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Content Guide
The Renaissance, Part 2: Renaissance Music in the Sixteenth Century

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Assigned Readings
    Core Survey
    Historical and Analytical Perspectives
    Composer Biographies

Summary List
    Genres to Understand
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The Renaissance, Part 2:
Renaissance Music in the Sixteenth Century
Allen Scott

Assigned Readings

Core Survey
- o Stephanie P. Schlagel, "An Introduction to the Renaissance"
  - ▪ Focus on discussions of sixteenth-century characteristics
- o Allen Scott, Renaissance Genres and Forms"
- o Allen Scott, "The Reformation and Music"

Historical and Analytical Perspectives
- o Seth Coluzzi, "Music Theory of the Renaissance"
- o Jennifer Thomas, "Josquin des Prez, *Ave Maria,* and the Musical Canon"
- o Emily Laurance et al, "Commentary on Josquin, *Ave Maria*"
- o Emily Laurance et al, "Commentary on Josquin, *Missa Pange lingua*"
- o Emily Laurance et al, "Commentary on Luther, *Ein feste Burg*"
- o Emily Laurance et al, "Commentary on Palestrina, *Pope Marcellus Mass*"
- o Emily Laurance et al, "Commentary on Loys Bourgeois, *Or sus, serviteurs du Seigneur*
- o Allan Atlas, "Commentary on Arcadelt, *Il bianco e dolce cigno*"

Composer Biographies
- o Stephanie P. Schlagel, "Josquin des Prez"
- o Dawn Grapes, "William Byrd"
- o Noel O'Reagan, "Giovanni Pierluigi da Palestrina"

Summary List
Genres to Understand

- Motet
- Chorale
- Chorale motet
- Anthem
- Paraphrase Mass
- Parody/Imitation Mass
- Free Mass
- Madrigal (Italian and English)
- Chanson
- Lute song or air
- Dance music (pavane and galliard)
- Variations
- Sonata
- Toccata
- Canzona

Musical terms to understand

- Polyphonic texture
- Homorhythmic texture/Familiar style
- Bar form

- Text depiction
- Text expression

Contextual Terms, Figures, and Events

- Josquin des Prez
- Martin Luther
- Johann Walter
- William Byrd
- G.P. da Palestrina
- Tomás Luis de Victoria
- Jacques Arcadelt

- Luca Marenzio
- Claudin de Sermisy
- Thomas Weelkes
- John Dowland
- Claude Gervaise
- Luys de Narvaez
- Giovanni Gabrieli

Main Concepts

- You will understand how Renaissance composers based musical structures on the grammatical structures of the text and will be able to analyze works in this way.
- You will understand and will be able to identify examples of how Renaissance composers brought out or emphasized images and ideas in a text through text depiction (also called text painting), text expression, or through other means such as changes in texture and meter.
- You will understand and will be able to identify examples of the various ways in which Renaissance composers used pre-existent music in their works.
- You will understand and be able to identify the different genres and styles that differentiated the music of Catholics, Lutherans, Calvinists, and Anglicans in the sixteenth century.
- You will understand the sixteenth-century roots of purely instrumental music.

Scores and Recordings

Motets
- Josquin des Prez, *Ave Maria…virgo serena*
  - Score
  - Recording
- Tomás Luis de Victoria, *O magnum mysterium*
  - Score
  - Recording

Mass settings
- Josquin des Prez, *Missa Pange lingua*, Kyrie
  - Score
  - Recording
- G.P. da Palestrina, *Pope Marcellus Mass*, Credo and Agnus Dei I
  - Score
  - Recording
- Tomás Luis de Victoria, *Missa O magnum mysterium*, Kyrie
  - Score
  - Recording

Chorales and Chorale settings
- Martin Luther, *Ein feste Burg*
  - Score
  - Recording
- Johann Walter, *Ein feste Burg*
  - Score
  - Recording

Anthems
- William Byrd, *Sing joyfully unto God*
  - Score
  - Recording

Chansons
- Loys Bourgeois, *Or sus, serviteurs du Seigneur*
  - Score
  - Recording

Madrigals and Lute Songs
- Jacques Arcadelt, *Il bianco e dolce cigno*
  - Score
  - Recording

- Luca Marenzio, *Solo e pensoso*
  - [Score](#)
  - [Recording](#)
- Thomas Weelkes, *As Vesta was from Latmos Hill descending*
  - [Score](#)
  - [Recording](#)
- John Dowland, *Flow my teares*
  - [Score](#)
  - [Recording](#)

Instrumental music
- Glaude Gervaise, *Pavane d'Angleterre* and *Galliarde*
  - [Score](#)
  - [Recording](#)
- Luys de Narvaez, *Cuatro diferencias sobre Guárdame las vacas*
  - [Score](#)
  - [Recording](#)
- William Byrd, *John come kiss me now*
  - [Score](#)
  - [Recording](#)
- Giovanni Gabrieli, *Canzon septimi toni*
  - [Score](#)
  - [Recording](#)

Exercises (click here for key)

1. After reading the "Reformation and Music" article, examine Luther's *Ein feste Burg* and Bourgeois's *Or sus, serviteurs du Seigneur*. In what ways are they similar and how are they different? Particularly in terms of musical form, and text setting, do you see traits that might hep you identify one as typically Lutheran music and the other as Calvinist?
2. Examine Byrd's anthem *Sing joyfully unto God our strength* and describe how the musical structure is based on the text.
3. Both Josquin's *Missa Pange lingua* and Walter's chorale motet *Ein feste Burg* are based on preexistent melodies, but the melodies are used in different ways. Describe the different ways. Can the preexistent melodies be heard in their original form? Is it important for them to be heard in their original form?
4. Examine Victoria's motet *O magnum mysterium* and the Kyrie from his *Missa O magnum mysterium*. What sections of the motet did he use in the Kyrie?
5. Examine Marenzio's madrigal *Solo e pensoso* and Weelkes's madrigal *As Vesta was from Latmos Hill descending*. Identify three examples of text depiction (text painting) or text expression in each and describe them. Did Marenzio and Weelkes use similar or dissimilar techniques?
6. Examine Gervaise's *Pavane d'Angelterre* and *Gaillarde*. Describe how they are related. How are they similar? How do they differ?

Key to Exercises

1. **After reading the "Reformation and Music" article, examine Luther's *Ein feste Burg* and Bourgeois's *Or sus, serviteurs du Seigneur*. In what ways are they similar and how are they different? Particularly in terms of musical form, and text setting, do you see traits that might hep you identify one as typically Lutheran music and the other as Calvinist?**

   Both *Ein feste Burg* and *Or sus, serviteurs du Seigneur* were composed for a congregation of ordinary people (untrained singers) to sing. Both are strophic hymns that use syllabic text setting, with melodies that are in an easy range with mainly stepwise motion, and both are in the vernacular language. *Ein feste Burg*'s German language and *Or sus, serviteurs du Seigneur*'s French indicate that they are Lutheran and Calvinist, respectively.

2. **Examine Byrd's anthem *Sing joyfully unto God our strength* and describe how the musical structure is based on the text.**

   Each text phrase has its own musical setting that concludes with a weak or strong cadence depending on the punctuation. Weak cadences often are overlapping, with some voices cadencing at the same time that other voices begin the next phrase. Periods in the text often indicate strong cadences, occasionally followed by a rest in all voices. Polyphonic texture usually is established with imitation, and homorhythm occasionally is used to emphasize certain text phrases.

   The first sentence, "Sing joyfully unto God our strength," is set syllabically (with short melismas on "joyfully") in four voices in a polyphonic texture. After a weak cadence, the next sentence, "Sing loud unto the God of Jacob," enters in all voices, automatically louder than the first sentence (an example of text painting). After a perfect authentic cadence in all voices, the next sentence, "Take the song . . .," is presented using free imitation. After a barely overlapping cadence, "Blow the trumpet in the new Moon" is presented first homorhythmically then polyphonically, imitating trumpet fanfares. This sentence consists of three phrases separated by commas; each text phrase has its own musical setting and the sentence concludes with a perfect authentic cadence followed by a rest in all voices. The last sentence has two phrases. The first phrase, "For this is a statute," is begun by five and concluded by all six voices after one statement. The second phrase, "and a law of the God of Jacob," is given extended polyphonic treatment before concluding the motet with a perfect authentic cadence in all voices.

3. **Both Josquin's *Missa Pange lingua* and Walter's chorale motet *Ein feste Burg* are based on preexistent melodies, but the melodies are used in different ways. Describe the different ways. Can the preexistent melodies be heard in their original form? Is it important for them to be heard in their original form?**

Missa Pange lingua is a paraphrase mass, in which the Gregorian hymn is given rhythm and decorated with filled-in leaps and upper and lower neighbors. The resulting paraphrase is then used in all voices in a setting of the mass ordinary. Walter's *Ein feste Burg* is a chorale motet in which a chorale melody is featured unchanged in the tenor voice of a polyphonic work. In the mass, the melody of the chant paraphrase cannot be heard in its original form unless the listener is a professional singer or is following along with the music. Being able to hear the paraphrase is unimportant because the chant provides a hidden form of organization. On the other hand, the pre-existing chorale melody is intentionally placed for it, and the text, to be heard clearly because it is the text that is the most important aspect of the presentation.

4. **Examine Victoria's motet *O magnum mysterium* and the Kyrie from his *Missa O magnum mysterium*. What sections of the motet did he use in the Kyrie?**

   The first Kyrie of the Mass is built on the opening paired point of imitation of the motet. In the Kyrie, the opening motive in the cantus and tenor parts is altered from A-D-A-B-flat to A-D-[F-G]-A-[F-G]-B-flat, yet it loses none of the mysterious nature of the motet's opening. The second Kyrie is based on the imitation in the motet's "jacentem in praesepio" section (measures 28–39). Each voice part roughly keeps the same melodic outlines of their counterparts in the motet. The Christe begins with the D-E-F-sharp-G motive taken from the "animalia" section (measures 21–2) of the motet.

5. **Examine Marenzio's madrigal *Solo e pensoso* and Weelkes's madrigal *As Vesta was from Latmos Hill descending*. Identify three examples of text depiction (text painting) or text expression in each and describe them. Did Marenzio and Weelkes use similar or dissimilar techniques?**

   Three examples of text painting in Marenzio's *Solo e pensoso* are as follows: 1) in measures 1–24 of the cantus part, the series of whole notes ascending and descending by half step illustrate the poet's lonely, deliberate, and slow steps; 2) the imitation of "E gl'occhi porto per fuggir" in measures 25–31 is a pun on "fuggir," which comes from the verb "fuga" ("to flee": one voice is fleeing from another); and 3) in measures 93–7 the ascending eighth-note runs illustrate "rivers" ("fiumi").

   Three examples of text painting in Weelkes's madrigal *As Vesta was from Latmos Hill descending* are as follows: 1) in measures 4–8 the word "descending" is set to descending melodies, 2) in measures 12–21 the word "ascending" is set to ascending melodies, and 3) in measures 36-45 "Running down amain" is set to descending eighth-note motives.

   Marenzio and Weelkes definitely used similar techniques, although it can be argued that Marenzio was rather more sophisticated in his text painting.

6. **Examine Gervaise's *Pavane d'Angelterre* and *Gaillarde*. Describe how they are related. How are they similar? How do they differ?**

The gaillarde is a triple-meter version of the pavane. The melody in the gaillarde's top voice (superius) essentially parallels the pavane's superius melody. The melodies of the gaillarde's lower voices are similar to their counterparts in the pavane, although the harmonies differ somewhat.

Both pieces are in three strains with repeats (||:A:||:B:||:C:||), a standard dance form during the Renaissance.