATB)
2x - +2 voices (D1[AT]Q)
Free imitation

Psalm VI

Gloria Patri, et Filio, et Spiritui Sancto.

mm. 1-6

Style: Polyphonic/Imitative

Order of opening voice entries:

D, A, Q, B, T

A musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G minor, 3/4 time. The score shows the first six measures. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The Alto part begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The Tenor 1 part begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The Tenor 2 part begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The Bass part begins with a half note G3, followed by quarter notes A3, B3, and a half note C4.

Gloria Patri, et Filio, (2 repetitions)

et Spiritui Sancto.

1x -4 voices (DA/QB)

2x -5 voices – entrance of T (c.f.)

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

mm. 1-4

Style: Polyphonic/Imitative

Order of opening voice entries:

A, [D1D2], B [TQ]

A musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G minor, 3/4 time. The score shows the first four measures. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The Alto part begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The Tenor 1 part begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The Tenor 2 part begins with a half note G4, followed by quarter notes A4, B4, and a half note C5. The Bass part begins with a half note G3, followed by quarter notes A3, B3, and a half note C4.

Sicut erat (3 repetitions)

1x -3 voices (D1D2A) ↑

2x -3 voices (TQB) ↓

3x -5 voices (D1D2ATB)

in principio, et nunc, et semper

Et in saecula

saeculorum. Amen. (multiple repetitions)

Free imitation

Psalm VII

Gloria Patri, et Filio, et Spiritui Sancto.

mm. 1-3

Musical score for mm. 1-3, featuring five staves (Soprano, Alto, Tenor, Bass, and a fifth staff) in a single system. The notation includes various note values and rests.

Style: Quasi-homophonic

Order of opening voice entries: A, [TQ], D, B

Gloria Patri, et Filio,

et Spiritui Sancto. (3 repetitions)

1x -4 voices (DATQ) ↑

2x -4 voices (ATQB) ↓

3x -5 voices

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

mm. 1-6

Musical score for mm. 1-6, featuring six staves (Soprano, Alto, Tenor, Bass, and two additional staves) in a single system. The notation includes various note values and rests.

Style: Polyphonic/Imitative

Order of opening voice entries: D1, D2, A, T, Q, B

Sicut erat (4 repetitions)

1x -3 voices (D1D2A) ↑

2x -3 voices (TQB) ↓

3x -5 voices (D1D2ATB)

in principio, et nunc, et semper

Et in saecula (2 repetitions)

6-voice quasi-homophonic

saeculorum. Amen. (3 repetitions)

1x -4 voices (D1D2AT) ↑

2x -4 voices (ATQB) ↓

3x -6 voices