

ANALYSIS CLASS – ASSIGNMENT 4 / March 2013

The first two questions are about pieces by **Josquin Desprez**; we have seen both pieces partially during class. The scores of the pieces are in the handout you got in one of the lessons. I will attach them to the mail as well. Question 3 is about the **concerto form**.

Scores: see from page 4.

1. Josquin, Missa Pange Lingua, Kyrie

recording for example:

- *Kyrie*: <http://m.hooning.myahk.nl/record/Josquin-PangeLingua-Kyrie.mp3>
- *Pange Lingua (Gregorian melody)*: <http://m.hooning.myahk.nl/record/PangeLingua.mp3>

- a. What is the **modus** of this piece? How do we recognize this modus in the first measures of the piece?
- b. At the beginning of both the first and the second *Kyrie eleison*, and at the beginning of the *Christe eleison* we see **imitation in pairs**. Explain this term.
- c. In the score (that is: in the edition attached to this assignment) the **metre** is indicated as 3/1. Which sign should in fact have been used instead? What does that sign mean precisely?
- d. In measure 2 the basses (that is: in the recording you heard during class..) sing $A - B^b - A$. Explain why this is done – in other words: why should we use **musica ficta** at this point? (think of the hexachords!)
- e. At the end of the first *Kyrie eleison* (measures 15/16) we see a final cadence to G.
 - describe which voices have the **clausula cantizans**, **clausula tenorizans** and **clausula basizans** respectively
 - in which voice a suspension is used? Is this a prepared suspension?
 - the tone F in the Superius has to be sung as F[#] (**musica ficta**). Explain why.
 - Which solmisation-syllables can be applied to the Superius in measures 15/16?
- f. In measures 67-70 we encounter a quite typical **pyrgian cadence**. Explain why the bass (**clausula basizans**) in measures 67-69 does not use the tones B – E, but D – A instead (here: with some tones in between), and ends with the leap A – E.

2. Josquin Desprez, Kyrie Eleison from the Missa de Beata Virgine

recording for example: <http://www.youtube.com/watch?v=uS2Q5X5CAuQ>

This score has been converted, using 'modern' clefs. Please note that **the Tenor sounds an octave lower** than the notation suggests (hence the 8 at the bottom of the G-clef in the Tenor part)!

- a. What is the **modus** of this piece? (This question can be answered by looking at the *beginning*, and especially to the *end of the Kyrie (ca. measures 21-24)*).
- b. Which of the four voices can be considered as authentic, and which as plagal? (Please refer especially to the *Kyrie Eleison*).

- c. - Note the **solmisation syllables** *in the score* at the following points:
- *Kyrie*: Superius, measure 1 to the first beat of measure 11
 - *Kyrie*: Altus, measure 4 to the first beat of measure 11
 - *Christe*: Bassus, measures 33 through measure 37
 - What is the relationship between the solmisation syllables and the imitations in the first eleven measures of the *Kyrie*?
- d. Explain what important role the **finalis**, and the **authentic repercussa** play in the first **melody of the Tenor** (measures 4-8).
- e. In some places we hear very clear **closings**; I marked the seven most important closes in the score with a **(fat)** hook.
- Show at every close *which voice* has a **clausula cantizans**, a **clausula tenorizans** or a **clausula basizans**. (You can annotate the score, or give a description below. You can use abbreviations, such as: 'cant', 'ten', 'bas')
 - The closes in measures 9/10 and 12/13 in the *Kyrie* sound '*imperfect*'. Why?
- f. At various points of the score the editor suggests the use of **musica ficta**.
- Why is it indeed logical to apply, in the *Kyrie*, musica ficta in measures 6, 12, 18 en 22 (Superius)? (The reason is the same in all these measures).
 - Why is it logical to lower, in the *Christe*, the tone E natural to E flat almost everywhere?
 - On the recording, the Superius sings, in measure 11 of the *Kyrie*, B natural against the B flat in the Tenor: so a very dissonant 'clash' is heard here, because the singers apply musica ficta (B natural instead of B flat in the Superius). Can you think of a reason why this "clash" nevertheless might be acceptable?
- g. What is the precise meaning of the '**meter sign**' (the 'crossed C') at the beginning of the piece? How is this sign *named*, when it is used in the sixteenth century?

5. Mozart, Piano Concerto in F major K. 413, first movement (35 minutes)

This movement is a **concerto form**.

Recording for instance:

<http://www.youtube.com/watch?v=1x1KEphfpDE> (Perahia)

<http://www.youtube.com/watch?v=PIvLUo3NaPc> (Anda)

- a. Mark, **in the score**, the beginning and end of the sections of the form, and label them. Use terminology of the Concerto form. I mention *one* thing here: the second theme (theme 2A) in the orchestra exposition starts in measure 24.
- b. In concerto forms, often in the orchestra exposition (partly) different themes are used than in the solo exposition. Is, in *this* concerto, the first theme of the solo exposition another theme than the first theme of the orchestra exposition? Explain your answer briefly.

Kyrie I

Missa Pange lingua a 4

Josquin des Prez 1450-1521

Superius C1
 Altus C3
 Tenor C4
 Bassus F4

Ky- ri- e e- lei-

Ky- ri- e e- lei-

5

Ky- ri- e e- lei- son. e-

Ky- ri- e e- lei- son. e-

son.

son.

Ky- ri- e

10

son. Ky- ri- e e- lei-

lei- son. Ky- ri- e e- lei-

Ky- ri- e e- lei-

e- lei- son. e- lei-

14

Christe

son.

son.

son.

son.

son. Chri- ste

19

Chri- ste Chri- ste Chri-

Chri- ste

26

Chri- ste Chri- ste

ste Chri- ste

33

e- lei-

Chri- ste

e- lei-

40

son. e- lei-

son. e- lei-

e- lei-

son. e- lei- son.

46

S son.

A son. e- lei- son.

T son. e- lei- son.

B e- lei- son.

53 Kyrie II

S Ky- ri- e e- lei-

A Ky- ri- e e- lei-

T

B

57

S son. Ky-

A son.

T Ky- ri- e e- lei-

B Ky- ri- e e- lei- son.

61

S ri- e Ky- ri- e Ky- ri- e e- lei-

A Ky- ri- e Ky- ri- e Ky- ri- e e-

T son. Ky- ri- e e- lei-

B Ky- ri- e e- lei-

66

S son.

A lei- son. e- lei- son.

T son.

B son. Ky- ri- e e- lei- son

Gloria

T Glo - ri - a in ex - cel - sis De - - - o Et in

2

T ter- ra pax ho- mi- ni- bus bo- nae vo- lun-

B Et in ter- ra pax ho- mi- ni- bus bo- nae vo- lun- ta-

7

S Et in ter- ra pax ho- mi- ni- bus bo- nae

A Et in ter- ra pax ho- mi- ni- bus bo-

T ta- tis.

B tis.

12

S vo- lun- ta- tis. lau- da- mus te, be- ne- di- ci- mus te, ad-o- ra-

A nae vo- lun- ta- tis. lau- da- mus te, be- ne- di- ci- mus te,

T lau- da- mus te, be- ne- di- ci- mus te,

B lau- da- mus te, be- ne- di- ci- mus

Josquin Desprez, begin van het *Kyrie* uit de *Missa de Beata Virgine*
Josquin Desprez, beginning of the *Kyrie* from the *Missa de Beata Virgine*

Superius
 Altus
 Tenor
 Bassus

8

14

20

4

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

12

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

21

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

29

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

Konzert in F

KV 413 (387^a)^{o)}

67

Entstanden Wien, Winter 1782/83^{**}

Allegro

Oboe I, II
Corno I, II in Fa/F
Pianoforte
Violino I
Violino II
Viola
Violoncello, Basso e Fagotto

^{o)} Zu den verschiedenen Besetzungsmöglichkeiten vgl. Vorwort.
^{o^o)} Zur Datierung vgl. Vorwort.
^{*)} Vgl. Vorwort.

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68

23

Musical score for measures 23-29. The system includes a vocal line with trills (tr) and a piano accompaniment. Dynamics include piano (p) and trills (tr). Chord symbols are present in the bass line.

30

Musical score for measures 30-35. The system includes a vocal line with trills (tr) and a piano accompaniment. Dynamics include piano (p) and trills (tr). Chord symbols are present in the bass line.

36

Musical score for measures 36-42. The system includes a vocal line with trills (tr) and a piano accompaniment. Dynamics include piano (p) and forte (f). Chord symbols are present in the bass line.

43

Musical score for measures 43-48. The system includes a vocal line with trills (tr) and a piano accompaniment. Dynamics include piano (p) and forte (f). Chord symbols are present in the bass line. The instruction "tasto solo" is present in the piano part.

49

tr

tr

tr

tasto solo

p

p

p

57

65

a2

f

f

p

p

p

p

p

74

tr

tr

80

f

85

88

89

92

95

98

102

105

106

m. s.

110

116

123

129

137

141

146

150

156

162

a 2

cresc.

cresc.

cresc.

167

172

179

Musical score for page 81, measures 179-184. The score is in 3/4 time with a key signature of one flat. It features a piano introduction with a trill in the right hand and a bass line in the left hand. Dynamics include piano (p) and forte (f).

185

Musical score for page 81, measures 185-192. The score continues with a trill in the right hand and a bass line in the left hand. Dynamics include piano (p) and forte (f).

193

Musical score for page 82, measures 193-200. The score features a melodic line in the right hand with a mezzo-forte (m.f.) dynamic and a bass line in the left hand with piano (p) dynamics. Dynamics include piano (p) and forte (f).

199

Musical score for page 82, measures 199-206. The score continues with a melodic line in the right hand with a mezzo-forte (m.f.) dynamic and a bass line in the left hand with piano (p) dynamics. Dynamics include piano (p) and forte (f).

203

207

211

215

219

223 *Adagio* *in tempo*

229

237

243

251

tr

tr

tr

258

f

f

f

f

263

p

p

p

p

267

f

f

f

f

272

Musical score for page 89, measures 272-278. The score is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords. The right hand has a melodic line starting at measure 272.

279

Musical score for page 89, measures 279-286. The score continues from the previous system. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords. The right hand has a melodic line starting at measure 279, marked "m. s."

283

Musical score for page 90, measures 283-290. The score is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords. The right hand has a melodic line starting at measure 283, marked "m. s."

287

Musical score for page 90, measures 287-294. The score continues from the previous system. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords. The right hand has a melodic line starting at measure 287, marked "p" and "f".

292

300

306

313

319

323

328

333

338

343

347

351

355

360

Cadenza ^{*)}

*) Zur Notierung des Kadenztaktes vgl. Krit. Bericht.
 **) Überliefert in der Handschrift Leopold Mozarts.

[1]

[5]

[9]

[12] Adagio in tempo

[17]

[23]

[27]

