Adrian Willaert's "Musica Nova" Selected Motets: Editions and Commentary. (Volumes I and II).

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Adrian Willaert's "Musica Nova" selected motets: Editions and commentary. (Volumes I and II)

Almquist, Bradley Leonard, D.M.A.
The Louisiana State University and Agricultural and Mechanical Col., 1993

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ADRIAN WILLAERT'S MUSICA NOVA
SELECTED MOTETS: EDITIONS AND COMMENTARY

VOLUME I

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

By
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B.S., University of North Dakota, 1982
M.M., University of North Dakota, 1984
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>ii</td>
</tr>
<tr>
<td>LIST OF EXAMPLES</td>
<td>iv</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>viii</td>
</tr>
<tr>
<td>CHAPTER I: Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Biography</td>
<td>1</td>
</tr>
<tr>
<td>Secular Works</td>
<td>3</td>
</tr>
<tr>
<td>Sacred Works</td>
<td>6</td>
</tr>
<tr>
<td><em>Musica Nova</em></td>
<td>12</td>
</tr>
<tr>
<td>CHAPTER II: Editing</td>
<td>15</td>
</tr>
<tr>
<td>Scoring Considerations</td>
<td>15</td>
</tr>
<tr>
<td>Pitch Considerations</td>
<td>22</td>
</tr>
<tr>
<td>Temporal Considerations</td>
<td>35</td>
</tr>
<tr>
<td>Textual Considerations</td>
<td>36</td>
</tr>
<tr>
<td>CHAPTER III: Formal Considerations of the Motets in <em>Musica Nova</em></td>
<td>40</td>
</tr>
<tr>
<td>Form</td>
<td>41</td>
</tr>
<tr>
<td>Melody</td>
<td>64</td>
</tr>
<tr>
<td>Harmony</td>
<td>69</td>
</tr>
<tr>
<td>Temporal Considerations</td>
<td>77</td>
</tr>
<tr>
<td>Tempo</td>
<td>91</td>
</tr>
<tr>
<td>Performance Forces and Singing Style</td>
<td>94</td>
</tr>
<tr>
<td>VOLUME II</td>
<td></td>
</tr>
<tr>
<td>CHAPTER IV: The Editions</td>
<td>97</td>
</tr>
<tr>
<td><em>Domine, quid multiplicati sunt</em></td>
<td>97</td>
</tr>
<tr>
<td><em>Dilexi, quoniam exaudiet</em></td>
<td>120</td>
</tr>
<tr>
<td><em>Miserere nostri Deus</em></td>
<td>141</td>
</tr>
<tr>
<td><em>Beati pauperes</em></td>
<td>183</td>
</tr>
<tr>
<td><em>Veni sancte spiritus</em></td>
<td>231</td>
</tr>
<tr>
<td><em>Alma redemptoris mater</em></td>
<td>294</td>
</tr>
<tr>
<td><em>Benedicta es, caelorum</em></td>
<td>343</td>
</tr>
<tr>
<td><em>Te deum patrem</em></td>
<td>394</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>443</td>
</tr>
<tr>
<td>VITA</td>
<td>449</td>
</tr>
</tbody>
</table>
LIST OF EXAMPLES

Example 1. *Dixit Dominus*: Psalm 109 ................................................................. 8
Example 2. *Confitebor tibi Domine*: Psalm 110 ................................................. 9
Example 3. *Dilexi, quoniam exaudiet*, Barred Individual Parts ....................... 17
Example 4. *Dilexi, quoniam exaudiet*, Barred Individual Parts
with Reduction ...................................................................................................... 18
Example 5. *Dilexi, quoniam exaudiet*, Barred with
Mensurstrich ..................................................................................................... 19
Example 6. *Dilexi, quoniam exaudiet*, Overlapping Notes .............................. 20
Example 7. Vocal Ranges of the Motets .............................................................. 22
Example 8. Vocal Scoring for *Domine, quid multiplicati sunt* ......................... 25
Example 9. Sigatured and Unsigatured Modes in *Veni sancte spiritus* ............... 27
Example 10. Sigatured and Unsigatured Hexachords in *Veni sancte spiritus* .... 28
Example 11. *Domine, quid multiplicati sunt*, Harmonic Tritone ....................... 30
Example 12. *Domine, quid multiplicati sunt*, Melodic Tritone ......................... 31
Example 13. *Veni sancte spiritus*, Closest Approach ........................................ 32
Example 14. *Domine, quid multiplicati sunt*, Repeating Note ......................... 33
Example 15. *Miserere nostri*, Pitch in a Series ................................................. 34
Example 16. Transcription Table ......................................................................... 35
Example 17. *Beati pauperes*, Group of Notes Share Same
Syllable, Non-Ligature ...................................................................................... 37
Example 18. *Beati pauperes*, Group of Notes Share Same Syllable
with a Ligature ................................................................................................ 37
Example 19. *Te deum patrem*, All Notes Within Ligature Share
Syllable .............................................................................................................. 37
Example 20. *Benedicta es, cœlorum*, All Notes Within Ligature
Share Syllable ................................................................. 38

Example 21. *Beati pauperes*, Note Immediately Following a
Semiminum or Fusae Share Same Syllable ............................. 38

Example 22. *Benedicta es, cœlorum*, Repeated Text
Abbreviation ............................................................................ 39

Example 23. *Beati pauperes*, V-I Cadence ............................... 42

Example 24. *Domine, quid multiplicati sunt*, V-I Cadence
Weakened by Continuation ....................................................... 43

Example 25. *Beati pauperes*, Overlapping Cadence ...................... 44

Example 26. *Domine, quid multiplicati sunt*, Phrygian Cadence ...... 45

Example 27. *Veni sancte spiritus*, Canon and Resolutio .............. 47

Example 28. *Alma redemptoris mater*, Canon and Resolutio ........ 47

Example 29. *Benedicta es, cœlorum*, Canon and Resolutio ........... 48

Example 30. *Te deum patrem*, Cantus Firmus ............................ 49

Example 31. *Alma redemptoris mater*, Cantus Firmus ................... 49

Example 32. *Domine, quid multiplicati sunt*, Paired Imitation at
5th ..................................................................................... 51

Example 33. *Dilexi, quoniam exaudiet*, Imitation at 4th ................. 51

Example 34. *Miserere nostri*, Imitation at Unison and Octave ........ 52

Example 35. *Beati pauperes*, Motivic Imitation ........................... 53

Example 36. *Dilexi, quoniam exaudiet*, Melodic Repetition ................ 56

Example 37. *Alma redemptoris mater*, Melodic Repetition ............. 56

Example 38. *Te deum patrem*, Sectional Repetition ...................... 57

Example 39. *Veni sancte spiritus*, Sequential Repetition ................ 59

Example 40. *Te deum patrem*, Sequential Repetition .................... 59

Example 41. *Dilexi, quoniam exaudiet*, Homophony to
Polyphony ........................................................................... 60

Example 42. *Beati pauperes*, Compression of Syncopated
Entrances ............................................................................. 62
Example 43. *Dilexi, quoniam exaudiet*, Leap Resolution by Step ........ 65

Example 44. *Veni sancte spiritus*, Leap Resolution by Smaller Leap ............................................................................................................. 65

Example 45. *Veni sancte spiritus*, Phrases Marked by Rests ............ 65

Example 46. *Veni sancte spiritus*, Phrases Indicated by Text Repetition ........................................................................................................ 66

Example 47. *Benedicta es, caelorum*, Melodic Leaps Reinforcing Syllabic Stress .................................................................................................. 67

Example 48. *Alma redemptoris mater*, Melisma Reinforcing Syllabic Stress .................................................................................................. 67

Example 49. *Dilexi, quoniam exaudiet*, Octave or Fifth Leaps .......... 67

Example 50. *Miserere nostri*, Octave Leaps ........................................... 68

Example 51. *Domine, quid multiplicati sunt*, Deceptive Motion in Bassus .................................................................................................. 70

Example 52. *Veni sancte spiritus*, 5th Relationships in Bassus .......... 71

Example 53. *Veni sancte spiritus*, Descending 4th in Bassus .......... 72

Example 54. *Miserere nostri*, Ascending 5th in Bassus ................. 73

Example 55. *Miserere nostri*, V-I Final Cadence ................................. 74

Example 56. *Beati pauperes*, Cadential Repetition of Text by Bassus ................................................................................................. 75

Example 57. *Domine, quid multiplicati sunt*, Suspension .................. 76

Example 58. *Miserere nostri*, Passing Dissonance ........................... 77

Example 59. *Alma redemptoris mater*, Cantus Firmus and Opening Material ......................................................................................... 79

Example 60. *Veni sancte spiritus*, Cantus Firmus and Opening Material ................................................................................................. 80

Example 61. *Te deum patrem*, Cantus Firmus and Freely Composed Opening Material ............................................................... 81

Example 62. *Dilexi, quoniam exaudiet*, Entrances Set With Anacrusis ............................................................... 83
Example 63. *Alma redemptoris mater*, Sustained Parts vs Active Parts ............................................................................................................ 84

Example 64. *Alma redemptoris mater*, All Parts Rhythmically Active ........................................................................................................ 85

Example 65. *Alma redemptoris mater*, Accented Syllable on Strong Portion of Tactus ........................................................................ 86

Example 66. *Alma redemptoris mater*, Accented Syllable with Agogic Accent ........................................................................................... 86

Example 67. *Beati pauperes*, Accented Syllable with Syncopation ........................................................................................................... 87

Example 68. *Alma redemptoris mater*, Melodic Leaps with Syncopation ................................................................................................. 87

Example 69. *Dilexi, quoniam exaudiet*, Rhythmic Description of the Text Utilizing Syncopation ............................................................. 88

Example 70. *Dilexi, quoniam exaudiet*, Rhythmic Description of the Text Utilizing a Regular Rhythm .................................................. 89

Example 71. *Dilexi, quoniam exaudiet*, Rhythmic Description of the Text Utilizing a Dotted Rhythm ...................................................... 90

Example 72. *Dilexi, quoniam exaudiet*, Rhythmic Syllabification .............................................................................................................. 91

Example 73. *Dilexi, quoniam exaudiet*, Rhythmic Syllabification .... 91
ABSTRACT

Adrian Willaert was a pivotal figure in Renaissance music. As a composer, he contributed significantly to the secular repertories of the madrigal, canzone villanesca, and chanson. He was possibly the first madrigal composer outside of the genre's Roman/Florentine origins. In sacred music, Willaert contributed to the development of cori spezzati, the split-choir technique, generally associated with the Venetian School, composed at least nine masses, polyphonic settings of hymns, and approximately 173 motets.

In addition to his compositions in the major vocal forms of the period, Willaert made considerable contributions to the teaching of music and music theory, establishing St. Mark's as a major musical teaching and performance center. His students included Nicola Vicentino, Andrea Gabrieli, Cipriano de Rore, and Gioseffe Zarlino.

The collection Musica Nova was published in 1559 in Venice by Antonio Gardano. It includes twenty-seven motets and twenty-five madrigals set for four, five, six, and seven voices. The collection is the culmination of Willaert's work and served as a paradigm of a new style of text setting.

This project reviews the musical significance of Adrian Willaert, presents a survey of his choral music and describes the collection Musica Nova. It also considers the editing parameters necessary for the preparation of performance editions of Domine, quid multiplicati sunt; Dilexi, quoniam exaudiet; Miserere nostri; Beati pauperes; Veni sancte spiritus; Alma redemptoris mater; Benedicta es, cælorum: and Te deum patrem from Musica Nova, and offers suggestions for their performance. Finally it presents performance editions of the selected motets.
CHAPTER I

INTRODUCTION

BIOGRAPHY

Adrian Willaert was born in Flanders between 1480 and 1490, either in Bruges or Roulers. His father, Denis, may have been a church musician. His testaments list one brother, Georgie, and three sisters, only one of which is named, Janetta. Louis Harout, Willaert's only named nephew, was the son of Janetta and Loy Harout and according to the testaments lived with Willaert for a time in Venice. Willaert was married to a "Susanna" and there is a single account of a child, Caterina. However, nothing is known about her and her name does not appear in any of Willaert's testaments.

3 Ibid., 26-8. In Willaert's third testament, he states that there are several nephews. However, only Louis is named and has a documented relationship with Willaert.
5 Ibid., 30.
Willaert was prosperous, owning properties in Flanders as well as Venice. Reports of his salary place him as one of the highest paid cathedral musicians of his time. He was also generous with his wealth, giving money to his nephew and instructing that money be given to the poor and to "pious institutions" in the hope that they would "pray for his soul" according to the custom of the time.

Prior to 1515, Willaert studied law at the University in Paris. While there, he came under the influence of Jean Mouton, a student of Josquin, and turned his interest to music and composition. Direct study with Josquin has not been documented. However, it is known that Willaert became well acquainted with the works of Josquin through his studies with Mouton and his association with the d'Este family and Ferrara.

Evidence of the influence of Josquin on Willaert's early compositional style is described in an anecdote reported by his student, Gioseffe Zarlino. The chapel choir of Pope Leo X was performing the six-voice motet *Verbum bonum et suave* and attributing the work to Josquin. When the choir discovered that the motet was actually by Willaert, they no longer wished to sing it.

Lockwood places Willaert in Rome during the pontificate of Leo X (1513-21) and has fixed the date of Willaert's employment as a paid singer in Rome for Cardinal Ippolito I beginning July 8, 1515.

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6 Ibid., 26-7.
8 Ruff, "Adrian Willaert," 27.
11 Lockwood, "Adrian Willaert and Cardinal Ippolito I," 86.
12 Ibid., 87.
In October 1517, Cardinal Ippolito I left Rome for an extended visit to Hungary. Willaert also traveled as a member of the Cardinal's chapel. Willaert returned to Ferrara in August 1519 while the Cardinal continued to Craców with Prince Sigismund. The Cardinal returned to Ferrara in March of 1520 and died suddenly in September, 1520. Willaert then transferred to the service of Alfonso I, Duke of Ferrara, the brother of Ippolito I, where he remained in the service of the Duke until 1525.

Between April 1525 and November 1527, Willaert is listed in the account books of Duke Alfonso's son, Cardinal Ippolito II d'Este, Archbishop of Milan. On December 12, 1527, Doge Andrea Gritti appointed Willaert maestro di cappella of St. Mark's Basilica in Venice and he remained there until his death on December 17, 1562. During his tenure at St. Mark's, Willaert was granted two leaves, one in 1542 and the other between November 1556 and October 1557, when he returned to Flanders on personal business.

SECULAR WORKS

Willaert made contributions to the secular repertories of the canzone villanesca and chanson, and was possibly the first madrigal composer outside the genre's Roman/Florentine origins. The earliest madrigals composed by Willaert are included in Verdelot's Il secondo libro de madrigali published by O. Scotto (Venice) in 1536. They are predominantly homophonic and structured according to the verse/poetic forms of the text.

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15 Lenaerts, "Voor de biographie," 212.
16 Lockwood, "Adrian Willaert," 422.
17 Ibid.
Willaert's later evolution to a contrapuntal, almost motet-like structure in the Venetian madrigal "loosed music from the poetic structure of its text at all but the largest levels, yet intimately tied it to the grammatical form of the poetry."19

The madrigals in *Musica Nova* demonstrate the maturity of his late madrigal style. The texts, with one exception, are sonnets from the *Canzoniere* of Petrarch. These sonnets center upon a woman named Laura.20 These works are set in a predominantly declamatory style of composition. Several of the madrigals are in two parts, similar to the structure of his motets. The poetic structure of the sonnet is musically reinforced by setting the first two quatrains as the first part while the two tercets comprise the second part.21 In the seven-voice madrigals, all of which are musical settings of dialogues, Willaert provides variety by reducing voices, reserving the "tutti" for the repetitions of the last line of text.22 Thus the madrigals of *Musica Nova* "virtually originate the sonnet cycle as a large-scale vocal composition."23

Willaert was also involved in the musical setting of another Italian poetic form, the *canzone villanesca alla napolitana*. A precise definition of this form is difficult. The texts may be Neapolitan poetry, may include Neapolitan expressions, or may be related only structurally to Neapolitan poems.24 All of Willaert's villanesche are set for four voices and include arrangements of several previously composed three-voice pieces. Willaert's contributions to this genre were published by Antonio Gardano (Venice) in

a collection, *Canzone villanesche alla napolitana di M. Adriano*, in 1545. With this collection Willaert became the first non-Neapolitan composer of four-voice *villanesche*.  

Willaert's contributions to the chanson repertory are contained in several collections. His earliest published compositions appeared in 1520 in two collections published by Andrea Antico (Venice). The *Motetti novi e chanzoni franciose a quatro sopra doi* are composed in a four-voice texture. However, only two voices are notated. As the title implies, the other two voices were added by the performers, canonically a fourth higher than those printed. One of the chansons is notated with only one line of music with the other voices drawn from the single part.  

The second collection, *Chansons a troys*, is set in a three-voice texture and most of the chansons are arrangements of monophonic tunes popular at the time. Preexistent melodies are set using cantus firmus techniques, while the other voices are imitative.  

The collection *La Courone et fleur des chansons a troys* was published by Antonio Dell' Abbate and Andrea Antico (Venice) in 1536 and includes twenty chansons by Willaert as well as settings by Josquin, Mouton, and others. Bernstein has identified three distinct styles of Willaert's chanson composition in this collection. The first is in the style of his Parisian teacher, Mouton, and reflects similar compositional practices of the 1520 collections. 

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27 Ibid., 15.  
28 Ibid., 18.  
29 Ibid., 40.
A second style in *La Courone et fleur* includes chansons that are arrangements of popular tunes but that also contain characteristics of a newly developing musical language. These characteristics include declamatory settings of the text with sectionalization marked by internal cadences, concise melodies and tonal hierarchies.\(^{30}\)

The third style shows no evidence of borrowing and all voices are given equal importance. The melodies consist of brief imitative sections of contrasting material. Rhythmically, there is a greater use of syncopation, and a wider variety of metric subdivisions may be observed than in the other two styles. Willaert also uses a more diverse harmonic language resulting in frequent cadences on pitches other than the tonic. The musical structures appear to be more closely related to individual phrases and words than to the overall verse structure of the text. The settings are generally syllabic.\(^{31}\)

**SACRED WORKS**


D'Alessi reports that Zarlino identifies three different genres of *salmi spezzati* in his *Le Istitutione harmoniche*.\(^{32}\) In the first, choir I sang a

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30 Ibid., 57.
31 Ibid., 31.
unison plainchant verse while choir II responded with a polyphonic setting of the next verse. In the second style, each chorus alternates an independent polyphonic setting related only by mode and psalm tone of each succeeding verse. The cadences do not overlap, thus providing a musically closed structure for each verse (example 1).

The third model of salmi spezzati alternates the two choirs in closely related polyphony. Cadences overlap with the beginning of the next verse and function as a bridge between the verses of the text. Thus the entire psalm becomes a continuous polyphonic composition (example 2).
Example 1: *Dixit Dominus*: Psalm 109 (mm. 35-40)
Chorus I: Jachet, Chorus II: Willaert
from *I Salmi Appertinenti alli Vesperi* (1550)
Example 2: Confitebor tibi Domine. Psalm 110 (mm. 60-64) from *I Salmi Appertinenti alli Vesperi* (1550)

*I Salmi Appertinenti alli Vesperi* does not include any settings by Willaert of the first type of *salmi spezzati*. However, the second style is represented with six collaborative settings by Jachet and Willaert, in which Jachet set the even-numbered verses for chorus I and Willaert set the odd-numbered verses for chorus II. Another collection of Psalms, for Vespers and Compline, by Willaert, *I sacri e santi salmi che se cantano a Vespro e*
Compieta, published in 1555 by Antonio Gardano (Venice), are also set in this second style of *salmi spezzati*.33

The third style of *salmi spezzati* is represented in *I Salmi Appertinenti alli Vesperi* with compositions by Willaert alone. Eight Psalms are set as four-part double choir compositions: Psalm 110 (*Confitebor tibi Domini*), Psalm 112 (*Laudate pueri Dominum*), Psalm 115 (*Credidi, propter quod locutus sum*), Psalm 125 (*In convertendo*), Psalm 129 (*De profundis*), Psalm 131 (*Memento Domine David*), Psalm 138 (*Domine probasti me*), and Psalm 147 (*Lauda Jerusalem Dominum*). All are primarily syllabic settings with melismas frequently occurring at cadences.

Beck34 has identified nine masses composed by Willaert. Eight of the masses use parody technique and are modeled on motets composed by Josquin35 (Missa *Benedicta es* a4 and Missa *Mente tota* a6), Mouton (Missa *Queramus cum pastoribus* a4, Missa *Laudate Dominum* a4, and Missa *Gaude Barbara* a4), Richafort (Missa *Christus resurgens* a4), Gascogne36 (Missa *Osculetur me* a4), and Willaert himself (Missa *Mittit ad virginem* a6).37 Another mass a5 is unnamed and sets an unknown cantus firmus. The four-voice masses and another mass, Missa *Queramus cum pastoribus*, of unknown origin,38 were published as a collection, *Liber quinque missarum IV vocum*, in 1536 by Francesco Marcolini da Forli (Venice).

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33 Lockwood, "Adrian Willaert," 424.
35 Ibid., 223. Beck notes that the model for Missa *Mente tota* is the fifth section of Josquin's motet *Vultum tuum deprecabuntur*.
37 Beck, "Messen," 224. Beck notes that Willaert's motet *Mittit ad virginem* is based on the sequence by Peter Abelard and serves as the model for his Missa *Mittit ad virginem*. The motet appears in Musica Nova as No. 20.
38 Ibid., 220. Beck rejects the attribution of the anonymous Missa *Queramus cum pastoribus* to Willaert on the basis of style. See also Helga Meier, Opera Omnia 9:iix.
In 1542 Girolamo Scotto (Venice) published a collection of 23 polyphonic settings of hymns by Willaert for the Office of Vespers. Published in an order that parallels the liturgical year in function, these settings are frequently canonic with the cantus firmus usually in the tenor voice. Willaert varies the number of voices with each stanza of the hymn, generally reserving the *tutti* for the doxology, resulting in an expansion of the cantus-firmus technique.

Willaert composed approximately 173 motets. The motets were published in several collections including two books of motets for four voices, *Musica quattor vocum* (G. Scotto, Venice, 1539; revised by Gardano, Venice, 1545) and *Motetti libro secondo a quattro voci* (G. Scotto, Venice, 1539; revised by Gardano, Venice, 1545); a book of motets for five voices, *Musica quinque vocum* (G. Scotto, 1539; second edition, 1550); one for six voices *Musicorum sex vocum* (A. Gardano, Venice, 1539; second edition, 1550); and *Musica Nova* (A. Gardano, Venice, 1559), which includes 27 motets and 25 madrigals.

The texts for the motets are drawn from the liturgical repertory of antiphons, responds, sequences, hymns, psalms, lessons, and Mass propers. The compositional techniques employed by Willaert in these works include canon, cantus firmus, chordal declamation, voice pairing, imitation, and individualized settings of each text phrase.

Several of the five-voice motets are settings of secular Latin texts celebrating various patrons or events. Two of the motets are addressed to the Sforza family, one to Valerius (perhaps in honor of Piero Valerino, a secretary to Pope Leo X), one for a Medici pope (either Leo X or Clement VII), and one for a coronation.

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40 Ibid.
41 Hermann Zenck, Introduction to *Adriani Willaert Opera Omnia*, Vol. 3: Motetta V vocum, Corpus Mensurabilis Musicæ 3 (Rome: American Institute of Musicology, 1959), ii-iii. Zenck points out that the motets *Inclite sfortiadum* and *Victorio salve* were composed for the Sforza family; *Si rore Aonio* was composed for Piero Valeriano, secretary to Pope Leo X; *Adracos numero* was composed for a Medici pope; and *Haud aliter pugnans* was
In addition to his compositions in the major vocal forms of the period, Willaert made considerable contributions to the teaching of music and music theory, establishing St. Mark's as a major musical teaching and performance center. His students included Nicola Vicentino, Andrea Gabrieli, and Cipriano de Rore, who followed him as maestro di cappella at St. Mark's.

**MUSICA NOVA**

There is some controversy regarding the compositional and publishing history of Musica Nova. Lowinsky suggested that Musica Nova was a later version of the collection La Pecorina, which would place the date of composition earlier than 1558/9. Newcomb considered the possibility of two different editions of Musica Nova, one, called La Pecorina, published in 1558. Agee and Owens have recently summarized the history of the publication of Musica Nova. They have conclusively demonstrated the existence of only one edition, and have fixed the date of publication as 1559.

In 1554, Prince Alfonso d'Este purchased a collection of manuscripts by Adrian Willaert from Polissena Pecorina, a noted performer in Venice who established the reputation of this collection by her performances of some of the works. The collection was commonly referred to as La

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composed for the coronation of Ferdinand I of Austria, crowned King of Bohemia in 1527.


Pecorina. Duke Alfonso later gave the manuscripts back to Willaert to be revised and corrected. The revised publication was delayed several years because of legal problems.

Finally, the collection was published in 1559 as Musica Nova by Antonio Gardano (Venice) although the dedication is dated 1558. It is unclear how much, if anything, was added to La Pecorina during its transformation to Musica Nova.

As printed, Musica Nova contained twenty-seven motets and twenty-five madrigals. The motets, set for four, five, six, and seven voices, include freely composed pieces, works set with a cantus-firmus and those in free imitation. Text sources are diverse and are drawn from the Bible, sequences, antiphons, and composite texts from various sources. The madrigals (scored for four, five, six, and seven voices) are all settings of sonnets by Petrarch, with the exception of a single dialogue by Pamfilo Sasso.

Musica Nova is remarkable for several reasons. The combination of secular and sacred works within a single collection was unusual. Reese notes that Musica Nova contains the only collection of madrigals exclusively by Willaert. It may have been one of the first collections to

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46 For a complete discussion, see Agee and Owens, "La stampa della Musica Nova," 224-33.
48 Butchart, "La Pecorina," 361.
set madrigal texts almost exclusively by Petrarch.\textsuperscript{53} Lowinsky observes that the only confirmed portrait of Willaert is included in \textit{Musica Nova}. He explains that the inclusion of a portrait was not unusual for theoretical works, but extraordinary for printed partbooks.\textsuperscript{54}

The collection also served as a paradigm of the new style of text setting. Reese suggests that Willaert made three major contributions to sacred polyphony in Italy, one of which is "the cultivation of a 'modern' style of emphasizing faultless declamation of text."\textsuperscript{55} Lowinsky, in his discussion of a text underlay treatise by Gaspar Stocker, notes that "Adrian Willaert stands in the center of Stocker's treatise, and the \textit{Musica Nova} appears as his musical Bible."\textsuperscript{56}

\textit{Musica Nova} also may be viewed as the culmination of Willaert's compositional life. Willaert's most devoted student, Gioseffe Zarlino, describes him as the "new Pythagoras."\textsuperscript{57} Giulio Monteverdi refers to Willaert when describing the polyphony of the \textit{prima prattica} as being "finally perfected by Messer Adriano with actual composition and by the most excellent Zarlino with most judicious rules."\textsuperscript{58}

\textsuperscript{53} Carapetyan, "\textit{Musica Nova}," 214.
\textsuperscript{54} Edward E. Lowinsky, "Problems in Adrian Willaert's Iconography," in his \textit{Music in the Culture of the Renaissance and other Essays}, 1:227.
\textsuperscript{55} Reese, \textit{Music in the Renaissance}, 372.
\textsuperscript{56} Lowinsky, "Treatise on Text Underlay," 879.
\textsuperscript{58} Giulio Monteverdi, Foreword and Dedication to Claudio Monteverdi, \textit{Il quinto libro de' madrigali}, trans. Oliver Strunk, in his \textit{Source Readings in Music History} (New York: W.W. Norton, 1950), 408.
CHAPTER II

EDITING

"There are really only two fundamental requirements for an edition of music: clarity and consistency. In this respect there is no difference between a 'scholarly' and a 'practical' edition."¹ This statement summarizes the philosophy underlying the procedures used in this project to produce performance editions of selected motets from Adrian Willaert's *Musica Nova*. The intent is to present a reproduction, in modern notation, of Willaert's music and offer interpretative proposals which may assist the performer in the production of an appropriate and accurate presentation.

Deliberation of the procedures involved in the production of these editions will be divided into two categories: the discussion of the processes involved in the transcription of the original notation and a careful examination of the procedures involved in the application of appropriate and authentic expressive gestures not directly implicated by the original presentation.

SCORING CONSIDERATIONS

Following the acquisition of a microfilm copy of *Musica Nova*, a transcription into modern notation was made of each motet. To ensure

clarity regarding reductions and other basic editorial applications, each part in each edition retains a brief incipit of the original notation.

Following the standard sixteenth century practice of publishing part-books, no barlines appear in the part-books of Musica Nova. In a modern choral edition of these motets, the practicality of visual references (i.e. barlines) is obvious. However, an immediate controversy emerges in the use of ties across barlines as well as the inference of regularity in the metric stress patterns.

To the modern singer, barlines imply a regular metric structure to Willaert's melodic lines which unfold in irregular groupings of note values, often according to the syntax of the language. This imposition of a regular structural pulse has been a subject of debate among choral scholars and editors.

Several solutions to the problem have been offered. Apel suggests that each part be barred according to its individual textual stress patterns. As a result, he concludes, the barlines would not be regular either within or between the voices and would therefore not produce a regular recurring stressed pulse in the ensemble (example 3). This system would maintain the integrity of the text underlay in the individual parts. However, as Lowinsky observes, the expressive power of the conflict between the regularity of the harmonic rhythm with its rules for consonance and dissonance and the irregular rhythmic patterns would be diminished.

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Example 3: *Dilexi, quoniam exaudiet*, Barred Individual Parts (mm. 13-17)

Karl Kohn\(^5\) also prefers barring individual parts combined with appropriate reductions of note values which tend to represent modern expectations. Rhythmic values less than a quarter note which are part of the same rhythmic grouping are beamed together (example 4).

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Heinrich Besseler was the first to use a process, *Mensurstrich*, which has been widely adopted. This system involves placing barlines between the staves of the score at regularly occurring intervals. This practice, in theory, has the advantage of providing visual references for the modern singer without the direct implications of regular metric stress through barlines placed within the staff (example 5).

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However, the Mensurstrich is not without its limitations. Long or dotted notes may occur at the end of a line while their rhythmic value carries over to the next line. Singers may become confused without markings explaining the apparent absence of a note (example 6).
A precise concept of musical time and its divisions certainly existed in early music. However, translating from the mensural notational system, lacking implied metric stress, into modern notation, with its hierarchy of rhythmic divisions within a measure, presents the greatest challenge to the modern editor. The part-book format as used by Willaert's singers presented a single line of music. The individual parts were free of regular metric patterns of stress as implied by the use of a modern measure. However, in simultaneous polyphony, the rules of counterpoint do account for a regular organization of consonance and dissonance. Lowinsky observed that the score is a visual presentation of the simultaneous harmonic result of the various parts presented in regular divisions of time.

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8 Ibid., 830.
9 Ibid., 830-31.
In addition, it is now known that the sixteenth-century musician did, in fact, use full choral scores. Lowinsky noted that while the individual parts were written in part-book format, the use of a score developed simultaneously with an important change in compositional technique during the late fifteenth century. Josquin and Isaac are considered the leaders in the development of this new style of composition. The change moved from the consecutive composition of single parts against the cantus firmus to the simultaneous composition of polyphony.

According to Zarlino it became necessary, within this process, to provide singers with a "certain sign" which would assist them in orienting their parts with the other voices in the polyphonic complex. For him this "sign" involved two movements, a fall (thesis) and a rise (arsis) based on the mensuration signs. This idea reinforces what Schroeder has observed about the $\ddot{c}$ and $\dddot{c}$ symbols. She notes that both symbols are directly related to the developing idea of a "measuring unit" defined as "a regularly recurring temporal unit by which performers calculated the relative durations of notes and thus kept time, either physically--by regular movements of the foot, hand, or finger--or mentally." Thus the tactus became the unit of musical time which united the rhythmic and harmonic diversity inherent in the music.

In the process of preparing an authentic performance edition of the music under consideration, it was noted that the original "measuring unit" referred to the relative length of rhythmic values within the polyphonic complex. It did not establish a hierarchical system of metric pulse. This distinction does not coincide with the tendencies of modern singers to establish weak and strong beats within a measure. The decision to use

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11 Ibid., 799.
13 Eunice Schroeder, "The Stroke Comes Full Circle: $\ddot{c}$ and $\dddot{c}$ in Writings on Music, ca. 1450-1540," Musica Disciplina 36 (1982):120.
regular barlines in the editions was made solely on the basis of providing practical visual reference points. The proper accentuation of the text then becomes an issue of rehearsal pedagogy and probably may not be fully addressed by any notational process.

PITCH CONSIDERATIONS

F, G, and various C clefs were present in the original print. In compliance with modern choral scoring practice, only the G clef and the F clef were used. The C clefs were transposed into G clefs with appropriate octave displacement in the affected parts. Original part designations were maintained in the editions.

The low vocal registers of Willaert's Musica Nova have been noted. Example 7 reviews the voice part ranges observed in the motets.

Example 7: Vocal Ranges of the Motets
a) Domine, quid multiplicati sunt

b) Dilexi, quoniam exaudiet

c) *Miserere nostri*

\[\text{Cantus Altus Tenor Quintus Bassus}\]

\[\text{Cantus Altus Tenor Quintus Bassus}\]

d) *Beati pauperes*

\[\text{Cantus Sextus Altus Tenor Quintus Bassus}\]

e) *Veni sancte spiritus*

\[\text{Cantus Sextus Altus Tenor Quintus Bassus}\]

f) *Alma redemptoris mater*

\[\text{Cantus Sextus Altus Tenor Quintus Bassus}\]

g) *Benedicta es, coelorum*

\[\text{Cantus Sextus Quintus Altus Tenor Septus Bassus}\]
Several of the motets place voices in ranges other than conventional voice-part designations. For example, the cantus voice doubles the altus voice range in *Dilexi, quoniam exaudiet*. In *Veni sancte spiritus*, two voices overlap within the alto range. The sextus voice, employing the canon, functions as a first alto voice while the altus voice has a slightly lower range and serves as a second alto part (example 7e). The altus voice in *Benedicta es, cælorum* is in a low range, essentially functioning as a first tenor part (example 7g) while the quintus voice is used as a second alto part.

The original voice designations may not transfer directly into modern voice part designations. For example, the cantus may not always be transcribed as a soprano part. It simply refers to the top voice of a polyphonic complex without consideration of voice range. In *Domine, quid multiplcati sunt*, the cantus is placed in a particularly low range for a treble voice, essentially replacing the altus voice. The altus voice is also set in a low register and functions as a tenor voice. Therefore the motet may be voiced in modern scoring practice, Alto, Tenor I, Tenor II, and Bass (example 8). Modern part designations have been included beneath those of the original print, enclosed within editorial parentheses.
Example 8: Vocal Scoring for *Domine, quid multiplicati sunt*

The issue of a fixed pitch standard during the Renaissance has sparked some debate. Several writers maintain that the notated pitch on a clef simply indicates its relationship with the other pitches within that clef. Furthermore, they conclude that there was no concept of a fixed or absolute pitch standard during the Renaissance.15 Sherr has reported that the solution to the problem of giving the choir a pitch, at least for the singers in the Sistine chapel, was to place the responsibility of choosing the appropriate starting pitch level on the senior singer of the voice part which began the music. This singer was expected to choose a pitch level appropriate for all the voice parts.16 Likewise, Bray has shown that the

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singers were to decide which pitch would be assigned to a notated C, reinforcing the lack of a fixed pitch standard.17 The assignment of any pitch level to a notated C would freely transpose the pitch level of the performance.

Kreitner disagrees with the idea of freely transposing the notated music of the Renaissance. He argues that the low ranges observed in some of the sacred music of Ockeghem and Tinctoris were intentional. He suggests that the music should be performed at the actual pitch level. If that is not possible, the performance should, at the very least, be at a pitch level which maintains the intention and perception of the low notes.18 Mertin suggests that the development and increased use of instruments contributed to the development of a fixed pitch standard during the sixteenth century. His observations are based on the development of the cornett tone and the choir tone on the organs of the period and on the limited ranges of the wind instruments, particularly krummhrorns. He does report that choir tone was approximately a minor third lower than the modern pitch standard.19

The motets prepared for this project have been transcribed at actual pitch. Modern voice designations have been included according to the actual pitch ranges of the motets. Transposition may be appropriate in accordance with the voices available for performance.

The Renaissance compositional practice of partial "key" signatures, usually associated with earlier music, was present in Veni sancte spiritus; Alma redemptoris mater; Benedicta es, cælorum; and Te deum patrem. In the production of modern performance editions of these works, consideration of the implications for the retention or deletion of the unusual signatures was necessary.

Even in Willaert's time, the use of these signatures was controversial. Pietro Aaron, a contributor to the development of the simultaneous compositional practice of polyphony and a contemporary of Willaert, criticised the use of more than one signature in a single work.\(^{20}\)

Several theories have been offered regarding the function of partial signatures. Apel suggests a bitonal function in which the parts with different signatures sang in different tonal areas.\(^{21}\) Hoppin has observed that in compositions with conflicting signatures of one flat, the voice ranges differed by a fifth and he proposed the theory that partial signatures were an indication of simultaneous use of two variations of the same mode, authentic and transposed (example 9).\(^{22}\) The function of these modal differences was to assure perfect fifths between the voices (mi contra fa).

Example 9: Signatured and Unsignatured Modes in *Veni sancte spiritus*

\[\text{Example 9: Signatured and Unsignatured Modes in *Veni sancte spiritus*}\]


Lowinsky\textsuperscript{23} has proposed that the function of partial or conflicting signatures is to clarify newly developed cadential formulas while Bent\textsuperscript{24} views the flat signatures as a transposition of the recta system permitting composition within two different hexachords. She suggests interpreting the key signatures as "hexachord signatures." The gamut has three hexachords available, one beginning on C, one on F, and the other on G. She notes that the addition of a flat in an unsignatured part was common and therefore should not be classified as ficta but rather as recta.\textsuperscript{25} In example 10, the signature of one flat has two hexachords, one on F and the other on C, in common with the unsignatured part thus expanding the realm of musica recta to include the B flats.

Example 10: Signatured and Unsignatured Hexachords in \textit{Veni sancte spiritus}

Berger dismisses this theory by stating that a transposed hexachord was considered \textit{musica ficta}.\textsuperscript{26} He further views the function of a signature as the definition and/or transposition of a mode to ensure perfect

\begin{flushleft}
\textsuperscript{24} Margaret Bent, "Musica Recta and Musica Ficta," \textit{Musica Disciplina} 26 (1972):98-99.
\textsuperscript{25} Ibid.
\end{flushleft}
intervals. Thus, the signatures would also provide leading notes in the upper parts at cadences.

From the time of Tinctoris through the end of the sixteenth century, the tenor was considered to be the voice which defined the modality of the polyphonic complex. Partial signatures may then 'conflict' with the mode-defining part producing the desired perfect intervals and leading tones. If signatures within the affected motets under study are unified, the use of \textit{musica ficta} may become frequent and complicated. Therefore, the original signatures of the motets have been retained in the editions produced by this study.

The rules governing the application of \textit{musica ficta} have been classified in two broad categories: \textit{causa necessitatis} (by necessity) and \textit{causa pulchritudinis} (for beauty). Renaissance theorists did not have a hierarchy of importance regarding these categories of rules. Both were considered equally important.

The first category refers to perfect consonance and requires that the unison, octave, and fifths be kept perfect following the rule known as "mi contra fa." Flats may be applied to harmonic tritones to achieve the perfect intervals (example 11). In the editions produced for this study, all editorial accidentals are placed above the affected note in each voice part.

\begin{footnotes}
\item[29] Hoppin, "Partial Signatures," 211.
\end{footnotes}
Example 11: *Domine, quid multiplicati sunt*, Harmonic Tritone, (mm. 10-11)

Certain melodic intervals may also require chromatic adjustment following the supplementary rule known as "fa super la." It states that if a melodic line extends one note above the hexachord but does not mutate to another hexachord, that pitch is to be sung "fa." A flat would be the added accidental. Lowinsky notes that the effect of this rule is to prevent melodic tritone progressions (example 12).30

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Frequently, several rules may apply to a given situation. In example 11, a melodic tritone would occur in the altus without the application of a flat to the E (mm. 11). Likewise, a harmonic tritone would occur (mm. 11) between the tenor and the altus in the absence of the same flat as well as a chromatic cross-relation between the bassus E-flat and the altus E-natural.

The second large category of _musica ficta_ rules, _causa pulchritudinis_, refers to imperfect consonances and states that accidentals may be added for reasons of beauty. One such situation is known as the "closest approach." This rule states that movement to a perfect consonance must be through the closest imperfect consonance.\(^31\) Therefore, movement to perfect octaves or fifths often requires the chromatic alteration of one part to ensure resolution by a diatonic semitone, the application of a sharp in the voice with an ascending resolution and a flat in the voice with a descending resolution. This rule has been further defined requiring the voices to

\(^{31}\) Lowinsky, "Foreword," ix.
proceed by contrary motion, one part moving by step and the other by half step (example 13). Berger observes that this is a basic cadential rule.32

Example 13: *Veni sancte spiritus*, Closest Approach (mm. 30-32, sextus, altus, and bassus)

Routley33 refers to a "returning note figure" in his discussion and applies particular emphasis in consideration of any melodic cadential example which descends a tone below the final of the mode and then returns to the final of the mode (example 14).

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32 Ibid., 128-29.
Example 14: *Domine, quid multiplicati sunt*, Repeating Note (mm. 173-74)

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Again, several rules may apply to a given situation. Example 13 illustrates the "returning note example" in a cadential formula which also moves to a perfect consonance, a fifth, through the closest imperfect consonance in contrary motion. Routley also mentions the "tierce de Picardie." According to this rule, a third occurring in the final harmony of a piece should be a major third.

Editorial accidentals have also been added in the performance editions when an accidental was indicated on the first of a series of the same pitch but not on the succeeding pitches. In *Miserere nostri* (example 15) a series of E's occurs in the cantus voice. The first E was marked with a flat but the other pitches were not marked. The marked accidental was applied to all the pitches in the series. In the editions for this study, a tie or a pitch series extending across a barline was usually involved.

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34 Ibid.
The canonic motets required decisions regarding the application of *musica ficta*. If the canon functions as a fugue, the exact intervals of the guide must be duplicated in the resolutio. However, if the canon is used in imitation, then the resolutio does not require the duplication of the exact intervals. Berger observes that fugues whose resolutio intervals occur at the unison, fourth, fifth, and octave above or below the guide voice may require the application of *musica ficta* "in order to preserve the exact intervals of their guides."36 He also notes that in fugues whose resolutio intervals occur at the second, third, sixth, or seventh, the composer intends imitation.37 The resolutio voices of the canonic motets prepared in this study all occur at the octave, unison, fifth, or fourth above or below the

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37 Ibid.
guide voice. Finally, the cadences of canons may also require the addition of accidentals. Berger argues that the performers would have been concerned with "mi contra fa" and the cadential formulas. Therefore, in the motets prepared for this study, editorial accidentals have been added to preserve the exact intervals of the guide, to reflect the concerns regarding "mi contra fa," and to provide the appropriate cadential examples.38

TEMPORAL CONSIDERATIONS

Each of the selected motets was marked in the part-books as alla breve. Apel points out that this proportion may be considered as one of the elementary mensurations, "but written in the next higher note values and performed with the tactus occurring on the B (breve) instead of the S (semi-breve)."39 Therefore, the reduction selected for the editions is 2:1 and the notation was transcribed accordingly (example 16).

Example 16: Transcription Table

Two of the motets, Domine, quid multiplicati sunt and Beati pauperes, include a proportion change from a duple alla breve to a triple sesquialtera. The duple proportion indicates an imperfect tempus and an imperfect prolation (2:2). Since the alla breve symbol indicates the pulse note as a breve, the duple proportion implies that the breve will equal two semibreves, and the semi-breve will equal two minims. The three of the sesquialtera symbol indicates a perfect tempus while the two in the symbol indicates an imperfect prolation (3:2). It signifies that a breve will equal three semi-breves and a semi-breve will equal two minims. Collins notes that sesquialtera occurs "when three semi-breves appear in the time of two

38 Ibid., 155-56.
39 Apel, Notation, 150.
Therefore, the whole note of the duple section will be equal in duration to the dotted whole note of the sesquialtera section.

TEXTUAL CONSIDERATIONS

The texts of the motets examined in this study reflect a variety of sacred sources. Four of the texts are Biblical: Psalm 3:2-9, Domine, quid multiplicati sunt; Psalm 114:1-9, Dilexi, quoniam exaudiet; Ecclesiasticus 36:1-5, Miserere nostri deus omnium; and Matthew 5: 3-12a, Beati pauperes. Veni sancte spiritus and Benedictus es, coelorum are texts from sequences. Te deum patrem is a composite text of two different antiphons. The prima pars is Te deum patrem, the antiphon appointed to follow the Magnificat on the Feast of the Holy Trinity. Laus deum patrem, the secunda pars, is the antiphon for the fourth psalm of Vespers on the same feast. Alma redemptoris mater is a Marian antiphon sung every day at compline from Vespers on the Saturday before the first Sunday in Advent to the second Vespers on the Feast of the Purification (February 2).

Musica Nova was composed in a primarily declamatory, syllabic style and therefore presented few problems in editorial text underlay. In the occasional non-syllabic settings, some editorial decisions were required regarding musical application of syllables. For example, a group of notes may share the same syllable. These groups may be either within a ligature or outside the ligature (examples 17-18). Zarlinò also states that all of the notes within a ligature should share the same syllable (example 19-20). Finally, Stocker observes that the note immediately following the semiminims or fusae, whatever its duration, shares the same syllable as the preceding series (example 21).

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41 Lowinsky, "Treatise," 878.
43 Lowinsky, "Treatise," 876.
Example 17: *Beati pauperes*, Group of Notes Share Same Syllable, Non-Ligature (altus)

Example 18: *Beati pauperes*, Group of Notes Share Same Syllable with a Ligature (altus)

Example 19: *Te deum patrem*, All Notes Within Ligature Share Syllable (tenor)
Example 20: *Benedicta es, cælorum*, All Notes Within Ligature Share Syllable (tenor)

Example 21: *Beati pauperes*, Note Immediately Following Semiminimum or Fusae Share Same Syllable (altus)

Both Zarlino and Stocker discourage any repetition of text, particularly single words. However, Zarlino notes that a particular phrase of text may be repeated "to give greater emphasis to words that have in them some grave sense and are worthy of consideration."44 In the original print, the repetition of textual phrases was indicated with the sign ij (example 22). In this project, the appropriate textual repetition was inserted into the editions and indicated by the inclusion of brackets.

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Example 22: *Benedicta es, coelorum*, Repeated Text
Abbreviation in altus (mm. 75-79)
CHAPTER III

FORMAL CONSIDERATIONS OF THE MOTETS IN MUSICA NOVA AND RESULTANT INTERPRETATIVE IMPLICATIONS

The print of Musica Nova does not include any specific instructions beyond the symbols for pitch and rhythm for the application of expressive gestures to the music such as tempi, dynamics, articulations, and proper singing technique. The performance tradition of the music assumed that the performers possessed specialized and specific musical expertise.¹ Since modern singers may or may not possess that expertise, it is important that this document propose an appropriate application of expressive devices. Through the careful examination and analysis of the various musical structural elements, the examination and synthesis of pertinent contemporary documents with the writings of modern scholars relating to the musical performance practices of the period, solutions may be offered that will encourage authentic performances of these often neglected works.

FORM

The formal structure of Renaissance polyphony is closely aligned with the textual form. The process of identifying major musical/textual sections may offer the modern performer insight into the compositional practice of the composer and therefore aid in effective interpretative decisions.

Musical segments are punctuated by cadences of varying strength. Zarlino notes that cadences occur when there is a progression in all the voices of the composition followed by a repose in the harmony or the completion of a textual segment. He further distinguishes a perfect cadence where two voices conclude in a unison or an octave. Other endings form imperfect cadences.²

Generally, the cadence structure follows the versification of the text. Perfect (strong) cadential figures are reserved to mark off complete "sections of a larger harmonic composition and to punctuate the complete sentences of the text" (example 23). Perfect cadences may be weakened when one or more voice continues while the other voices cadence (example 24).

² Zarlino, *Counterpoint*, 142.
Example 23: *Beati pauperes*, V-I Cadence (mm. 182-83)
Example 24: *Domine, quid multiplicati sunt*, V-I Cadence Weakened by Continuation (mm. 33-35)

Imperfect (weak) cadential formulas are used at medial pauses within the lines of text, verses, or when no distinct breaks occur between the verses. In addition, cadences may overlap individual voices (example 25) or use phrygian formulas (example 26). This process is identified as "evading cadences."^3

Example 25: *Beati pauperes*, Overlapping Cadence (mm. 20-23)
Singers frequently approach cadential points, either within individual voice-parts or at the end of a subsection, with a slight ritard. As a result the rhythmic, harmonic, and structural integrity is weakened by the individual cadences working against the formal structure. In these motets, such ritards are inappropriate at the internal imperfect cadences. A slight slowing of the tempo may be applied at the perfect (strong) cadential points closing each of the large sections.

The compositional processes used by Willaert also dictate the formal musical structure. The motets under consideration may be divided into two categories according to those which set a pre-existing melody in imitative counterpoint and those set in a freely imitative style without any pre-existing material. *Alma redemptoris mater, Veni sancte spiritus, Benedicta es, coelorum,* and *Te deum patrem* set the cantus firmus in canonic imitation. The canonic motets are set for six or seven voices and illustrate
the influence of Willaert's Flemish training by the use of canon in motets set for six or more voices.\footnote{Reese, Renaissance, 372.}

The number of voices participating in the canonic writing varies among these motets. The participating voices are marked canon and resolutio. In \textit{Te deum patrem} and \textit{Benedicta es, coelorum}, three of the seven voices are set using canon. Two of the six voices participate canonically in \textit{Alma redemptoris mater} and \textit{Veni sancte spiritus}. The tenor is marked canon in \textit{Te deum patrem}, \textit{Benedicta es, coelorum}, and \textit{Alma redemptoris mater}. In \textit{Veni sancte spiritus} the sextus voice is marked canon while the quintus voice is marked resolutio. The complete absence of participation by the tenor voice in the canon of \textit{Veni sancte spiritus} is unusual in the motets under study.

The interval of the imitation also varies in these motets. The resolutio in \textit{Veni sancte spiritus} (example 27) occurs a fifth below the canonic voice unlike \textit{Alma redemptoris mater} in which the resolutio occurs a fifth above the canon (example 28). In both of the three-voice canons under consideration, the first resolutio occurs a fifth above the canon and the second resolutio occurs an octave above the canon (example 29).
Example 27: *Veni sancte spiritus*, (canon and resolutio, mm. 10-16)

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Canon

Veni sancte spiritus

Resolutio

Veni sancte spiritus
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Example 28: *Alma redemptoris mater*, (canon and resolutio, mm. 36-41)

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Resolutio

Alma

Canon

Alma, alma
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Example 29: *Benedicta es, coelorum*, (canon and resolutio, mm. 6-16)

According to Zarlino, the consequent or "resolutio" voices may function strictly, duplicating the exact intervals and rhythm of the canon, or they may differ slightly. In each of the canonic motets under study, the resolutio follows the canon exactly.

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In the canonic motets, Willaert does not initiate the motet with the canonic voices. Rather, he precedes the canon voices with material derived from the cantus firmus, often a direct quote (examples 30-31). By introducing thematic material in voices other than those participating in the canon, Willaert successfully integrates the canon into the full texture of the motet.

Example 30: *Te deum patrem*, (cantus firmus: tenor mm. 7-12; and quotation: cantus mm. 4-8)

Example 31: *Alma redemptoris mater*, (cantus firmus: tenor 6-11; and quotation: cantus mm. 1-4)

Only *Benedicta es, coelorum* includes written instructions for the realization of the imitation. In this instance Willaert writes "fuga trium temporum in diapente, et octo temporum in diapason" (fugue of three measures at the fifth and eight measures at the octave).
Finck indicates that imitation should be sung with a more distinct sound.

... that if in the beginning of a song there occurs an elegant fugue, this ought to be proffered by a clearer and more distinct voice than is usual; also that the subsequent voices ought to be delivered the same way, if they arise from the same theme that the first singer has sung. This ought to be observed in all the voices when new fugues arise, so that coherence and the system of all the imitations can be heard.6

Therefore, a slightly louder and more marked articulation at each point of imitation may be appropriate to reinforce aurally the imitative structure. Those voices which are not canonic but include canonic fragments, may also apply the marked articulation to the borrowed material. The marked articulation may be continued in the individual voice until the next imitative entrance of a different voice. Following the successive imitative entrance, a return to a more legato articulation and slightly softer dynamic may be appropriate, focusing aural attention on the new point of imitation.

In the remaining motets under study, imitation and repetition employing no identifiable pre-existing material are primary compositional techniques. Several variations of the imitative technique may be observed. Imitation at the fifth in paired voices occurs in *Domine, quid multiplicati sunt* (example 32). Likewise, imitation at the fourth (example 33) and at the octave or unison may also be observed in these motets (example 34).

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Example 32: *Domine, quid multiplicati sunt*, Paired Imitation at 5th (mm. 3-5)

Example 33: *Dilexi, quoniam exaudiet*, Imitation at 4th; (mm. 39-41; 44-46)
Motivic imitation also occurs in these motets. For example, each verse of the text in *Beati pauperes* begins with the same or similar phrase, "Blessed are ...." The recurring textual phrase is emphasized by the musical structure through an imitative motive which introduces each verse of the text (example 35). Since only the beginning of each verse utilizes a repeated phrase of text, the imitation occurs only during the initial musical phrase of each verse. The remainder of the verse is freely composed.

7 St. Matthew 5:3-12a.
Example 35: *Beati pauperes*, Motivic Imitation (verse 1, mm. 1-5)
(Verse 2, mm. 20-25)
Motivic development occurs through the repetition and/or sequencing of individual phrases as well as the complete repetition of entire musical textures. When individual melodic phrases are repeated, conclusions of the phrases may be the same (example 36), altered or slightly ornamented (example 37).
Example 36: *Dilexi, quoniam exaudiet*, Melodic Repetition (cantus: mm. 91-96; 96-101)

Example 37: *Alma redemptoris mater*, Melodic Repetition (tenor: mm. 113-16; 119-22)

*Te deum patrem* includes repetition of complete musical and textual sections. While the repetitions are not exact, the relationship to the previous music is clearly recognizable and contributes to the unity of the motet (example 38).
Example 38: *Te deum patrem*, Sectional Repetition (mm. 123-27)
Sequential repetition is also observed in individual voices (examples 39-40). These sequences create a sense of anticipation and tension in the music through the rising pitch levels.
Example 39: *Veni sancte spiritus*, Sequential Repetition, (cantus: mm. 115-17)

![MIDI notation for Veni sancte spiritus](image)

Example 40: *Te deum patrem*, Sequential Repetition, (bassus: mm. 53-55)

![MIDI notation for Te deum patrem](image)

Zarlino states that textual repetition is inappropriate unless the composer wants to add particular emphasis to a phrase or if the phrase bears some significant meaning. Therefore, any textual repetition should be performed with a slightly differing dynamic and articulation.

According to Jeppesen, ascending melodic motion attracts more attention than descending motion. The same relationship holds true for sequences at higher and lower pitch levels. Therefore, any ascending melodic sequence or repetition may increase slightly in dynamic intensity. Likewise, any descending melodic patterns or repetitions may decrease in dynamic intensity. One may also infer that full sectional repetitions may slightly increase in dynamic energy drawing aural attention to the significance of the repetition.

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While the primary compositional texture of these motets is polyphonic, homophony appears in several instances. In *Dilexi, quoniam exaudiet*, each *pars* begins with a predominantly homophonic texture which evolves into imitative duets and finally into four-voice polyphony (example 41).

Example 41: *Dilexi, quoniam exaudiet*, Homophony to Polyphony (*prima pars* mm. 1-6)
David suggests that changes in voicing may imply dynamic changes. He argues that while imitative polyphony implies an equality among the parts, composers changed the dynamics of a particular section by altering the number of participating voice parts. For example, a natural difference in the dynamic level will exist between a duet as contrasted with a five-voice texture. Similarly, as the musical structure changes from a polyphonic to a homophonic texture as in *Domine, quid multiplicati sunt* and *Beati pauperes*, the homophony should sound slightly louder without any additional initiative from the performers.

The triple metered sections in *Domine, quid multiplicati sunt* and *Beati pauperes* are set homophonically. In *Beati pauperes*, the eventual change to a triple proportion is intensified by the compression of entrance intervals in the music immediately preceding the triple proportion (example 42). The expressive effect of the compression is an increase in the musical anticipation and dynamic direction. A more marked articulation at

11 Ibid.
each entrance combined with a slight increase of dynamic energy into the triple metered section will reinforce the forward motion and dynamic tension of the rhythmic compression.

Example 42: *Beati pauperes*, Compression of Syncopated Entrances (mm. 138-52)
Example 42 continued
Example 42 continued

MELODY

The melodies of Willaert, as examined in the selected motets of Musica Nova, provide ample evidence of creative organization which results in musically expressive settings of the chosen texts. Balance in the melodic contour is achieved by resolving melodic leaps with stepwise motion (example 43) or by smaller skips in the opposite direction of the leap (example 44). The interplay of conjunct and disjunct motion produces a fluidity and symmetry of melodic contours.
Example 43: *Dilexi, quoniam exaudiet*, Leap Resolution by Step (cantus, mm. 63-64)

Example 44: *Veni sancte spiritus*, Leap Resolution by Smaller Leap (bassus, mm. 17-20)

Individual melodic phrases are often short and may be delineated by rests (example 45). Additionally, melodic phrases often emphasize portions of the text by the repetition of a word or textual phrase accompanied by a melodic leap (example 46).

Example 45: *Veni sancte spiritus*, Phrases Marked by Rests (bassus, mm. 28-32)
Reese points out that one of the contributions Willaert made to Italian sacred polyphony was the development of a new style of textual declamation.\(^\text{12}\) The text setting of *Musica Nova* is predominantly syllabic. There is evidence that great care was taken to observe the natural accents of the individual words within the melodic, harmonic, and rhythmic parameters.\(^\text{13}\)

Textual stress is reinforced by the use of melodic leaps (example 47) or setting the stressed syllables melismatically (example 48). Melodic leaps are also used to draw attention to particular words such as "nomen" in *Dilexi, quoniam exaudiet* (example 49) and "timorem" in *Miserere nostri* (example 50).

\(^{12}\) Reese, *Renaissance*, 372.
\(^{13}\) Ibid., 374.
Example 47: *Benedicta es, cœlorum*, Melodic Leaps Reinforcing Syllabic Stress (bassus, mm 18-22)

Example 48: *Alma redemptoris mater*, Melisma Reinforcing Syllabic Stress (cantus, mm. 17-21)

Example 49: *Dilexi, quoniam exaudiet*, Octave or Fifth Leaps (mm. 66-70)
One of the primary sources of expressive power in Renaissance polyphony is the musical tension that exists between the individuality of the separate voices and the polyphonic complex as a total structure. Each voice possesses its own melody, phrase and cadence structure, and a pattern of rhythmic stress derived from the text, melodic leaps, and the relative pitch and/or duration of a given note, syllable, or phrase.\footnote{Harold K. Andrews, \textit{The Technique of Byrd's Vocal Polyphony} (London: Oxford University Press, 1966), 55.} The polyphonic complex as a whole is also subject to a structural rhythmic organization based upon the tactus derived from the mensuration and the harmonic formula including dissonance and consonance.

The integrity of the rhythmic character of the individual melodic line, the "micro-rhythm," is an essential element in maintaining the expressive tension of sixteenth-century polyphony.\footnote{Jeppesen, \textit{Palestrina}, 28.} Performers must
adhere to the implied stress patterns of the individual line as well as the
harmonic rhythm of the complex as a whole, the "macro-rhythm." 16

Haberlen has noted that each change in pitch implies an accent. 17
Larger melodic leaps attract more attention and provide a greater
expressive intensity than smaller intervals. 18 David suggests that a legato
style may be used for notes of equal value which move in stepwise motion.
A more marked articulation may be employed for leaps or skips. 19

Professional solo vocalists and instrumentalists were expected to be
able to provide melodic ornamentation in the latter sixteenth century. It is
unclear whether this generally applied to sacred choral music as well. 20
Zarlino states that singers should not "indulge" in ornamentation but rather
"must aim diligently to perform what the composer has written. He must
not be like those who, wishing to be thought worthier and wiser than their
colleagues, indulge in certain divisions (diminutioni) that are so savage and
so inappropriate ..." 21 Assuming that Zarlino's wishes reflect the practice
of sacred polyphony in St. Mark's in 1555, no ornamentation has been added
in the production of the editions for this study.

HARMONY

The harmonic vocabulary used by Willaert in these motets is
conservative, unlike his earlier chromatic experiment, Quid non ebrietas. 22

16 Ibid., 29.
17 John B. Haberlen, "Rhythm: The Key to Vitalizing Renaissance Music," in
Five Centuries of Choral Music: Essays in Honor of Howard Swan, Festschrift
Series No. 6 (Stuyvesant, NY: Pendragon Press, 1988), 163.
18 Jeppesen, Palestrina, 52.
19 David, Polyphonic Song, 12.
21 Zarlino, Counterpoint, 110.
22 See Joseph S. Levitan, "Adrian Willaert's Famous Duo Quidnam ebrietas,"
Tijdschrift der vereeniging voor nederlandse muziekgeschiedenis 15
(1938):166-233; Edward E. Lowinsky, "Adrian Willaert's Chromatic 'Duo' Re-
Examined," in his Music in the Culture of the Renaissance and Other Essays,
There are few written chromatic alterations in the voice parts and few instances where the application of *musica ficta* is required.\textsuperscript{23}

The bassus voice, often including intervals of fourths, fifths, and octaves, indicates a change in function from one of polyphonic participation to that of coordinating and motivating the harmony.\textsuperscript{24}

Examples of this harmonic coordination include deceptive motion (example 51) and fifth relationships (example 52). Cadential figures often include ascending or descending fourths and fifths (examples 53-54). V-I cadential formulas may be observed particularly at final cadences (example 55).

Example 51: *Domine, quid multipli\textit{cati sunt*}, Deceptive Motion in Bassus (mm. 138-39)

\begin{figure}[h]
\centering
\includegraphics[width=0.8\textwidth]{example51.png}
\caption{Example 51: *Domine, quid multipli\textit{cati sunt*}, Deceptive Motion in Bassus (mm. 138-39)}
\end{figure}

\textsuperscript{23} See earlier discussion on *musica ficta* pp.29-35.

\textsuperscript{24} Reese, *Renaissance*, 374.
Example 52: *Veni sancte spiritus*, 5th Relationships in Bassus (mm. 20-21)
Example 53: *Veni sancte spiritus*, Descending 4th in Bassus (mm. 64)
Example 54: *Miserere nostri*, Ascending 5th in Bassus (mm. 70-72)
Example 55: *Miserere nostri*, V-I Final Cadence (mm. 145-46)

A final repetition of the last phrase of text often occurs in the bassus voice. This closing statement serves a cadential function by establishing cadential pitch relationships, such as V-I, and by drawing together the other voice parts into a homophonic cadence (example 56). Added emphasis through slightly increased dynamics and a more marked articulation will allow a clear resolution of these important functions and add strength to the finality of the cadence.
Example 56: *Beati pauperes*, Cadential Repetition of Text by bassus (mm. 119-22)

Dissonance most often appears as a suspension (example 57) or in passing motion (example 58). It is usually brief, lasting no more than a quarter note, and promptly resolves to consonance. David argues that special attention should be paid to suspensions. He notes that suspensions should be well supported and smoothly resolved. A slight increase of dynamic energy into the dissonance followed by a decrease at the resolution may be an appropriate means of reinforcing the musical structure.

Example 57: *Domine, quid multiplicati sunt*, Suspension (mm. 104-105)
TEMPORAL CONSIDERATIONS

As noted earlier, Andrews, Lowinsky, Jeppesen, and Haberlen recognize both the "micro-rhythm" of the individual melodic lines and the "macro-rhythm" of the polyphonic complex. The "macro-rhythm" is based upon a series of regularly organized patterns of weak and strong beats derived from the mensuration signature at the beginning of the work and changes only with a change of mensuration or proportion. The "micro-rhythm" of the individual lines is derived from several indicators of stress including a) relative duration of a note; b) relative pitch of a note; c)

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26 See pages 67-68.
27 Andrews, Technique, 55.
the method of approach to a note; d) the function and position of a note within the musical phrase; and e) the stress patterns of the text. 28

Jeppesen observes that changes in the rhythm possess great expressive power. 29 In the motets examined, Willaert exploits the expressive potential of several rhythmic devices including the variance of the speed of the harmonic rhythm effected by changes in note values, creative use of anacrusis, compression of imitative entrances and syncopation.

The cantus firmus is often used as a foundation, catalyst, and control for much of the rhythmic activity. The melody, in the canonic motets, is set initially in long note values. The other voices are woven around the canon in shorter note values, frequently characterized by dotted figures and shorter phrase lengths. The melodic material utilized by these voices may be directly borrowed from the cantus firmus (example 59); based on the cantus firmus (example 60); or freely composed (example 61).

28 Ibid.
Example 59: *Alma redemptoris mater*, (cantus firmus and opening material based on cantus firmus, mm. 1-6)
Example 60 *Veni sancte spiritus*, (cantus firmus and opening material based on cantus firmus), mm. 9-14)
Example 61: *Te deum patrem* (cantus firmus and freely composed opening material, mm. 1-7)

Shorter notes attract more aural attention than longer notes.\(^{30}\)

However, the rhythmic structure of sixteenth-century polyphony is

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\(^{30}\) ibid.
arranged such that longer notes tend to have more potential for accent.\textsuperscript{31} The performer must determine the relationship between the short notes and long notes. Short notes immediately preceding a long note setting a stressed syllable of a word, may serve a pre-stress function. In this case a slight crescendo into the long note may be appropriate. Likewise, if short notes immediately follow a long note setting a stressed syllable, they may serve a post-stress function. A slight decrescendo away from the stress may reinforce the pattern of textual accent.

The rhythmic impetus of anacrusis also may be observed. In a contrapuntal passage consisting of several small phrases, the overlapping cadences work in tandem with the anacrusis generating forward rhythmic motion in the music (example 62). Often the first note of a musical phase is an anacrusis with a long note and a stressed syllable immediately following. The anacrusis should not be stressed but should lead to the stressed note with a slight crescendo. If the anacrusis includes more than one note, all the notes should crescendo slightly to the identified stressed syllable.\textsuperscript{32}

\textsuperscript{31} Andrews, \textit{Technique}, 55.
\textsuperscript{32} Ibid.
Example 62: *Dilexi, quoniam exaudiet, Entrances Set With Anacrusis (mm. 99-109)*

When several voices are rhythmically active, the remaining voice(s) usually have a slower rhythm thus providing rhythmic balance to the texture (example 63). Simultaneously active rhythmic passages for all voices, while rare, do occur and the result is musically compelling (example
64), especially if the micro-rhythms of the individual lines are clearly articulated.

Example 63: *Alma redemptoris mater*, Sustained Parts vs Active Parts, (mm. 9-13)
As Jeppesen observed, any change in the duration of notes attracts attention. Therefore, the performance of the individual lines as they move from long to short notes need not include any significant changes in articulation or dynamics. Dotted figures may imply a slightly more marked articulation to reinforce the change from even rhythmic patterns to dotted patterns.

Rhythm is often utilized to reinforce the proper syllabic stress of individual words and phrases. Frequently, the stressed syllable in a word occurs on the initial part of the tactus or measuring unit (example 65). Agogic accents (example 66) may also indicate appropriate syllable stress.

Example 65: *Alma redemptoris mater*, Accented Syllable on Strong Portion of Tactus, (bassus, mm. 40-42)

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\[ \text{Example 65: Alma redemptoris mater, Accented Syllable on Strong Portion of Tactus, (bassus, mm. 40-42)} \]
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Example 66: *Alma redemptoris mater*, Accented Syllable with Agogic Accent, (cantus, mm. 167-72)

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\[ \text{Example 66: Alma redemptoris mater, Accented Syllable with Agogic Accent, (cantus, mm. 167-72)} \]
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Often performers sensitive to the syllabic structure of the text will by instinct apply the proper stress patterns indicated by the composer through the musical setting.\(^{34}\) Willaert paid particular heed to the setting of the text assuring the proper verbal accentuation.\(^{35}\) The role of the conductor is to insure the proper degree of accentuation and to offer resolutions when the rhythm of the musical setting is opposed to the textual accent structure.\(^{36}\)

Rhythmic syncopation plays an important role as an expressive element. Syncopation occurs when a stressed syllable is placed on an unstressed division of the tactus or measuring unit (example 67). Frequently, melodic leaps are used in combination with syncopation to draw attention to a text repetition or a particular word or syllable (example 68).

\(^{34}\) Haberlen, "Rhythm," 160.
\(^{35}\) Reese, *Renaissance*, 374.
\(^{36}\) Haberlen, "Rhythm," 165-66.
Example 67: *Beati pauperes*, Accented Syllable with Syncopation, (cantus, mm. 60-63)

\[
\begin{align*}
\text{quoniam ipsum recordi-} & \\
\end{align*}
\]

Example 68: *Alma redemptoris mater*, Melodic Leaps with Syncopation, (bassus, mm. 16-19)

\[
\begin{align*}
\text{alma Redempto-ri-} & \text{sis Ma-ter,} \\
\end{align*}
\]

The rhythmic nature of syncopation should attract attention. Thus, performers may use a slightly more marked articulation, without a significant increase in dynamic level, to reinforce the rhythmic diversity and expressive power. Melodic leaps often occur simultaneously with syncopation. If the leaps occur on a stressed syllable, the implied accent may be sufficient to reinforce the textual accent structure without added dynamic intensity.

Rhythm is also used to express a particular text. In the motet *Dilexi*, *quoniam exaudiet*, an anacrusis figure (example 69) is used as a rhythmic illustration of the textual phrase "pedes meos a lapsu" (my feet from stumbling). When the text declares "Placebo Domino in regione vivorum" (I walk before the Lord in the land of the living), a more regular on-the-beat rhythm is used (example 70). A dotted pattern draws attention to the word "vivorum" (living) (example 71). Dotted figures are also used to reinforce the syllabification of the text (examples 72-73).
Example 69: *Dilexi, quoniam exaudiet*, Rhythmic Description of the Text Utilizing Syncopation, (mm. 145-54)
Example 70: *Dilexi, quoniam exaudiet*, Rhythmic Description of Text Utilizing a Regular Rhythm, (mm. 154-58)
Example 71: *Dilexi, quoniam exaudiet*, Rhythmic Description of Text Utilizing a Dotted Rhythm, (mm. 159-61; 164-66)
Example 72: *Dilexi, quoniam exaudiet*, Rhythmic Syllabification (cantus, mm. 46-48)

\[
\begin{array}{c}
\text{et peri - cu - la in}
\end{array}
\]

Example 73: *Dilexi, quoniam exaudiet*, Rhythmic Syllabification (bassus, mm. 120)

\[
\begin{array}{c}
\text{re - qui - em}
\end{array}
\]

As suggested earlier, dotted rhythms may call for a slightly more marked articulation. This is particularly true when the rhythmic figure is an obvious musical reference to the text. However, there need not be a substantial increase in the dynamic level with the change in articulation.

**TEMPO**

Determination of the appropriate speed of the tactus is essential in the reproduction and performance of renaissance music. As early as 1482 Ramis de Pareja wrote that the most commonly used tempo was the "pulse of a man at rest." Modern scholars have attempted to establish a range of tactus speed. Apel suggests a breve speed of M.M. = 48 when the mensuration is alla breve. Bank offers two different tempi, M.M. = 60 and M.M. = 72, depending of the proportional relationship. Paine presents a

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38 Apel, *Notation*, 191.

range of M.M. = 50-80, basically covering the range of all the earlier suggestions.40

Several additional factors may also contribute to the selection of an appropriate tempo for the motets under consideration. One such factor may be the rate of textual declamation. A syllabic setting may use a slightly faster speed than a melismatic setting. Complex rhythmic figures in a particular voice part, subdivisions of the pulse, and complex rhythmic relationships between vocal lines imply a more conservative tempo. In polyphonic compositions, the speed of the texted line including the smallest subdivisions of the breve should be considered when determining the appropriate tempo for the composition as a whole.

In many modern performances of Renaissance polyphony, the tempo is too slow.41 David suggests that the proper choice of tempo is the quickest tempo at which all the structural details of the music are still recognizable. Once an appropriate tempo is established, the polyphonic lines will demonstrate clear phrasing, many of the dynamic questions regarding the polyphony itself will be eliminated, and the rhythmic vitality and expressive quality of the music will be restored.42 Based upon these considerations, a suggested tempo is included at the beginning of each motet, enclosed within editorial brackets.

Kirby prefers no change in the tempo during the motet unless the change is indicated by the notation.43 Such indications may include a change in the proportion. Both *Domine, quid multiplicati sunt* and *Beati pauperes* include a proportion change from a duple alla breve to a triple proportion. Utilizing Collin's definition of sesquialtera as applied in these motets, the breve remains constant.44 Therefore in the new proportion,

42 Ibid.
three semibreves occupy the same time as two semibreves in the previous duple proportion producing a faster tempo in the triple section. In the editions prepared for this study, the proportion change is indicated by the symbol $0 = 0^*$. Zarlino notes that singers began to need a "certain sign" which would help them orient their individual parts with the other voices in the polyphony. The sign was made by regular movements of the hand visible to all singers. An equal measure consisted of two equal motions, a downward motion (positione/thesis) and an upward motion (levatione/arsis). Thus, a duple measure would be conducted using the two motions of the hand in equal duration, the semibreve.

An unequal measure, such as the sesquialtera observed in *Domine, quid multiplicati sunt* and *Beati pauperes* also consisted of the two motions. However, the downward motion received a longer duration while the upward motion received a shorter duration. Thus, in the homophonic triple metered sections of *Domine, quid multiplicati sunt* and *Beati pauperes* the downward motion would receive a duration equal to two semibreves and the upward motion would receive a duration equal to one semibreve.

Karl Kohn suggests the alteration of the conventional conducting patterns to a simple indication with the hand of the downward (thesis) and the upward (arsis) motion. Haberlen agrees that the main responsibility of a conductor is to maintain a steady tactus. He adds that the conductor is also responsible for establishing and maintaining appropriate tempi, reinforcing sectional dynamics, and offering subtle reinforcement of the phrases. He notes that the conductor must work in rehearsal to reinforce the "micro-rhythmic principles" of the individual lines which will then allow the performers the opportunity to freely accept the responsibility for the individual rhythmic patterns. As Lowinsky observed, sixteenth-

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46 Ibid., 118.
48 Haberlen, "Rhythm," 165.
century music derives its essential vitality from the opposing elements of a regular harmonic rhythm and "the rhythm of individual voices constantly opposing, modifying, [and] challenging the barline." 49

PERFORMANCE FORCES AND SINGING STYLE

It is now generally accepted that choirs in addition to soloists, sang sacred music. 50 However, it remains unclear just how many singers were used in the performance of these motets. Bryant notes that the salmi spezzati of Willaert were probably performed with four soloists in one choir and the remainder of the singers, up to nine, in the other choir. 51 It is probable, assuming that Willaert used all of the available singers, that these works were performed with twelve or thirteen singers. However, it is also clear that solo singers continued to perform sacred polyphony. 52 The performance of these motets either by soloists or a small ensemble is appropriate.

It cannot be documented whether the motets were accompanied by instruments or with organ. It is known that instruments were regularly used at St. Mark's from 1568. 53 Wind instruments were not used for the performance of salmi spezzati until 1604, well after the publication of Musica Nova. 54 It has also been suggested that the organ doubled the bass line of the salmi spezzati. This practice appears to have varied considerably. From the existing information, one may not infer the use of organ or wind instruments with the motets edited for this study. 55 Therefore, an a cappella performance using either solo singers or a small ensemble seems ideal.

51 Bryant, "Cori Spezzati," 165.
54 Bryant, "Cori Spezzati," 178.
55 Ibid., 177.
Several contemporary writings regarding the technical aspects of singing are available. As noted above, Zarlino asks that the singer use no improvisations but rather sing what the composer has written, adjust the consonances, and not substitute higher or lower pitches than those written. He also suggests that singers not over modify the vowel sounds since the words must be understood. They should not force the voice but rather moderate the tone and blend it with the other singers so that "no voice is heard above the others." He also suggests that singers not over modify the vowel sounds since the words must be understood. They should not force the voice but rather moderate the tone and blend it with the other singers so that "no voice is heard above the others."57

Uberti distinguishes between two different types of singing, cappella and camera. Cappella singing refers to the style of singing observed in church and public chapel. Camera refers to the singing style utilized in private chambers. Generally cappella singing used full voices and camera, a more subdued voice. Zarlino, Zacconi, and Finck all warn against singing so loudly as to distort the words, the voice, and the beauty of the music.59

Uberti reports that the camera style of singing used dynamics ranging from pianissimo to mezzo-forte and textually influenced timbres and sentiments. The expressive materials used in cappella music included compositional features such as cadences, well constructed line and sophisticated use of imitative entrances, and changes in texture. The singers were responsible for projecting these features by "means of good phrasing and agogics, subtle rhythmic license, and relatively moderate shadings of loudness and timbre."60

In the editions produced by this study, it would be impossible to indicate all the subtle dynamic shadings necessary for an authentic

56 Zarlino, Counterpoint, 110-11.
57 Ibid.
59 See Zarlino, Counterpoint, 110-11; Uberti, "Vocal Techniques," 493; and Finck, Practica, 62.
60 Uberti, "Vocal Techniques," 494.
performance of these motets. It becomes necessary to conceptualize the
function and use of dynamics based upon the musical and textual structure.
Therefore, all the dynamic changes suggested in this document should be
slight so as not to draw attention to themselves, but rather to the imitative
structure.61 The expressive power of this music is molded into the musical
structure and does not require the manipulation of expressive devices for
its aesthetic integrity.

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61 David, *Polyphonic Song*, 17.
ADRIAN WILLAERT'S MUSICA NOVA
SELECTED MOTETS: EDITIONS AND COMMENTARY
VOLUME II

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
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in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

By
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August, 1993
CHAPTER IV

THE EDITIONS

Domine, quid multiplicati sunt: Psalm 3:2-9

Domine, quid multiplicati sunt, qui tribulant me? Multi insurgunt adversum me:

Why, O Lord are they multiplied that afflict me? Many are they who rise up against me.

Multi dicunt animae meae, non est salus ipsi in Deo ejus.

Many say to my soul: there is no salvation for him in his God.

Tu autem, Domine susceptor meus es, gloria mea et exaltans caput meum.

But Thou, O Lord, art my protector, my glory, and the lifter up of my head.

Voce mea ad Dominum clamavi et exaudivit me de monte sancto suo.

I have cried to the Lord with my voice and he hath heard me from his holy hill.

Ego dormivi, et soporatus sum, et exurrexi, quoniam Dominus suscepit me.

I have slept and have taken my rest, and I have risen up, because the Lord hath protected me.

Non timebo milia populi circumdantis me, exurge, Domine, salvum me fac, Deus meus.

I will not fear thousands of the people, surrounding me: arise, O Lord; save me, O my God.

Quoniam tu percutisti omnes adversantes mihi, dentes peccatorum contrivisti.

For thou hast struck all they who are my adversaries without cause: thou hast broken the teeth of sinners.

Domini est salus, et super populum tuum, benedictio tua.

Salvation is of the Lord, and thy blessing is upon thy people.
Domine, quid multiplicati sunt

Cantus (Alto)

Altus (Tenor I)

Tenor (Bass I)

Bassus (Bass II)

Prima pars \[d = 60\]

1 Do - mi - ne, quid

1 Do - mi - ne, quid mul-

1 Do - mi - ne,

1 Do - mi - ne,
multiplicati sunt, quid multiplicati sunt
quid multiplicati sunt qui tribulant me?

Multis sunt qui tribulant me?
In sur gunt, mul ti in sur gunt

In sur gunt ad ver sum me. Mul ti in sur gunt, mul ti in sur gunt

In sur gunt ad ver sum me.

In sur gunt, mul ti in sur gunt

In sur gunt ad ver sum me.
Multitudines disseminatae sunt. Multitudini animae meae fugientes, multitudine meae fugientes, suscitamini, animae meae fugientes, suscitamini, meae fugientes, suscitamini, multitudini animae meae fugientes, suscitamini.
ani-mae me-ae, non est sa-

ani-mae me-ae, non est

mul-ti di-cunt a-
mul-ti di-cunt a-

lus i-p-si in De-o e-jus, in

lus i-p-si in De-o e-jus non

ani-mae me-ae, non est sa-

ani-mae me-ae, non est sa-
Deo o e jus, in Deo est salusipse in Deo e si in Deo e jus. Tu si in Deo e jus.

Tu autem Domine suscep tor

Tu autem Domine suscep tor me us es,
mi - ne, tu au - tem Do - mi - ne su - sce - tor
me - us es, tu au - tem Do - mi - ne su -
tu au - tem Do - mi - ne su - sce - tor
me - us es, tu au - tem Do - mi - ne su -
tu au - tem Do - mi - ne su - sce - tor me - us es,
ne susceptor meus es, gloria mea, gloria mea, et
exaltans caput meum, et exaltans caput meum, et exaltans caput meum.

Vocem aad Dominum clamavit.
Domini num clamavi; vocem a ad Do-

vi, ad Domini num clamavi, ad Domi-

num clamavi, ad Domini num clam-

avi, ad Domini num clamavi, ad Domi-

num clamavi, et exaudi-

vi, et exaudi-

num clamavi, et exaudi-

vit me
Divit me de monte sancto suo, de monte sancto suo, de monte sancto suo.
Secunda pars

86 sancto suo, ego dormi-

86 mon-te sancto suo, ego dor-

86 sancto suo, ego dor-

92 vi, et sopora-tus sum,

92 mi-vi, et sop-

92 vi, et sopora-tus sum, et

92 mi-vi, et sopora-tus sum,
et soporatus sum, et soporatus sum, et exurxi, quoti

exurxi, quoti

exurxi, quoti
me, quoniam Dominus susceptit me. Non timebo,
me, quoniam Dominus susceptit me.
Non timebo, non timebo millia populi circumdantis
a populi circumdantis me, non timebo mil lia

po populi circumdantis me, mil lia

mil lia a populi circumdantis

mil lia a populi circum-

a populi circumdantis me,
120 populi circumdantis me, exsurge Domine
120 me, circumdantis me, exsurge Domine
dan-tis me, exsurge Domine,
circumdantis me, exsurge Domine,
126 ne, exsurge Domine,
126 ne, exsurge Domine, salvum
126 exsurge Domine, salvum me fac,
126 ne, exsurge Domine, salvum me
salvum me fac, sal
me fac, De-us me-
De-us me-us, sal-

vum me fac, De-us me-us.
sal-vum me fac, De-us me-us. Quo-
me fac, De-us me-us.
vum me fac, De-us me-us.
Quo niam tu percusisti omnes

adversantes mihi; dentes pec-

tantes mihi; dentes pec-

tes mihi; dentes pec-

tes mihi; dentes
pecatos contrivist, den-

pecatos contrivist, den-

pecatos contrivist, den-

pecatos contrivist, den-

pecatos contrivist, den-

pecatos contrivist, den-

pecatos contrivist, den-

pecatos contrivist, den-

pecatos contrivist, den-
155 sti. Domini est salus; et super

160 populum tuum, benedictio tua.
Domini est salus, et super populum

Tuum, benedictio tua.
Dilexi, quoniam exaudiet Psalm 114:1-9

Dilexi, quoniam exaudiet Dominus vocem orationis meae.
I have loved, because the Lord will hear the voice of my prayer.

Quia inclinavit aures suae mihi, et in diebus meis invocabo.
Because he hath inclined his ear unto me; and in my days I will call upon me.

Circumdederunt me dolores mortis, et pericula inferni invenerunt me.
The sorrows of death have compassed me; and the perils of hell have found me.

Tribulationem et dolorem inveni et nomen Domini invocavi.
I met with trouble and sorrow and I called upon the name of the Lord.

O Domine, libera anima meam, misericors Dominus et justus, et Deus noster miseretur.
O Lord, deliver my soul. The Lord is merciful and just, and our God sheweth mercy.

Custodiens parvulos Dominus, humiliatus sum, et liberavit me.
The Lord is the keeper of little ones, I was humbled, and he delivered me.

Conterere anima mea, in requiem tuam, quia Dominus beneficit tibi;
Turn, O my soul, into thy rest for the Lord hath been bountiful to thee.

Quia eripuit animam meam de morte, oculos meos a lacrimis, pedes meos a lapsu.
For he hath delivered my soul from death; my eyes from tears, my feet from falling.

Placebo Domino in regione vivorum.
I will please the Lord in the land of the living.
Dilexi, quoniam exaudiet
et Do quo mi cem
di - et Do mi - nus au - v o
cem

do - mi - nus voz - o

do - mi - nus vo - com

Quo - ni - am ex - au - di - et Do - mi - nus vo - com

Quo - ni - am ex - au - di - et Do - mi - nus vo - com

Oratio - nis meae. Qui - a in - ra - ti - o - nis meae. Qui - a in -
com o - ra - ti - o - nis meae.
Quia inclinavit aurum sumam mihi, et in diebus meis invocavit mihi, et in diebus meis invocavit mihi.
Circumdeo bunt me

Circumdeo runt me dolores mortis, circumdeo runt me

Circumdeo runt me dolores mortis, circumdeo runt me
do - lo - res mor - tis, do - lo - res mor - tis, et
deu -runt me, do - lo - res mortis, et
cum do - de - runt me do - lo - res mortis,
tis, et pe - ri - cu - la,
per - i - cu - la in - fer - ni in - ve

et pe - ri - cu - la in - fer - ni in - va -
et pericula inferni

et pericula inferni

et pericula inferni

et pericula inferni

et pericula inferni

et pericula inferni

et pericula inferni

et pericula inferni

et pericula inferni
tribulationem et dolorem

tribulationem et dolorem

lorem inveni, tribulationem

lorem inveni, tribulationem

lorem inveni et nomen Domini

lorem inveni et nomen Domini

lor

lor
Secunda pars

75 vi. O Domine, libera anima meam,

82 misericors Dominus,
mi - se - ri - cors Do - min - us et
mi - nus et ju - stus,
cors Do - min - us et ju - stus,
mi - nus et ju - stus,
Deus nostri misericordia et Deus nostro misericordia et

Deus nostri misericordia et Deus nostro misericordia et

Deus nostri misericordia et Deus nostro misericordia et
Custode parvulos Dominus, humilitas.

Sum, et libera vit me, et

Sum, humilitatus sum, et liber.

Nus, humilitatus sum,

Sum, humilitatus sum
liberavit me, et liberavit me.

Converte re anima mea, in requiem
135 ma me - a, in re - qui - em tu - am, con -
135 em tu - am, con - ver - to - re an - i - ma re - qui - em tu - am, con - ver - to - re a -
135 tu - am, con - ver - to -
125 ver - to - re an - i - ma me - a, in re - qui - em tu - me - a, in re - qui - em tu - am, qui - a Do - mi - ni - ma me - a, in re - qui - em tu - am, re a - ni - ma me - a, in re - qui - em tu -
129 am, qui - a Do - mi - nus be - ne - fe - cit ti -

129 nus be - ne - fe - cit ti - bi, qui - a

129 Qui - mi - nus be - ne - fe - cit ti - bi, qui -

133 am, qui - a Do - mi - nus be - ne - fe - cit ti -

133 bi, qui - a Do - mi - nus be - ne - fe - cit ti -

133 Do - mi - nus be - ne - fe - cit ti - bi.

133 a Do - mi - nus be - ne - fe - cit ti - bi. Qui -

133 bi, qui - a Do - mi - nus be - ne - fe - cit
Qui a eripuit animam meam de tibi.

Qui a eripuit animam meam de morte, oculos meos a meam de morte.
lacrymis, pedes meos a lapsu, pedes meos a lacrymis,

lacrymis, pedes meos a lapsu, pedes meos a lacrymis,

lacrymis, pedes meos a lapsu, pedes meos a lacrymis,
Bo Domine in regione vivorum.


*Miserere nostri Deus* Ecclesiasticus 36:1-5

*Miserere nostri Deus omnium, et respice nos, et ostende nobis lucem miserationum tuarum;*

Have mercy upon us, O God of all, and behold us, and shew us the light of thy mercies;

*et inmitte timorem tuum super gentes, quae non exquisierunt te, ut enarrent mirabilia tua, et cognoscant quod non Deus praeter te Domine.*

and send thy fear upon the nations that have not sought after thee; that they may shew forth thy wonders, and that they may know there is no God beside thee.

*Alleva manum tuam super gentes alienas, ut videant potentiam tuam.*

Lift up thy hand over the strange nations that they may see thy power.

*Sicut enim in conspectu eorum sanctificatus es in nobis, sic in conspectu nostro magnificaberis in eis;*

For as thou hast been sanctified in us in their sight, so thou shalt be magnified among them in our presence;

*ut cognoscant, sicut et nos cognovimus, quod non est Deus praeter te Domine.*

that they may know thee, as we also have known thee, that there is no God beside thee, O Lord.
Miserere nostri

Cantus (Alto/Tenor I)

Altus (Tenor)

Tenor (Tenor/Baritone)

Quintus (Bass)

Bassus (Bass)
Miserere nostrum
Deus omnipotens

Miserere nostrorum

Miserere nostrorum
stri De - us om - ni - um,

um, mi - se - re - re no -

ro - re no - stri De - us om - ni - um,

so - re - re no - stri De - us om - ni -

mi - se - re - re no - stri De -
Miserere nostrorum Deus omnium.
re - spi - ce nos, et o - sten -

re - spi - ce nos, et o - sten -

ni - um et re - spi - ce nos, et o -

ni - um et re - spi - ce nos, et o - sten -
De nobis luxem misericordiam tuam
numquam, et inmit onum tuarum,
se-ratio-num tuarum;
et inimite timorem tuum super gentes, quae
et inimite timorem tuum
tes, per gen su per gen
um rem su per gen

te timorrem tum su per gen
non exquisi e runt te; quae non ex

su per gentes, quae

rem tum su per gentes quae non ex
tes, quae non ex quisio-

tes, quae non ex quisio-
qui - sio - runt te,
non ex - qui - si - e - runt te,
runt to, super gentes quae
runt to, super gentes, quae non
runt to, quae non exquisi-
super gentes.
ut e-nar-rent mi-ra-bi-ll-a
non ex-qui-sie- runt te,
qui-sie-runt te, ut e-nar-rent mi-
e-runt te; ut e-nar-rent
tes quae non ex-qui-sie-runt te,
tu - a

ut e - nar - rent

mi - ra - bli - a

bi - li - a tu - a,

mi - ra - bli - a tu - a,

ut e - nar - rent mi - ra - bli - a
mirabilia tua, et co-
narrent mirabilia tua; et co-
ut enarrent mirabilium tua,
a, et cogn-
enarrent mirabilia tua et
gnoscant quod non est De -
el co - gnos -cant quod non est
cant quod non est De - us pra - ter te Do -
co - gnos - cant quod non est
Deus prae
ter te Do
mi
ne, et
se
ca
gno
scant

us prae
ter te Do
mi
ne, et co

us prae
ter te Do
mi
ne, et

us prae
ter te Do
mi
ne, et
De co-gnoscant quod non est De-us,
gnoscant quod non est De-us praeter te
quod non est De-
et co-gnoscant quod non est
quod non est Deus prae ter te Domi ne.

Deus,
Secunda pars

72 ne. Al-lo-va ma-num tu-am, al-

72 ne. Al-lo-va ma-num tu-am, al-

72 ne. Al-leva, al-le-va,
Leva manum tuam super gentes alias
Leva manum tuam, manum tuam
sper genus, super genus, sper genus, sper genus,
asper genus, sper genus, sper genus,
asper genus, sper genus, sper genus,
Num tuam super gentes alienas, ut videant po-

gen - tes a - li - e - nas, ut
do - ant poten -

ten - ti - am tu - am, ut vi - de -

vi - de - ant po - ten - ti - am tu - am, ut

vi - de - ant po - ten - ti - am tu - am,

vi - de - ant po - ten - ti - am tu - am,
ti-am tu-am, ut vides-

ant potentiam tu-am,

tu-am, ut vides-

videsant potentiam tu-am, ut

ut videsant potentiam
ant potentiām tu-

ut videntant potentiām tu-

ant potentiām, tu-

vidēant potentiām tu-

tuam.
Si - cut e - nim in con - spe - ctu - o -
Si - cut orum sanctificatus es in nobis,
e-nim in conspectuorum

si cut e-

si cut e-nim in conspectuorum

si cut e-nim in conspectuorum

si cut e-nim in conspectuorum
sanctificatus es in no-

nīm in conspectu eorum

cultificatus es in no-
rum sanctificatus es in no-
orum san-

san-
sanctificatus es in nobis, sic in conspectu no
con spectu nostro magnificabo

spectu nostro magnificabo

stro, magnifi-
in spectu nostro magnifi-

*print indicates c
rīs in eīs, ut co-gnoscant,
128 si - cut et nos cogno - vi -

128 gno - vi - mus, si - cut et

128 mus, si - cut et nos cogno - vi -

128 cogno - vi - mus, si - cut et nos cogno - vi -
mus, sicut et nos cognovimus,
134 quod non est Deus prae-ter te Do-

134 quod non est Deus,

134 mus, quod non est Deus prae-

134 mus, quod non est Deus prae-ter
137 quod non est Deus prae ter te Domi ne, prae ter te Domi ne.

137 non est Deus prae ter te Domi
to Domi ne, prae ter te Domi
to Domi ne, quod non est
quod non est De-us prae-ter te
quod non est De-us, quod non est
De-us prae-ter te De-mi-
143 Deus prae - ter te Do - mi - ne.

143 Do - mi - ne, prae - ter te Do - mi - ne.

143 Do - us prae - ter te Do - mi - ne.

143 Do - mi - ne, prae - ter te Do - mi - ne.
Beati pauperes St. Matthew 5:3-12a

Beati pauperes spiritu; quoniam ipsorum est regnum coelorum.
Blessed are the poor in spirit; for theirs is the kingdom of heaven.

Beati mites; quoniam ipsi possidebunt terram.
Blessed are the meek; for they shall possess the land.

Beati qui lugent, quoniam ipsi consolabuntur.
Blessed are they that mourn; for they shall be comforted.

Beati esuriunt et sitiunt justitiam; quoniam ipsi saturabuntur.
Blessed are they that hunger and thirst after justice; for they shall have their fill.

Beati merciful; quod ipsi misericordiam consequentur.
Blessed are the merciful; for they shall obtain mercy.

Beati mundo corde; quoniam ipsi Deum videbunt.
Blessed are the clean of heart; for they shall see God.

Beati pacifici; quoniam filii Dei vocabuntur.
Blessed are the peacemakers; for they shall be called the children of God.

Beati qui persecutionem patiuntur propter justitiam; quoniam ipsorum est regnum coelorum.
Blessed are they that suffer persecution for justice' sake; for theirs is the kingdom of heaven.

Beati estis cum maledixerint vobis homines, et persecuti vos fuerint, et dixerint omne malum adversus vos, mentientes, propter me:
Blessed are you when they shall revile and persecute you, and speak all that is evil against you, untruthfully, for my sake;

gaudete et exsultate, quoniam merces vestra copiosa est in coelis.
Be glad and rejoice, for your reward is great in heaven.
Beati pauperes

Prima pars \[d = 72\]
pe - res spi - ri - tu;

a - ti pau - pe - res spi -

Be - a -

ri - tu, be - a - ti pau - pe - res spi -

Be - a - ti
quoniam ipsum est regnum coelo
ritu; quoniam ipsum est re-
ti pau-pees spiri-
ritu; quoniam ipsum
pau-pees spiri-ri-tu; quo-
Beati mi-
rum. Be-
ti mi-
gnum coe-
lo-
rum. Be-
ti mi-
gnum coe-
lo-
rum. Be-
a-
na
bos - ti mi -
tes; quo - ni - am i - psi - pos - si - de - bunt

tes; quo - ni - am i - psi pos - si - de -
mi - tes; quo - ni - am i - psi pos - si - de -
ti mi - tes; quo - ni - am i - psi
Beati qui luminant, quoniam ipsi consolabunt aeternitatem.
gent; quo - ni - am i - psi con - tur, quo - ni -
con - so - la - bun - tur, quo - ni - am i -
am i - psi con - so - la - bun - tur, i -
38 sola - bun - tur.
38 am i - psi con - sola - bun - tur. Be - a - ti qui
38 tur. Be - a - ti qui e - su - ri -
38 psi con - sola - bun - tur. Be -
et susurrunt et sitiunt,

a - ti qui esu - riunt et si - ti - unt, et
et siunt justi\-\-ti\-\-am; quo\-ni\-am
unt ju\-\-sti\-\-ti\-\-am; quo\-ni\-am i-
si\-ti\-unt ju\-\-sti\-\-ti\-\-am; quo\-ni\-am
54 ti misericordes, 
54 Beati misericordes; 
54 tur. Beati misericordes;
mun - do co r - do; quo - ni - am i - psi

do co r - do; quo - ni - am i - psi De - um vi -

do; quo - ni - am i - psi De - um vi - de - bunt,

do; quo - ni - am i - psi De - um vi - de -
De um vide bunt.
De bunt, ipsi De um vide bunt. Be -
De bunt, ipsi De um vide bunt.
bunt. Be - a -
Beati pacifici, beati pacifici, beati pacifici, beati pacifici, beati pacifici, beati pacifici, beati pacifici.
ti pacifici;
cioci; quoniam filii Dei

84

84

84
cioci; quoniam filii Dei

84
cioci; quoniam filii Dei

84
cioci; quoniam filii Dei

vo
Secunda pars

Be - a - ti qui per - se - cu - ti - o - nem

Be - a -
105 propter justitiam; quoniam ipsorum
105 permanuntur propter justitiam,
105 propter justitiam; propter justitiam;
ni - am i - psor - um est re - gnum

est re - gnum coe - lo - rum,

ti - am; quo - ni - am i - psor - um est

am; quo - ni - am i - psor - rum est

quo - ni - am i -
115 am i - pso - rum est re - gnum coe -
115 pso - rum est re - gnum coe - lo -
115 pso - rum est re - gnum coe - lo - rum,
quo - ni - am i - pso - rum est re -
115 rum, quo - ni - am i - pso -
lorum, regnum coe -

ipsum est regnum

gnum coelo -

rum est regnum coelo -

lo - rum. Be a - ti e -

coe - lo - rum. Be - a - ti

gnum coe - lo - rum. Be - a - ti e -
stis cum male di xerint vobis homi-
mines, et
bis homines et persecuti vos fuit

dixerint vos bis homines
bis homines et persecuti vos fuit


d
nes et persecuti vos fuit
et dixerint omne malum adversus vos, mentit, et dixerint omne malum adversus vos,
adversus vos, mentientes pro-
entes propter me, mentientes

rim ne malum adversus vos men-
tientes propter me, pro-

mentientes propter me,
ptor me, mentientes propter me, menti-
propter me, mentientes, men-
tientes propter me, menti-
tientes propter me, menti-
tientes propter me, menti-
147 en-tes pro-ppter me; gau-de-te

147 ti-en-tes pro-ppter me; gau-de-te

147 en-tes pro-ppter me; gau-de-te

147 en-tes pro-ppter me; gau-de-te
et exultate, quoniam mercificentia viva...
156 stra

156 stra co - pi – o – sa est in coe –

156 stra, co - pi – o – sa est in coe - lis, co –

156 stra, co - pi – o – sa est in coe - lis, co –
copiosa est in coe
lis, copiosa est in coe
osa est, copiosa est in coe
iosa est, copiosa est in coe
Am mercies vestra, copiosa est
copiosa est in coelis, copiosa est, copiosa est, copiosa
Veni sancte spiritus: Sequence

Veni sancte spiritus, et emitte caelitus, lucis tuae radium.
Come Holy Spirit, and send forth from Heaven, the light of thy ray.

Veni pater pauperum, veni dator munera, veni lumen cordium.
Come Father of the poor, come giver of gifts, come light of hearts.

Consolator optime, dulcis hospes animae, dulce refrigerium.
Thou best of Consolers, sweet guest of the soul, sweet refreshment.

In labore requies, in aestu temperies, in fletu solatium.
In labor, thou art rest, in heat, the tempering, in grief, the consolation.

O lux beatissima, repie cordis intima tuorum fidelium.
O Light most blessed, fill the depths of the hearts of all thy faithful.

Sine tuo numine, nihil est in homine, nihil est innoxium.
Without your grace, nothing is in man, nothing is not harmful.

Lava quod est sordidum, riga quod est aridum, sana quod est saucium.
Cleanse what is sordid, moisten what is arid, heal what is hurt.

Flecta quod est rigidum, fove quod est frigidum, rege quod est devium.
Flex what is rigid, warm what is frigid, correct what is devious.

Da tuis fidelibus, in te confidentibus sacrum septenarium.
Grant to thy faithful, in you trusting thy sacred seven-fold gifts.

Da virtutis meritum, da salutis exitum, da perenne gaudium. Amen.
Give of virtue merit, give of salvation passing, give continuing joy. Amen.
Veni sancte spiritus
ve
ni sancto spiritus,

veni sancto spiritus,
Ve - ni san - cte spi - ri - tus,
Ve - ni san - cte spi - ri - tus et e -
Ve - ni san -
et emitte coelitus, et spiritus, et emitte coelitus,

Veni sancte spiritus;
et ... et ...
emitte coelitus,
cis tuae radii
mitte coelitus,
mitte coelitus, lucis tuae radii
coelitus, lucis
Ven i pa ter pau pe murm,
Ven i pa ter pau pe murm,
Ven i pa ter pau pe murm,
Ven i pa ter pau pe murm,
Veneni, veni, veni, veni, veni, veni, veni, veni, veni.
pauperum, veni dator munera

munera, veni dator munera

munera, veni dator munera

munera, veni dator munera

munera, veni dator munera

munera, veni dator munera

munera, veni dator munera
verum, veni lumen cordi

veni dator munerum, veni dator munerum, veni lumen cordi
Conundrum

Conundrum, veni lumen cordium.

Conundrum, veni lumen cordium.

Conundrum, veni lumen cordium.

Conundrum, veni lumen cordium.
di - um. Con - so - la - tor op -

Con - so - la - tor op -

so - la - tor op - ti - me,

di - um.

Con - so - la -
Con - so - la - tor op - ti - me, con - so - la - tor op - ti - me,
dulcis hospes, dulcis hospes a-
me, dulcis hospes, dulcis hospes
a
ni-mae, dulcis hospes

la-tor op-
ti-me, dul-
dulcis hospes, dulcis
dulcis hospes animae,
In labora requies, in labora requies,
requies, in la - bo - re re - qui - es,

requies, in la - bo - re re - qui - es,

requies, in la - bo - re re - qui - es,

requies, in la - bo - re re - qui - es,
in aequo tempore

in aequo tempore

stumperies, in

in fluctu

ries,
per-ies, in flé-tu so-la-ti-um, so-la-ti-
es, in flé-tu so-la-ti-um, in flé-tu so-
la-ti-um, in aé-stu tem-po-ri-os,
in flé-tu so-la-ti-um, so-
um, in fletu solatium, solatium, solatium, solatium, solatium, in fletu solatium, solatium, solatium.
ti-um, sola-ti-um,
in fle-tu sola-ti-
in fle-tu sola-ti-um, in fle-
ti-um, in fle-tu sola-ti-
sola-ti-um, in sola-
ti-um, sola-ti-um,
Secunda pars

| 105 | latium. O lux be |
| 105 | latium. |
| 105 | tu solatium. O lux beatisi |
| 105 | latium. O lux be |
| 105 | latium. O lux be |
110 a·tis·si·ma, o lux be·a·
110 ma, o lux be·a·
110 a·tis·si·ma, o lux be·
lux beatissima,

atissima,

tissima, o lux be-

atissima.

O lux beatissima,

atissima, beatissima,
replicorum intima, re-
ple cor - dis in ti - ma,
in ti - ma, re ple cor - dis
re - ple cor - dis
266 rumma, ma, ma, pie cor - di - ma tu - o - ri - um

125 ti - ma, tu - o - rum

125 in - ti - ma, tu - o - rum

125 in - ti - ma, tu - o - rum

125 ple cor - di - dis in - ti - ma tu - o - rum
Sine tuo numi...
nihil est in homo-ni-ne, ni-hil est in homo-ni-ne, ni-hil est in homo-ni-ne, ni-hil est in homo-ni-ne, ni-hil est in homo-ni-ne, ni-hil est in homo-ni-ne, ni-hil est in homo-ni-ne,
hil est in noxi-um. La-

mil no, nihil est in noxi-um. La-

in homi-ne, nihil est in noxi-um, nihil est in noxi-um.
quod est sor - di - um, la - va quod est sor - 
La - va quod est sor - di - um, quod est 
La - va
di - um, ri - ga quod est a - ri - dum,
ridum, sa - na quod est sau - ti -

quod est a - ri - dum, sa - na quod

sa - na quod est sau - ti - um,

est a - ri - dum, sa -
quod est sauvium, sa
na quod est sauvium.
Flecte quod est regi

Flecte quod est ri

est sancti

na quod est sancti
dum, flecte quod est rigidum,

rigidum, flecte quod est rigidum,

flecte quod est rigidum,
dum, quod est dum, quod est dum, quod est dum,
rege quod est de vium.
dum, rege quod est de vium.
devium, rege quod est de vium.
177 um. Da tu-is li-de-li-bus,
177 vi-um. Da tu-is fi-
177 tu-is fi-de-li-bus, fi-
177 um. Da tu-is fi-de-li-bus,
tu - is fi - de - li - bus,

tu - is fi - de - li - bus,
de - li - bus, da tu - is fi - de - li - bus,
de - li - bus, da tu - is fi - de - li - bus, in

Da tu -
da tu - is fi - de - li - bus,
in te confidensibus

bus in te confidentibus

te confidentibus, in

is fidelibus, in
Da virtutis

Da

sacrum septenarium.
meritum, da virtutis

virtutis meritum, da virtutis

virtutis meritum, da virtutis

um. Da virtutis meritum.
meritum, da salutis ex -

da virutis exitum,

tum, da salutis exitum, da

meritum, da salutis exitum,

virtutis meritum, da

tum, da salutis exitum,
207 ne gaudium, da
207 perennne gaudium,
207 tum,
207 perennne gaudium, da
po-re-nne gau-di-um, da po-re-nne gau-di-um, da po-re-nne gau-di-um,
213 *perenne gaudium.* A

213 *gaudium.* A

213 *perenne gaudium, da perenne gaudium.*

213 *perenne gaudium, da perenne*
men. A

men. A


gau - di - um. A

um. A

A
Alma redemptoris mater. Antiphon

Alma Redemptoris Mater, quae pervia cœlî porta manes, et stella maris succure cadenti, surgere qui curat populo;

Loving Mother of the Redeemer, who remains the accessible Gateway of Heaven, and Star of the Sea, give succour to a fallen people that strives to rise;

Tu quae genuisti natura mirante, tuum sanctum Genitorem, Virgo prius ac posterius, Gabriellis ab ore sumens illud Ave, peccatorum miserere.

O Thou who begot thy holy Creator, while all nature marvelled, virgin before and after, receiving that "Ave" from the mouth of Gabriel, have mercy on sinners.
Alma redemptoris mater
Re - dempto ris Ma - ter, al - ma,
Mater, Redemptoris Mater, Redemptoris Mater
Mater, Redemptoris Mater.

Ma Mater, Redemptoris Mater.

Ma Mater, Redemptoris Mater.
Redemptoris Mater
Ma ris, Ma mater, ris dem Maris, ris Ma ter,
ris Ma ter, dem pto ris Ma -
Re - dem pto - ris Ma -
ter, quae per vi a coe

quae per vi a coe

quae per vi a coe

quae per vi
37 quae per vi-a
37 li por-ta ma-nes, por-
37 li, quae per vi-a coe-
37 vi-a coe-li, a coe-li-
37 por-ta ma-nes, quae
et stella maris, et stella maris,
ris, succurre cadenti, succurre cadenti,
cur-re ca-den-anti, su-cur-re ca-

suc-curr-re ca-den-ti,

ti, suc-curr-re ca-den-

ti, suc-curr-re ca-den-

suc-cur-re ca-den-ti,
surgere qui curat populo, populo,
pu-lo, sur-ge-re qui cu-rat
sur-ge-re qui cu-rat po-pu-
sur-ge-re qui cu-rat
po-pu-lo,
poperolo, surgere qui curat po-
lo,
sur-
lo, surgere qui curat populo,
populo, surgere qui curat po-
sur-
re qui curat populo, sur-
re qui curat populo, sur-
re qui curat populo, sur-
re qui curate po-
populo, surgere qui curat po-
populo, surgere qui curat po-
populo, surgere qui curat po-
populo, surgere qui curat po-
re qui curat po-
re qui curat po-
re qui curat po-
Secunda pars

89 rat populo;

89 lo;

89 lo; Tu

89 rat populo; Tu quae, tu

89 curat populo; Tu quae.
Tu quaeque ge -
nu - i - sti, tu quae ge - quae ge -

nu - i - sti, tu quae ge -

nu - i - sti, tu quae ge -

nu - i - sti, tu quae ge -
tu quae gen - nu - i - sti
quae ge - nu - i -
gen - nu - i - sti, ge - nu - i -
nui - sti, tu quae gen - nu - i - sti
nu - i - sti
nu - i - sti
nu - i - sti
na -
naturalmente, naturalmente, naturalmente, naturalmente,
sanctum
sanctum
sanctum
sanctum
sanctum
sanctum
sanctum
sanctum
Genitorem, tuum sanctum
Genitorem, tuum sanctum
Genitorem, tuum sanctum
Genitorem, tuum sanctum
Sanctum Genitorem,
Vir -

ni - to - rem, Ge - ni - to - rem,

Vir -

nu - um san - ctim Ge - ni - to -

ni - to - rem,

Vir go

ni - to - rem, Ge - ni - to - rem,

Vir -

ni - to - rem,

Vir go
go pri- us, Vir-go pri-
rom,
Vir-
pri- us,
Vir-go pri-
pri- us, Vir-go pri-
Virgo prius ac postarius, Virgo prius ac postarius, ac...
331  

posteriorius, ac posteriorius  

priorius ac posteriorius  

ac posteriorius, ac posteriorius  

ac posteriorius, ac posteriorius  

ac posteriorius, ac posteriorius  

posteriorius, ac posteriorius.
Gil - li - sa - re, Ga - bri - le - lis ab bi - e - lis ab o - re, Ga - bri - e - lis ab o - re, Ga - bri - e - lis ab o - re, ab o - re.
lud Ave, su

Ave, su

il lud Ave, sumens il

su mens

lud Ave,
ve, su-mens il-lud A-vo, pec-ca-

ve, il-lud A-vo,

ve, pec-ca-

su-mens il-lud A-ve, pec-

ve,

su-mens il-lud A-ve,
158 to-rum mi-se-re-re.

158 pec-

158 to-rum,

158 ca-tor-rum mi-se-re-re, pec-ca-

158 ca-tor-rum mi-

158 pec-ca-tor-rum mi-se-re-
pec-cato-rum mis-e-re-re, pec-cato-rum

pec-cato-rum mis-e-re-re, pec-cato-rum

pec-cato-rum mis-e-re-re, pec-cato-

pec-cato-rum mis-e-re-re, pec-cato-

pec-cato-rum mis-e-re-re, pec-cato-

pec-cato-rum mis-e-re-re,
Benedicta es, cœlorum: Sequence

Benedicta es, cœlorum Regina, et mundi totius Domina, et ægris medicina.

Blessed are you, Queen of Heaven, high lady of the world, and balm for the sick.

Tu praeclara maris stella vocaris, quæ solem justitæ paris, a quo illuminaris.

We call you the bright star of the sea, for you bring forth the sun of justice, from whom you take your light.

Te Deus pater, ut Dei mater Fieres, et ipse frater cujus eras filia;

That you might become the Mother of God, and He your Brother whose daughter you were born,


The Father made and kept you holy, and by his messenger sent this greeting: Hail, full of grace.

Per illud Ave prolatum et tuum responsum gratum est ex te Verbum incarnatum, quo salvantur omnia.

By the proclamation of that 'Ave' and by your gracious reply the word took flesh from your body, to bring salvation to all.

Nunc Mater exora natum, ut nostrum tollat reatum et regnum det nobis paratum in cælesti patria. Amen.

Now mother pray your Son to take away our sin, and grant us the kingdom prepared for us in the glory of heaven. Amen.
Benedicta es, coelorum

Prima pars \[ \text{\textit{d} = \text{\textit{G}}} \]

Cantus (Soprano)

Sextus (Alto I)

Quintus (Alto II)

Altus (Tenor I)

Tenor (Tenor II)

Septus (Bass I)

Bassus (Bass II)

* Canon: Fuga trium temporum in diapente e octo temporum in diapason
Coe-lo-rum re-
dicta es, coe-lo-rum Re-gi-
nedicta es,
et mundi totius Domini

compenses,

Regina,

et mundi toti

nordicasta es, coelo rum Regi

na, et mundi to-

nordicasta es, coelo rum Regi

Regina,
ot mundi totius Domina, rum Regina,
et mundi totius Domina, et mundi totius

totius Domina, et aegris me-
gi - na, et mundi totius
et mundi totius Do-
et ae - gris me - di - ci -

et mun - di to - ti -

na, et ae - gris me - di - ci -

Do - mi - na et ae - gris me - di - ci - na,

Di - ci - na.

Do - mi - na, et ae - gris me - di - ci -

mi - na, et
us Dominna, et ae-

et ae-gris medic-

Tu

ae-gris medic-
Tu prae-cla-ra ma-ris stel-la vo-

gris me-di-ci-na.

Tu prae-na. Tu prae-cla-ra ma-

pra-

ci-na. Tu prae-cla-ra ma-

na. Tu prae-cla-ra ma-

ris

ris

ris

ris

ris

ris
40 caris, tu praeclara maris stelris
40 Tu
40 clara maris stella vo-
40 caris, stella vocaris,
40 stella vocaris,
40 caris, tu praeclara maris stel-
40 ris stella vocaris stella voca-
la voca
ris, quae
praecclara
caris,
stella voc
ris
la voca
ris, quae
ris, quae so
355

solem justitiae pars.

marius stella voca -

quae sollem, quae sollem ju -

quae

solem justitiae, quae so -

lem justitiae pars.
quae solem justitiae pariris, a quo illa solem justitiae pariris, a
ae pa - ris, a quo il - 
so - lem ju - sti - ae pa - ris,
lumi - na - ris, a quo il - 
a quo il - lumina - 
quo il - lumina - ris, a 
ris, a quo il - lumina - ris.
lumina ris. Te Deus pa-
qua solm justi
a quo il lumina ris.
lumina ris. Tu Deus
quo il lumina ris. Te Deus pa-
Te De
Deter, te Deus pater, ut
pa-ris, a quo illu-

Deter, te Deus pater,

Te Deus pater ut De-

us pa-ter, te Deus pa-

ter,
De res,
ris.

Dei mater Fiőres,

pa - ter ut De - i ma - ter Fiőres et ip - se

Te De - us pa - ter ut De - i ma - ter

ma - ter Fiőres et ip - se fra - ter, ut De - i ma -

ut De - i ma - ter, ut De - i ma - ter
Deus - ut Dei mater, cujus eras

To Deus pater ut Dei mater

Fiere et ipse frater cujus eras

Fiere et ipse frater

Fiere et ipse
De mater se res

Fieres et ipse

Te Deus

Fieres et ipse frater, cujus e ras filia

cujus e ras filia;
frater cujus eras filia;
apater ut Dei mater Fiere et
ras filia;
a sanctificavit: sanctam serva-
justeras filia, sanctifi-
a sanctificavit.
Sanctorum curas suscepit spiritum suum et ceasantibus suis

ipse fractus est in manibus eorum quoque filii

vit. [sanctam servavit.] sanctavit, sanctificavit, sanctificavit
Sanctificavit, sanctam servavit, et mitens.
Sanctificavit, sanctam servavit: et mitens.
Sanctificavit, sanctam servavit: et mitens.
tos sic salutavit; Ave
Sanctificavit sanctam servam
sic salutavit,

et mittens sic salutavit, sanctificavit, sanctificavit san-
plena gratia, et
sanctificavit
vit, et mit tens sic salute
et mit tens sic salute vit. A
vit sanctam servavit,
vet sanctam servavit, sanctifica-
mit·tons sic sal·u·ta·vit,
ctam sor·va·vit, et mit·
ve ple·na gra·ti·a et mit·
A·ve ple·na gra·
et mit·tons sic sal·u·
vit sanctam sor·va·vit et mit·tons sic
Gratia, Ave
Ave plena gratia,
Ave plena
Ave plena
Ave plena
Ave plena
Ave plena gratia.
Secunda pars

105 ve plena gratia. Per

105 na gratia.

105 A ve plena gratia. Per il-lud

105 ve plena gratia.

105 ve plena gratia.
Il-lud Ave pro-la-tum, per il-lud

A-ve pro-la-tum, per il-lud Ave

Per il-lud Ave pro-la-tum, per
sponsum gratum est ex te Ver-

et tu-

sponsum gratum est

um responsum gratum

um responsum gratum,
et tum responsum gratum est ex

et tum responsum gratum est ex

est ex te Ver...
Verbum car natum est ex te Verbum in carnatum, Quo

Verbum car natum est ex te Verbum in carnatum,
tum, quo salvan tur omni-
in car natum,

salvan tur omni a.

natum, quo salvan tur omni a,
a, quo sal-van-tur om-ni-a,
quo sal-van-tur om-ni-a,
[quo sal-van-tur om-
van-tur om-ni-a,
van-tur om-ni-a,
(quo sal-van-tur om-
om-ni-a,
quo sal-van-tur om-ni-a,
sal - van - tur om - ni - a,
Nunc, Mater, 
exora natum,
Mater, e-xo-ra na-tum, nunc, Ma-

Nunc, Mater,
exora natum,
Mater, e-xo-ra na-tum, nunc, Ma-
Nunc, Mater, exора natum,
nunc, Mater, exора natum ut non
Nunc, mater, xora natum,

strum, ut nunc, mater,

xora natum,

strum, ut nostrum tollat reatum, ut.
et regnum det nobis para-
tum
bis para-
tum, in coe-
re - gnum det no - bis para -
tum in caele sti patria, in

in caele sti patria,
a, in coelesti patria. Amen.

in coelestis patria, in coelestis patria. Amen.
In coelestis patria. Amen.

In coelestis patria. Amen.

In coelestis patria. Amen.
sti patria. Amen.
**Te deum patrem**: Antiphon

**Te Deum Patrem ingenitum, te Filium unigenitum, te Spiritum Sanctum Paraclitum,**

O God the Father uncreated, O only-begotten Son, O Holy Spirit, the paraclete,

*sanctam et individuam Trinitatem toto corde et ore conftemur,*

Holy and indivisible Trinity with our whole hearts and voices we confess thee,

*laudamus, atque benedicimus; tibi gloria in secula.*

we praise thee, and we bless thee; glory be to thee in all generations.

**Laus Deo Patri**: Antiphon

**Laus Deo Patri, parilique Proli, et tibi semper studio perenni Spiritus, nostro resonet ab ore omne per aevum.**

Let praise to God the Father, to the coequal Son, and to the Spirit with perpetual zeal always resound from our mouths forever.
Te deum patrem
Deum Patrem genitum, te
um Patrem ingenii.
Deum patrem ingeni-tum,
turn, te Deum Patrem in-
turn, te Deum Patrem in-
turn, te Deum Patrem in-
turn, te Deum Patrem in-

Deum patrem ingeni-tum,
Deum Patrem in genitum,
Deum Patrem ingenium,
Deum Patrem ingenium,
Patrem ingeni-tum, to Fi-
trem in-ge

tum, to Fi-

li-um uni-

ni-
tum, to Fi-
ilium uni-

tum, to Fi-
ilium uni-

tum, to Fi-
ilium uni-

i-um
Li - li - um u - ni - ge - ni - tum, to
Li - li - um u - ni - ge - ni - tum, to
Li - li - um u - ni - ge - ni - tum, to Li - li - um u - ni - ge - ni - tum,
Filium unigenitum

Filium

unigenitum

tum, Filium unigenitum

tum, Filium unigenitum
Santurn, turn, turn, turn,  
Spiri - tum, ur - ni - ge - ni - tum,  
Spiri - tum,  
Spiri - tum,  
Spiri - tum,  
Spiri - tum,  
Spiri - tum.
Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, Sancturn, 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sanctam et indi - vi -
ri - tum San - cturn Pa - ra -
ccli - tum, Pa - ra - cli - tum,
ra - cli - tum, san - ctum
cli - tum, san - cturn et
du - am Tri - ni - ta - tom,
cli - tum,
san - ctam et
et in - di - vi - du - am
ctam et in - di - vi - du - am
in - di - vi - du - am
Tri - ni - ta -
sanctam et individuam Tri
tem,
am Trinitatem
tarn et individuam,

am Trinitatem
divindum am trini-
tarn et individuam,
concordem, am

Trinitatem,
fimur, to cor-de et ore confite
mur, to cor-de et ore confite
mur,
59 to cor - do et o - re con -
59 fi - te - mur,
59 mu, lau - da - mus, lau -
59 fi - te - mur,
59 lau - da -
59 re con - fi - te - mur,
Laudamus at quae benedictus.

Laudamus at quae benedictus.
da mus at

demus,
demus,
be-ne-di-cimus,
lau-da-
demus,
lau-
be-ne-di-cimus,
quone mus, que bo ne di ci mus, at que bo ne di ci mus, at que bo ne di ci mus, at que bo ne di ci mus, at que bo ne di ci mus, at que bo ne di ci mus, l au da ci mus at
necicimus,

atque bene
cimus,

lau
damus atque bene

que be
di
lau - da - mus at -

di - ci - mus, at - que be - no - di - ci - mus,

lau - da - mus at -
que benedicimus,
ti-
mus
at que benedicimus,
be n - di - ci - mus,
que be ne di - ci - mus,
que benedicimus,
ti - bi glo - ri - a in sae - cu - la, ti -
bi gloria in saecula, ti - bi gloria in saecula, ti -
bi gloria in saecula, ti -
a in saecula, ti - bi gloria in saecula, ti -
a, ti-bi glo-ri-a in sae-cu-la.
Secunda pars

Laus De - o Pa - tri,

Laus De - o
Pro que Pro - li, pa - ri - li - que Pro - li,

Patri,

Pa - tri,] pa - ri - li - que Pro -
Pro - li, et ti - bi sem - per stu - di -
par - ri - li - que Pro - li,
par - ri - li - que Pro - li et ti - bi,
et ti - bi sem - per stu - di -
lí, par - ri - li - que Pro - li,
di - o pe - ren - ni Spi - ri - tus, et ti - bi
que Pro - li,
et ti - bi sem - per
sem - per stu - di - o pe - ren - ni Spi - ri - tus, et
o pe - ren - ni Spi - ri - tus, et ti - bi
stu - di - o pe - ren - ni Spi - ri - tus,
et
Studium perpetuum Spiritus, per studium perpetuum Spiritus, no-

Studium perpetuum Spiritus,
ritus, no stro re

o pe ran ni Spi ri tus,

stro re so net ab o

stro ra so net ab o re

no stro re so

ritus, no stro
140 so-net ab o-re om-ne per
140 re om-ne per ae-vum, no-stro
140 om-ne per ae-vum,
140 re so-net ab o-re om-ne per
o re om ne per ae vum, no -
net ab o - re om ne per
ae - vum,
no - stro re - so - net ab o -
ae - vum, no - stro re - so -
re - so - net ab o - re om - ne per ae -
nosostra resonet ab ore omne per aevum,
441

re om ne per ae vum, om ne per

re om ne per ae vum.

re so net ab o re om ne per ae vum,

om ne per ae vum,

re om ne per ae vum, om ne per ae vum,
BIBLIOGRAPHY


VITA

Bradley Leonard Almquist was born in 1959 in Minnesota. He was raised and educated in rural North Dakota. He received his Bachelor of Science degree, graduating Magna cum laude, in 1982 and the Master of Music degree in 1984 from the University of North Dakota. Between 1984 and 1988, he taught choral music at both the high school and collegiate levels in Marshfield, Wisconsin. In 1988, Mr. Almquist began doctoral studies at Louisiana State University. In 1992 he was appointed Director of Choral Activities at Murray State University, Murray, Kentucky. Prior to his current position, Mr. Almquist held a faculty appointment at Eastern Michigan University, Ypsilanti, Michigan.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Bradley Leonard Almquist
Major Field: Music
Title of Dissertation: Adrian Willaert's Musica Nova
Selected Motets: Editions and Commentary

Approved:

[Signatures]

Major Professor and Chairman
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination: April 6, 1993