

**MUSICAL BORROWING AND FORMAL ORGANIZATION IN RENAISSANCE  
POLYPHONIC MASS CYCLES**

by

Sarah Reimer

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## **Abstract**

Composers in the Renaissance era frequently engaged in the technique of musical borrowing by incorporating a preexisting melody, which functioned as a cantus firmus, into a newly composed polyphonic setting. This study analyzes the structural relationship between a cantus firmus and surrounding polyphonic voices, identifying the distinctive musical features of the cantus firmus that contribute to the overall form of the mass cycle. Analyses of four mass cycles by the fifteenth-century composer Josquin des Prez, spanning his entire oeuvre, examine different ways that a borrowed melody can contribute to structure and formal organization in a polyphonic texture. Before the analysis portion of this study I develop criteria for attributing formal function to segments of monophonic and polyphonic Renaissance compositions.

I find that, although the borrowed melodies in Josquin's mass cycles are diverse, the preexisting formal functions of the cantus firmus usually govern the formal functions of the concurrent polyphonic voices. Consistently, the first statement of the borrowed melody, arguably the most important indicator of initiation formal function, is always retained in the new setting. Similarly, the final cadence of the borrowed melody always aligns with the ending of either a mass section or entire mass movement. There are also moments, however, where the converse is true, such that the polyphony redirects and transforms the expected formal functions of the cantus firmus.

## **Preface**

This thesis is original, unpublished, and independent work by the author, Sarah Reimer.

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*tune my heart to sing Thy grace*

## Chapter 1: Introduction

“Borrowing is probably almost as old as music itself, as Western notated music is replete with examples from every time period.”<sup>1</sup> Frequently in polyphonic mass cycles from the fifteenth and sixteenth centuries, a borrowed melody (or what is commonly called a “model”) was used as a structural cantus firmus. These mass cycles, categorized as “cantus firmus masses,” incorporated a borrowed melody as a foundation for the concurrent counterpoint. This genre of mass cycle features a cantus firmus in each movement (the Ordinary of the mass) based on the same monophonic melody. The cantus firmus could be derived from both chant melodies and polyphonic compositions; for the latter, the melody of one vocal part from the polyphonic composition, usually the tenor, was extracted and used as the cantus firmus. Also featuring techniques of musical borrowing are the paraphrase, imitation, and parody mass cycles, with each incorporating and transforming a given model differently.<sup>2</sup> Examination of any cantus-firmus-style mass movement from the late fifteenth and early sixteenth century will likely reveal some amount of musical borrowing, whether it be through subtle allusions to some preexisting melody, by structuring a movement or work with a borrowed cantus firmus, or with evolving compositional techniques like parody, imitation, and paraphrase.

It is complicated, though, to analyze the form of this sacred Renaissance polyphony because of its imitative texture. Compositions featuring staggered vocal entries consequently do not always yield simultaneous endings. This becomes more problematic when imitative music incorporates borrowed material, since the purpose of the polyphonic vocal parts and their

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<sup>1</sup> Honey Meconi, “Introduction,” in *Early Musical Borrowing*, ed. Honey Meconi (New York: Routledge, 2004), 1.

<sup>2</sup> The paraphrase-type mass cycle features a monophonic melody as the primary source of borrowing, but is presented in multiple vocal parts of the mass setting. Following the same basic principle as the cantus firmus mass, the parody and imitation genres derived their cantus firmus melodies from polyphonic sources. In these mass cycles, there is an advancement of borrowing technique, which extended to a composer borrowing some or all voices of the polyphonic composition for use in the new setting.



relationships to the borrowed melody are not always obvious. Most studies of cantus firmus masses focus on how “the use of borrowed melodies...is driven—at least in a large number of instances—by emblematic and/or symbolic associations perceived in their original texts.”<sup>3</sup> But such an approach disregards other reasons for the composer’s choice of model, and limits analytical discussion to the meaning of the text. Furthermore, scholars have tended to focus on locating and cataloguing occurrences of musical borrowing and the compositional techniques used, but have not extended these findings to analysis of form or structure. This is unfortunate, because model melodies have distinctive musical features that, separately from their accompanying texts, also make an important contribution to the overall form of the mass movements that are based on them. It is not enough for an analyst to only identify imitations between the model and the polyphonic voices, nor should one assume that the sole reason for a composer to incorporate a borrowed melody was to allude to its extra-musical meaning.

This study examines how preexisting cantus firmus melodies contribute to the articulation of musical form in early sixteenth-century polyphonic mass compositions. When a borrowed melody is used as a cantus firmus (henceforth referred to as CF) for a mass cycle, it becomes the primary structural component of each movement and section. It has distinctive melodic, rhythmic, and structural elements that provide the composer with a starting framework for a new musical context. Therefore, my working hypothesis initially anticipates the formal functions of the model melody—“the definite role that [it] plays in the formal organization of a work”<sup>4</sup>—to remain the same, even after being inserted into a new composition. By considering specific formal functions of the model melody, especially its beginnings, endings, and

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<sup>3</sup> Andrew Kirkman, *The Cultural Life of the Early Polyphonic Mass: Medieval Context to Modern Revival* (New York: Cambridge University Press, 2010), 135.

<sup>4</sup> William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 9.

connective middles, and those created by the new surrounding polyphonic texture, the analyst can discover different levels and expressions of form and construct a narrative that clarifies structure and formal organization in this repertoire.

## 1.1 Literature Review

The basic notion of formal function for this study originates in William Caplin's work on instrumental music from the eighteenth century.<sup>5</sup> Although Caplin's text *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*, treats examples entirely from the Classical repertoire, its general concepts have been shown to be relevant for a wider scope of music.<sup>6</sup> Caplin distinguishes between intrinsic and contextual formal functions. In its purest form, contextual function arises from the ordering of materials. It is extrinsic in the sense that it depends upon the functions of surrounding passages and how various passages are arranged and ordered (for example, the piece has just begun, so this is a beginning, or the division of three segments arrange into the first as beginning, the second as middle, and the third as the ending, simply due to positional relationships).<sup>7</sup> On the other hand, intrinsic function depends on markers internal to the unit in question (for example, a unit is a presentation because it is four measures long, features a basic idea and its immediate repetition, and prolongs root-position tonic harmony).<sup>8</sup>

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<sup>5</sup> In Caplin's text, some of the underlying concepts began with the works of Arnold Schoenberg (*Fundamentals of Musical Composition*) and later, by his student Erwin Ratz (*Einführung in die musikalische Formenlehre*). It is from Arnold Schoenberg that the original term "formal function" originates. Erwin Ratz, *Einführung in die musikalische Formenlehre: Über Formprinzipien in den Inventionen und Fugen J. S. Bachs und ihre Bedeutung für die Kompositionstechnik Beethovens*, 3rd ed., enl. (Vienna: Universal, 1973). Arnold Schoenberg, *Fundamentals of Musical Composition*, edited by Gerald Strang and Leonard Stein (New York: St. Martin's Press, 1967).

<sup>6</sup> Steven Vande Moortele, Julie Pedneault-Deslauriers, and Nathan John Martin, "Introduction," in *Formal Functions in Perspective: Essays on Musical Form from Haydn to Adorno*, ed. Steven Vande Moortele, Julie Pedneault-Deslauriers, and Nathan John Martin (New York: University of Rochester Press, 2015), 1-2. James A. MacKay, "Toward a Theory of Formal Function for Renaissance Music," *Indiana Theory Review* 23 (Spring/Fall 2002): 99-1-31.

<sup>7</sup> Caplin, *Classical Form*, 9.

<sup>8</sup> Moortele et al., "Introduction," 2-3.

For Caplin, the form of a musical work “can be described minimally as a hierarchical arrangement of discrete, perceptually significant time spans.”<sup>9</sup> These time spans then are arranged to show repetitions, similarities, and differences to other time spans. Caplin describes different theme types in the Classical style, and shows how each of the three formal functions—presentation, continuation, and cadential—are successively realized in a theme.<sup>10</sup> To briefly summarize, a theme begins with material that has a presentation function: it creates a solid structural beginning for the theme by establishing its motivic content in a stable harmonic-tonal environment.<sup>11</sup> The next phase of the theme consists of material that has continuation function, in that it disrupts the prevailing phrase-structural, rhythmic, and harmonic context, and features a breaking down of the structural units (fragmentation), an increase in rhythmic activity (acceleration of harmonic rhythm), and a weakening of harmonic functionality (sequential progression). It is precisely the function of the continuation to destabilize the formal context established by the presentation and to give the theme greater mobility.<sup>12</sup> Finally, material with cadential function brings closure to the theme and is characterized by tonal confirmation (cadential progression) and the conversion of characteristic motives into conventional ones (liquidation).<sup>13</sup>

These key distinctions, easily located in music from the eighteenth century onward, shed light on the obvious roadblock when analyzing Renaissance polyphony. Namely, where are themes and other formal divisions in imitative polyphony? Due to overlapping vocal parts and seemingly endless stretches of counterpoint, deciding on clear-cut time spans can be a daunting task. It is from this problem that the idea for this study arose: when a preexisting melody—one

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<sup>9</sup> Caplin, *Classical Form*, 9.

<sup>10</sup> *Ibid.*, 35.

<sup>11</sup> *Ibid.*, 35.

<sup>12</sup> *Ibid.*, 40-41.

<sup>13</sup> *Ibid.*, 40.

that already has a known formal layout—is used as the structural foundation for a new composition, the distinctive features of the borrowed melody should signal and influence formal divisions.

Some scholars have begun to work with Caplin’s concepts to better understand form in Renaissance compositions. Expanding upon Caplin’s theory of formal function is James A. MacKay’s article “Toward a Theory of Formal Function for Renaissance Music.”<sup>14</sup> His primary focus for analysis is on the small- and medium-scale formal elements in Renaissance music that “enable an analyst to categorize surface elements near the musical foreground, and ultimately group them into larger formal units.”<sup>15</sup> MacKay explores whether distinctions between initiation, continuation, and conclusion functions are present in Renaissance music and attempts to identify characteristics of each form-functional unit. These three formal functions correspond to the same three categories as Caplin’s, only with different titles and descriptions more fitting for this earlier time period. MacKay also considers methods for presenting and developing musical material, and how, depending on the relative location in a musical work, these compositional techniques might differ. MacKay adopts Caplin’s terminology to “attempt to ascertain whether there is an analogue in sixteenth-century practice to the Classical formal processes [Caplin’s] theory seeks to describe.”<sup>16</sup> For the purpose of this research study, I will not follow the same trajectory as MacKay, primarily because I want to avoid using terminology that has such a prominent and known connection to music from the eighteenth century. However, his idea that one can hear formal functions in specific organizations of fifteenth- and sixteenth-century music is integral to this study, and I will expand it to consider musical borrowing as a means for expressing formal function.

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<sup>14</sup> MacKay, “Toward a Theory of Formal Function,” 99-131.

<sup>15</sup> *Ibid.*, 100.

<sup>16</sup> *Ibid.*

When it comes to musical borrowing in the Renaissance, musicologists have focused on identifying references to a model composition, as well as cataloguing the techniques used by a composer to modify material derived from the model. According to Peter Schubert, “studies of imitation masses have tended to be more descriptive than interpretive: they do not tell us why a composer would use a given motive in a given place.”<sup>17</sup> The principal aim of musicologists has been to understand stylistic norms and to compile a collection of compositional techniques used by composers for musical borrowing. Moreover, these musicological studies search primarily for textual references implied by quotations and allusions to the model melody within a new musical setting.<sup>18</sup> Two of Schubert’s recent articles on form in music from the Renaissance focus on another technique for the analysis of whole movements or pieces.<sup>19</sup> “Modular” analysis treats modules, that is, contrapuntal combinations that repeat as a unit of structural currency, and it is these modules that divide a point of imitation in smaller units of activity.<sup>20</sup> Schubert finds that repetitions of modules intensify texture through added dissonances, higher registers, and other compositional techniques. In his work on Palestrina’s four-voice motets (this is a slightly later time period than the repertoire for this study), Schubert identifies five types of material that have a presentation function: non-imitative duos, imitative duos, series of periodic entries, imitative duos at multiple time intervals, and modules presented in a semi-imitative context.<sup>21</sup> These presentation types generalize key features of initiation function in imitative part writing, which

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<sup>17</sup> Peter Schubert and Marcelle Lessoil-Daelman, “What Modular Analysis Can Tell Us About Musical Modeling in the Renaissance,” *Music Theory Online* 19, no. 1 (March 2013): 1.

<sup>18</sup> For some examples of articles that specifically address allusion and musical borrowing, please see: Christopher A. Reynolds, “The Counterpoint of Allusion in Fifteenth-Century Masses,” *Journal of the American Musicological Society* 45, no. 2 (1992): 228-260; Murray Steib, “A Composer Looks at His Model: Polyphonic Borrowing in Masses from the Late Fifteenth Century,” *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis* 46, no. 1 (1996): 5-41; Murray Steib, “Imitation and Elaboration: The Use of Borrowed Material in Masses from the Late Fifteenth Century” (PhD diss., University of Chicago, 1996).

<sup>19</sup> For the full text of these articles, please see: Peter N. Schubert, “Hidden Forms in Palestrina’s *First Book of Four-Voice Motets*,” *Journal of the American Musicological Society* 60, no. 3 (2007): 483-556; Schubert, “Modular Analysis,” 1-12.

<sup>20</sup> Schubert, “Hidden Forms,” 484.

<sup>21</sup> *Ibid.*, 490-513.

are appropriate to transfer to the analysis of compositions written in a similar style. A third, recent article of Schubert considers form in Renaissance part writing, but does not focus exclusively on modular analysis.<sup>22</sup> It examines three contrapuntal features associated with formal structure in Lassus's duos from 1577. It identifies that the time interval of imitation, *fuga* (means of melodic variation), and varied repetition of contrapuntal "blocks" are important compositional techniques for achieving organization in these two-voice duos.<sup>23</sup> Its analyses, along with the placement and location of cadences, summarize these features in order to create a clear outline of formal structure. These musical features each contribute in a unique way to the overall construction of form. For example, the time interval of imitation organizes vocal entries in the Lassus duos, and that with each successive imitative entry, there is a tendency for the time interval to decrease. In this article Schubert explains how repeated contrapuntal combinations (modules) in the Lassus duos guide large-scale form and create a strong sense of periodicity.

Ideas from Schubert's three articles will be adapted for use in this study, but my analyses will not engage specifically with modular analysis because it focuses on large-scale formal divisions. My study engages primarily with small- and medium-scale form, and then, when applicable, treats the large-scale design of mass sections and movements.

Although the concepts covered by both MacKay and Schubert most closely relate to my present study of form in Renaissance polyphony, the fundamental starting point is an observation by Quentin Quereau. Two of his articles treat the technique of parody in works by Jacquet and Palestrina and focus on this technique as a transformational procedure in the sixteenth century.<sup>24</sup>

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<sup>22</sup> Peter Schubert, "A Lesson From Lassus: Form in the Duos of 1577," *Music Theory Spectrum* 17, no. 1 (Spring, 1995): 1-26.

<sup>23</sup> *Ibid.*, 3-16.

<sup>24</sup> Quentin W. Quereau, "Aspects of Palestrina's Parody Procedure," *The Journal of Musicology* 1, no. 2 (1982): 198-216; Quentin Quereau, "Sixteenth-Century Parody: An Approach to Analysis," *Journal of the American Musicological Society* 31, no. 3 (Autumn, 1978): 407-441.

The types of models used by Palestrina are polyphonic, in contrast to the predominantly monophonic melodies used by earlier generations.<sup>25</sup> According to Quereau, polyphonic models are especially suitable for reworking and expansion, with motives derived from the model becoming the essential building blocks for a mass composition.<sup>26</sup> Quereau finds techniques for transformative borrowing to a motive, but he also observes that some aspects of a model should always remain consistent. Most commonly, he says, Palestrina will use beginnings and endings of the model for the beginnings and endings of subdivisions of the mass; points of imitation from the model are borrowed in order; and that the concluding cadence from the model appears as the final cadence for major divisions of the mass setting.<sup>27</sup> When Palestrina strayed from the form and ordering of the model, applying transformative techniques to motives as well as innovative placement of these motives, he achieved differences in density of texture and clear declamation of the mass text. Quereau's finding that Palestrina reserves specific moments from the model for the parallel moment in the new setting is especially important for this study on formal analysis that deals with musical borrowing. This is proof that composers, while attempting to innovate and transform a model melody, did so thoughtfully and carefully, in order to preserve some fundamental elements of the model.

It seems plausible that a slightly earlier composer like Josquin des Prez might approach musical borrowing as Palestrina and Jacquet did. The purpose of using a preexisting melody as the CF was to feature this melody, since a composer "started with the choice of a model before

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<sup>25</sup> The rise of mass cycles written with imitation and parody techniques results from the changing nature of the models, as the models (drawn increasingly from the motet genre) were becoming fully imitative. Mass composers now quoted from multiple voices, incorporating entire blocks of the polyphonic model into the new setting. Lewis Lockwood, "A View of the Early Sixteenth-Century Parody Mass," in *Twenty-fifth Anniversary Festschrift, 1937-1962*. Edited by Albert Mell, 1-87. Flushing: Queens College Press, 1964.

<sup>26</sup> Quereau, "Sixteenth-Century Parody," 407.

<sup>27</sup> Quereau, "Aspects of Palestrina's Parody Procedure," 205, 210.

anything else.”<sup>28</sup> Thus, it would seem unreasonable for the composer to alter the model in such a way that the melody would become unrecognizable. It was not uncommon, however, for a composer during this time period (Josquin included) to compose a mass cycle based on highly artificial CF schemes. These CF melodies might feature a borrowed melody in retrograde, inversion, retrograde inversion, or with modifications to its pitch or rhythmic profiles. While highly interesting in their construction, these CF do not bear the same structural implications that an unaltered melody would. Extensive modifications of a CF might render it completely unrecognizable, and therefore alter its formal functions (for example, if the composer inverted and retrograded a CF the beginning of the CF is what was previously the final pitch, and the first segment/phrase of the retrograde previously been the concluding portion of the melody).

As did Quereau, I have found that in the mass movements studied here Josquin always used the ending of the model to mark the end of either a section or for the conclusion of the entire movement. Additionally, the start of the CF aligns with the opening of the mass movement, which frequently features a quotation or reference from the model in one or more non-CF vocal parts. The new polyphonic setting complies with these preexisting formal functions of the model. In these cases, Josquin demonstrates systematic and predictable usage of the model melody as a CF. These points of the model are arguably the most important and distinguishable formal functions, so to a certain extent they are expected to be retained in a new musical setting. More interesting, though, is that at intermediate points in the mass movements and sections Josquin’s polyphonic writing sometimes contradicts the formal functions of its model. It is at these middle points of the CF melody that Josquin uses the polyphonic voices to redirect and transform the original formal functions of the model into a new organization.

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<sup>28</sup> Meconi, “Introduction,” in *Early Musical Borrowing*, 1.



For this study, portions from four mass cycles by Josquin have been chosen to demonstrate moments in the new polyphonic setting where the existing formal functions of the CF were expanded and recreated to suit the new context. The model melodies communicate their known formal functions when used as a CF, and through their participation in a new polyphonic setting, these melodies have the potential to structurally organize the multi-voice textures in which they appear; textures that without them would be ambiguous in their formal divisions. The formal functions of these CF melodies at times direct the structure of the new music, but in other situations the original function of the melody is overwritten by melodic and rhythmic components and becomes secondary to that of the polyphony.

### 1.1.1 Choice of Material

The first excerpt I analyze is from Josquin's mass cycle *Missa L'homme armé super voces musicales*. To set the stage for this analysis, I demonstrate an in-depth examination of its model melody, the famous secular "L'homme armé" melody. Next, I analyze *Missa Hercules dux Ferrariae*. Although it is not necessarily one of Josquin's earliest mass cycles, its model is very simple—a monophonic melody created from solmization syllables. My analysis of these first two mass cycles traces the model melody through only the Kyrie I section, so to expand the scope, the next analysis, of Josquin's *Missa Ave maris stella*, traces a CF through the entire Kyrie movement. Finally, the fourth mass cycle, Josquin's *Missa Fortuna desperata*, features a CF derived from a polyphonic model. In this cycle, techniques of parody begin to emerge, as Josquin used entire blocks of polyphony from the model in the new four-voice setting. *Missa Fortuna desperata* demonstrates an advancement in compositional technique and a new potential for the formal functions of a model.<sup>29</sup> Overall, then, this study will focus on how the implied

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<sup>29</sup> The four mass cycles selected show increasingly greater compositional technique and experimentation, however, they are not presented chronologically from Josquin's earliest to latest works. If the order for the first and

formal functions of model melodies engage with the formal functions of a new, multi-voice polyphonic composition.

To facilitate comparison, I focus exclusively on excerpts from the Kyrie movement for each analysis because of the simple, three-part construction of its text. Also, the short length of the Kyrie text encouraged composers to write melismatically; other more complex texts from the mass Ordinary, specifically the Gloria and Credo movements, frequently received predominantly syllabic and homophonic realizations of the text. For the first two analyses, in order to demonstrate basic techniques, I trace the CF only through the Kyrie I section. In Josquin's *Missa L'homme armé super voces musicales*, the Kyrie I section presents only a portion of the model; it is not until the end of the Kyrie movement that the CF is complete. This style of CF distribution is also used by Josquin for his *Missa Ave maris stella* and *Missa Fortuna desperata* cycles, so in order to properly trace the formal functions of the CF in its entirety, I will examine the entire Kyrie movement for the final two mass cycles. Following each chapter are scores that contain annotations, which should be followed closely alongside each analysis.

## 1.2 Methodology

For this study, it is important to be mindful of the difference between intrinsic and contextual functions as I analyze each mass movement and section in two stages. First, the original model is analyzed contextually into phrase(s) as indicated by its cadences; from the cadential structure, beginnings and endings, primarily initiation and conclusion functions, are identified.<sup>30</sup> Within these phrases, after the initiation and before the conclusion, there is the possibility for continuation function. This intermediate formal function is the most variable of

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second mass cycles were swapped, this study would loosely follow the development of the polyphonic mass genre, as the second and third cycles show subtle applications of parody and paraphrase techniques to the borrowed musical materials.

<sup>30</sup> The terms "initiation," "continuation," and "conclusion" are adopted from MacKay's study of form in Renaissance polyphony. MacKay, "Toward a Theory of Formal Function," 99-131.

the three; for each model there can be differing interpretations for the location of the continuation function, which although seemingly inconsistent, provides a multitude of plausible readings of form. For the fourth mass cycle, the model is a polyphonic song and requires more in-depth study to determine important divisions. As a result, I use techniques pertaining to both monophonic and polyphonic compositions concurrently to survey the formal divisions in this model.

Once the points of initiation and conclusion are determined contextually in the model, the second stage of this study conducts a formal analysis of the section(s) in which the model, or a portion of it, is used as a CF. I determine the formal function of a polyphonic setting intrinsically by identifying specific compositional practices and formulae that signal initiation, continuation, or conclusion function. For example, the beginning of a movement or section frequently signals an initiation function with a reduced vocal texture and delayed CF entrance. This second stage of analysis will show how a composer's compositional techniques organize the music to agree or conflict with the form of the model. In some situations the contextual formal functions from a model are carried over into a section or movement of a large-scale composition, but in others, the form of the model is transformed by its contrapuntal setting, so that the polyphony has a different formal structure.

Thus these four analyses will identify moments in the polyphonic setting that maintain the same essential aspects of formal function as the model, and also those that conflict with and consequently redirect the formal functions of the model. During these moments the formal function of the excerpt appears ambiguous; however, the overall compositional design of the movement proves to resolve these uncertainties, yielding a meaningful and dynamic composition.

### 1.2.1 Pre-Study

As a brief example of these interactions between model and polyphonic setting, let us first consider an excerpt from the Agnus Dei I of Josquin's *Missa Malheur me bat*. This mass cycle, although arguably beyond the scope of mass types used in this project,<sup>31</sup> demonstrates two moments in the polyphonic setting where the non-CF vocal parts deny the intended formal function of the model melody (featured as a tenor CF). In both these moments the CF on its own possesses an intermediate formal function, but Josquin overrides it with activity in the polyphonic voices. In the following analysis chapters I consider Josquin's possible motivations for similar moments that occur in each polyphonic setting.

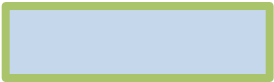




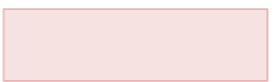





I have reproduced mm. 15-20 from the Agnus Dei I of Josquin's mass cycle in Example 1.1. These examples feature a colour-coding scheme that I implement for each of the subsequent analyses in chapters 2-5. For succinct explanations of the various colours, as well as the different symbols I use, please refer to Table 1.1 below.<sup>32</sup>

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<sup>31</sup> I have chosen this preliminary example largely out of convenience, simply to concisely present a moment in a polyphonic setting that the CF and non-CF vocal parts present opposing formal functions. Josquin's compositional approach for *Missa Malheur me bat* demonstrates applications "near-parody" technique, as there are moments throughout the work where Josquin draws on all three voices of the model. This study traces Josquin's methods of musical borrowing through his cantus-firmus-style masses; in the final analysis I introduce a mass cycle with a polyphonic model to encourage further work with fifteenth- and sixteenth-century polyphonic mass cycles.

<sup>32</sup> Since the example used for the pre-study from Josquin's *Missa Malheur me bat* is brief, not all the symbols listed in Table 1.1 will be relevant until subsequent analyses.

**Table 1.1: Symbols and colour-coding scheme**

Symbol	Description
	Indicates initiation function for the CF-bearing vocal part.
	Indicates continuation function for the CF-bearing vocal part.
	Indicates conclusion function for the CF-bearing vocal part.
	Indicates initiation function for the polyphonic vocal part(s).
	Indicates continuation function for the polyphonic vocal part(s).
	Indicates conclusion function for the polyphonic vocal part(s).
	A vocal part participates in a cadence, although its participation is caused by its location in relation to other vocal parts, and not its formal function.
	Motion toward cadence in a vocal part.
	A cadence that has been denied completion.
	Expected point of cadence in the CF melody.
	Arrow connects two vocal parts in an imitative relationship.

As the first phrase in the CF unfolds, the approach to its ending provides an example where features of the surrounding polyphony deny the formal functions of the CF as they exist in its original context. In m. 16 the tenor CF completes its first phrase, which implies an ending, but

two of the polyphonic voices continue past, and while the bassus rests, the remaining two non-CF voices make a very strong cadence in m. 20. Not only do these two polyphonic voices deny the ending of the CF, but this cadence in the superius and altus (four measures after the ending of the model) contradicts the formal function of the next phrase in the tenor CF. That is, the clearly articulated two-voice cadence in m. 20 presents conclusion function and consequently disregards the new beginning in the CF of the second phrase of the model. These two examples show how Josquin's new polyphonic voices are inconsistent with the expected formal function of the model CF and demonstrate Josquin's arrangement of the polyphonic voices to promote continuity until the end of the Agnus Dei I section.

15  
a- gnus de- i, qui tol-  
i, a- gnus de- i, a- gnus de-  
20  
lis, qui tol-

Example 1.1: *Missa Malheur me bat*, Agnus Dei I section

### 1.3 Structural Levels

For organizing different interpretations of formal function in the model melodies, I use three different levels of hierarchy to describe the musical material. First, I look for cadences, those that comply with the criteria for melodic and/or rhythmic cadential formulae (to be fully explained in section 1.4.2 Conclusion Function). These divisions, those outlined by cadences, are what constitute phrases for the melody, and for my study, categorize as the “medium-scale” formal level. Each phrase may divide further into smaller segments, entirely dependent upon the substance of the musical material, and constitute the “small-scale” level of formal organization. On the other hand, entire phrases are formed into larger groupings, thus creating a “large-scale”

level of structure. It is in these large-scale groupings that common formal structures, like binary (AB), ternary (ABA), and rounded binary (ABA') forms become clear.

#### **1.4 Formal Functions of a Monophonic Melody**

To conduct this sort of analysis, it is necessary to lay out more specifically what the formal functions are and how they are signaled. For each melody, phrases are first identified, and then upon consideration of the musical material, further divisions and groupings may be determined.

##### **1.4.1 Conclusion Function**

For a monophonic melody, the first step to analysis is to locate cadences, because a cadence indicates a point of repose and the culmination of conclusion function.<sup>33</sup> Initiation function is generally affirmed after cadences have been located (characteristics for initiation function are discussed in the forthcoming paragraph). In a monophonic melody, conclusion function is achieved with a cadence featuring both melodic and rhythmic cadential formulae; with the repetition of a previous beginning or ending (text or melody); or simply at the ending of the entire piece. It is not only a cadence that creates conclusion function; the preceding musical material can also signal the approach to cadence. For monophonic melodies, an increase in surface rhythmic activity and change in melodic style (for example, introducing a more melismatic style to contrast previously syllabic text setting) can indicate that an ending is approaching. With reference to a significantly later time period, Caplin explains that there are three aspects to a Classical-style cadence, the cadential function, cadential progression, and cadential arrival that, together, make up conclusion function.<sup>34</sup> These three concepts

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<sup>33</sup> I have modeled my analytical approach on the earlier discussed analyses by Schubert, MacKay, and Caplin. For my analysis, endings are an important because following an ending, there is naturally a beginning signaled contextually, simply because any new material after an ending must be a beginning.

<sup>34</sup> Caplin, *Classical Form*, 43.



communicate the cadence is forthcoming (function), then engage a particular type of harmonic progression to confirm tonality (progression), and ultimately, the specific moment marking the thematic ending (arrival). For a monophonic melody from the fifteenth or sixteenth century, I follow an adaptation of Caplin's cadential formula. An approach to cadence can be signaled through melodic and rhythmic gestures (cadential function), as well, there are specific cadential motions that affirm a successful cadence (cadential arrival).

#### 1.4.1.1 Cadences

For Gioseffo Zarlino in his 1558 treatise *Le Istitutioni Harmoniche*, "[i]n plain chant the cadence is only in one part...the cadence marks the end of a sentence in the text."<sup>35</sup> Zarlino's understanding of a cadence in a monophonic melody relies heavily on the text underlay, treating the cadence as a musical realization of "the end of a clause or period of the prose."<sup>36</sup> While this is a logical application of the concept, it can become problematic for present-day analysts if the music and text do not survive together. That is, a significant proportion of music from the Renaissance era and earlier did not survive with precise instructions for their text; it is from investigations of historical performance practice that modern editors assign the text to these compositions. For this reason, I cannot rely on the text of the given scores to direct my analysis of cadences unless it is known to be accurate. Instead, I compile conventional melodic and rhythmic formulae that have known properties used for signaling a cadence.

Regarding a monophonic melody from the Renaissance era or earlier, a rhythmic cadence achieves closure through a long duration that breaks the previous continuity of rhythmic activity. In his text, Caplin acknowledges that beyond essential cadential motions, the notion of cadence is "associated with the 'cessation of musical activity' ...cadence refers to a *stop* in the rhythmical

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<sup>35</sup> Gioseffo Zarlino, *The Art of Counterpoint*, Part three of *Le Istitutioni Harmoniche* (1558), trans. Guy A. Marco and Claude V. Palisca (New Haven: Yale University Press, 1968), 142.

<sup>36</sup> Ibid.

motion of the phrase.”<sup>37</sup> For this study, a cadence with a long duration upon its arrival will assume significantly more stability than one without.

A melodic cadence is most strongly indicated with (descending) stepwise arrival to a central scale degree of the prevailing modal centre, and in alignment with a rhythmic cadence.<sup>38</sup> For any modal centre, the finalis and cofinalis assume structural weight as points for pivot or repose, thus establishing these points for melodic cadences.<sup>39</sup> For Schubert, mode determines the “right note” on which to conclude the piece, but cadences made on other notes provide contrast.<sup>40</sup>

A melodic cadence through voice leading alone, while sufficient to indicate a point of repose in a melody, when followed immediately by melodic continuation, for the purpose of this study will be considered weaker than one that features both melodic and rhythmic cadences.<sup>41</sup> Although these ideals for melodic and rhythmic cadences are obvious indicators of an ending, cadences may occur at points that do not satisfy one or more criteria for a cadence (for example, a melodic cadence without a cessation of rhythmic activity, or the converse, a stop in rhythmic motion on a surprising scale degree for the prevailing modal centre).

#### **1.4.2 Initiation Function**

Initiation function in a model melody is signaled extrinsically, as Caplin would say, in several ways: with the first thing we hear; after a clear cadence has sounded; when new and contrasting musical material is presented; or when a previous distinctive beginning or ending is repeated.

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<sup>37</sup> Caplin, *Classical Form*, 51.

<sup>38</sup> Schubert describes that in a single line, cadences are indicated by a descending step. Peter Schubert, *Modal Counterpoint, Renaissance Style*, 2nd ed. (New York: Oxford University Press, 2008), 12.

<sup>39</sup> Frederick J. Bashour, “Towards a More Rigorous Methodology for the Analysis of the Pre-Tonal Repertory,” *College Music Symposium* 19, no. 2 (1979): 142.

<sup>40</sup> Schubert, *Modal Counterpoint*, 12.

<sup>41</sup> Of course, in some of the CF models, including two melodies from the upcoming analysis chapters, the model will not always feature rhythmic cadences. Therefore, in a case like this, melodic motion will be the primary means of indicating a successful point of cadence.

### 1.4.3 Continuation Function

In the simple monophonic melodies commonly used as CFs in fifteenth- and sixteenth-century polyphony, a well-defined continuation function is not a prominent feature of the small-scale structure. Although its exact location and boundaries can sometimes be ambiguous, continuation function can be signaled through an increase in surface rhythmic activity, a considerable change in motivic content, and developmental procedures, such as sequence and cadential preparation.<sup>42</sup> That being said, when a monophonic melody distributes into three or more phrases, each phrase, based on formal functions determined contextually, will carry a singular formal function. This is an analytical approach similar to that of MacKay such that in a composition of three or more phrases, entire phrases will be assigned a formal function based on its positional relationship to the other phrases. The following paragraphs develop the problem of locating continuation formal function in monophonic melodies, since there is known difficulty of finding clear divisions between it and the other functions.

MacKay explains that the boundary between presentation, continuation, and conclusion functions (in polyphonic compositions) may be a bit elusive, since staggered entries often result in staggered endings.<sup>43</sup> In spite of the non-aligned nature of Renaissance part writing, MacKay demonstrates that characteristics of continuation function are linked with developmental procedures and heightened musical activity. That being said, MacKay only shows continuation on a medium-scale level, where each phrase of the polyphony fulfills a single formal function;<sup>44</sup> following this procedure would limit our inquiry to passages with three separate phrases, one for each of initiation, continuation, and conclusion functions. MacKay's study uses polyphonic compositions to demonstrate the three formal functions, so certain aspects will translate to

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<sup>42</sup> Caplin, *Classical Form*, 41.

<sup>43</sup> MacKay, "Toward a Theory of Formal Function," 103.

<sup>44</sup> *Ibid.*, 117.

monophonic melodies, but others are only applicable to polyphonic sources. Despite this, a medium-scale interpretation of formal function in monophonic melodies, when the length of the melody permits, provides an additional layer of interpretation for determining formal function in monophonic model melodies. Moreover, in monophonic melodies there is often not enough musical material to substantiate three discrete formal functions within the same phrase (an example and discussion of this occurs in the analysis of the “Ave maris stella” hymn melody from Chapter 4).

In addition to the lack of prominence of continuation function in both monophonic melodies and polyphonic compositions, identifying a clear boundary between initiation and continuation functions proves problematic. That is, in order to have continuation function, there must be noticeable change to the musical material. Specifying what exactly constitutes as contrasting material to the initiation material, or determining how much of an increase in surface rhythmic activity is required in order to substantiate a change in formal function varies for every composition. Conversely, it is difficult to find boundaries between continuation and conclusion functions because these two functions share some common musical characteristics. Cadential function for Caplin implies the presence of prior material on which the cadential function follows, more specifically; material that has previously signaled at least initiation and possibly also continuation function. This structure is primarily linked with eighteenth-century repertoires, but in certain situations can sufficiently outline music from the Renaissance era. For this analysis, especially with model melodies of simple, monophonic construction, I do not anticipate

locating a well defined and independent continuation formal function for the small-scale design of the melodies.<sup>45</sup>

Continuation function, although it has distinctive and characteristic musical features, is determined in a phrase only after points of initiation and conclusion are established. With some of the model melodies used in the upcoming analyses, there is simply not enough melodic substance to the internal phrases to adequately divide the melody into three distinct formal regions. In these cases, where continuation is not part of the small-scale phrase construction, if the model is multiple phrases, then an approach similar to MacKay will assign a formal function to each phrase in its entirety (for example, the first phrase is initiation, the second is continuation, and the third is conclusion).

### **1.5 Formal Functions of a Polyphonic Composition**

For a composition containing two or more simultaneous, independent melodic lines, there are musical features, in addition to those previously discussed for monophonic melodies, which signal specific formal functions.<sup>46</sup>

In a polyphonic composition, there are two ways to interpret formal functions of the musical material. Coordinating these two methods for interpreting a polyphonic composition is a prominent and important aspect of this study. First, as we have seen above, each line of the texture can be considered separately as a monophonic unit. Any vocal part of a polyphonic composition can be extracted and assigned a formal function based on its individual construction, separate from the other vocal parts.<sup>47</sup> For this, criteria of formal function for a monophonic

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<sup>45</sup> This means that in each phrase there will not be a three-part design of initiation, continuation, and conclusion; most phrases will demonstrate initiation function that, when it changes to a new formal function it is to conclusion function, which is soon followed by the phrase-ending cadence.

<sup>46</sup> The criteria outlined for formal function in monophonic melodies also may appear as a proponent for a certain formal function in polyphonic part writing.

<sup>47</sup> For this study, an approach like this is only used for the models and is not applied to the mass cycles.

melody provide the characteristics needed for proper classification. Each voice will have its own unique presentations of initiation and conclusion function, joined by intermediate material that conceivably acts as continuation function. In mass cycles that feature a CF derived from a polyphonic composition, I will use this approach for determining formal functions in the model.

Alternatively, the melodic lines of a polyphonic composition can be considered in combination to present formal functions in the phrases and segments of the composition. For the analysis of Josquin's polyphonic mass movements, I rely exclusively on this second approach to analysis. It is important to treat Josquin's polyphony as a whole, and refrain from dividing it into individual units. To indicate a particular formal function for this second interpretation of a polyphonic melody, at least one or any combination of the following criteria may be present. Presented below are discussions of initiation, continuation, and conclusion formal functions in polyphonic part writing.

### **1.5.1 Initiation Function**

In a fifteenth- or sixteenth-century polyphonic composition, a reduced, thinner texture was an established technique for signaling initiation function. In his 1613 treatise, the theorist Pietro Cerone provides in-depth descriptions of three *entradas* (openings), which are two-voice combinations that account for a large proportion of section- and movement-openings in Renaissance polyphonic music.<sup>48</sup> As was mentioned earlier, the five presentation types developed by Schubert are in fact all variations of this reduced texture, and will serve as a starting point for my analysis.<sup>49</sup> MacKay's article refines Schubert's presentation types, specifying ways in which William Byrd used different textures to signal an initiation function at different formal locations

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<sup>48</sup> Schubert, *Modal Counterpoint*, 273.

<sup>49</sup> Schubert, "Hidden Forms," 490-513.

in his three collections of *Cantiones Sacrae*.<sup>50</sup> For the purpose of this study, classifying the different types of opening will not be necessary; the simple presence of a thin-textured opening suffices to signal initiation. An initiation function may also be signaled by a thin-textured opening of one or more anticipatory duos (alluding to melodic motives in the CF) and consequently by delayed CF entrances (that is, the CF bearing voice does not participate in the thin-textured opening).<sup>51</sup> Consequently, an opening with all vocal parts presents, what I call in this study a “thick-textured opening,” denies initiation function.<sup>52</sup>

### 1.5.2 Conclusion Function

To show concluding function, a polyphonic texture typically comes to a contrapuntal cadence, which Zarlino defines as “a certain simultaneous progression of all the voices in a composition accompanying a repose in the harmony or the completion of a meaningful segment of the text upon which the composition is based.”<sup>53</sup> A fully executed cadence indicates the ending of a movement or section, but before this point there are elements of the music that begin to signal the approach to cadence (Caplin assigns cadential function to such elements in the Classical style). Conclusion function in Renaissance polyphony will typically highlight an expanded or full vocal texture, the onset or continued use of free counterpoint, and conventional cadential formulae, all of which culminate to a full-fledged cadence. One especially common cadential formula is the application of a suspended dissonance between two vocal parts, which upon its resolution, unfolds to the m3 or M6 that is known for the two-part cadence structure. In

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<sup>50</sup> MacKay notices that Byrd reserved certain types of thin-textured openings for the openings of specific formal sections of his motets (that is, certain thin-textured openings were specifically not used for the initial opening of these works). MacKay, “Toward a Theory of Formal Function,” 111.

<sup>51</sup> Edgar H. Sparks, *Cantus Firmus in Mass and Motet 1450-1520* (New York: Da Capo Press, 1975), 237-8.

<sup>52</sup> That being said, a thick-textured opening to begin the Kyrie I section, the opening for the entire the mass cycle, will naturally carry initiation function, due to its location and contextually assigned formal function. It is the first thing to be heard and therefore must be a beginning. However, at an intermediate point in a mass movement or section, the use of a thick-textured opening diminishes the likelihood of initiation function.

<sup>53</sup> Zarlino, “*The Art of Counterpoint*,” 141.

another way, aspects of continuation function, when located in a musical texture, also promote motion toward cadential preparation. Before discussing continuation function, I will explain cadences in two or more voices. It is important to remember that conclusion function in a composition is entirely dependent on a properly executed cadence, and it is not until a prepared cadence is executed or evaded that conclusion function can be affirmed.

### **1.5.2.1 Cadences in Two Voices**

In two-part polyphonic writing, Zarlino presents two forms for a cadence: those that conclude with a unison, and those that conclude with an octave.<sup>54</sup> For a cadence ending on a unison, two voices begin on a minor third (m3) and move in contrary motion, one ascending by step and the other descending by step. For the cadence ending on an octave, the two voices form a major sixth (M6) and again move in contrary, stepwise motion to the ending sonority of an octave. Schubert describes that the typical cadence formula features the descending stepwise motion in the lower of the two voices (the CF), while the upper voice makes a stepwise ascent to the goal note.<sup>55</sup> If the cadence is to a note other than C, F, B, or E, accidentals must be used to ensure there is semitone motion in one of the vocal parts.<sup>56</sup>

### **1.5.2.2 Cadences in Three or Four voices**

For a three- or four-voice texture, Zarlino's cadence formulae are an expansion of the customary two-voice pattern. For the mass movements in this study, the criteria for a four-voice cadence will be most relevant; the key characteristics are as follows. Along with the framework of two voices moving in contrary, stepwise motion, there is a leap of an ascending perfect fourth

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<sup>54</sup> Ibid., 142.

<sup>55</sup> Schubert, *Modal Counterpoint*, 136.

<sup>56</sup> Ibid., 137.



(or descending perfect fifth (P4 or P5)), which is generally placed in the bassus,<sup>57</sup> and the remaining voice will stay on a common tone, or move in stepwise motion to the create either a two- or three-note final sonority.<sup>58</sup> These features of a four-voice cadence are merely adaptations that combine ideals derived from different two-part cadence types in Zarlino’s treatise. The vocal part assigned the ascending leap of a P4 is an adaptation from an “occasionally used” cadence type, one in which two voices terminate on an octave or unison by motion of a descending leap of a P5 or ascending leap of a P4 in the lower of the two voices and ascending stepwise motion in the upper voice.<sup>59</sup> Therefore, in a three- or four-voice texture, the vocal part assigned this leap should terminate on the same pitch as the two-voice fundamental structure. The fourth vocal part typically engages the motion common to what Zarlino calls an “improper” cadence, which is a cadence featuring one vocal part that creates a fifth, third, or other consonant interval above the other vocal part.<sup>60</sup> This means that in three- and four-part writing fifths and thirds became common at the final cadence. For the four-part settings in this study, the fourth vocal part, if it does not form an octave/unison with the CF, will usually create a fifth or third with the essential two-part structure through stepwise or common tone motion.

### **1.5.3 Continuation Function**

A clear division between continuation and initiation or continuation and conclusion is rare in polyphonic compositions; musical spaces are connected (when a clear-cut division is absent) with elided cadences and non-aligned entrances of vocal parts. MacKay notes that in

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<sup>57</sup> This does not account for Phrygian cadences where the lower voice descends by a half step. This naturally occurs with cadences to E or B; however, Schubert notes that the cadence to B is rarely used. Schubert, *Modal Counterpoint*, 137.

<sup>58</sup> Ibid., 149.

<sup>59</sup> Ibid., 147.

<sup>60</sup> Ibid., 148.

Byrd's *Cantiones Sacrae* "it is common for two formal functions to overlap and show no clear boundary."<sup>61</sup>

Defining characteristics of continuation function are harmonic sequences, increased surface rhythmic activity, closely spaced time intervals of imitation (in relation to the time interval of a previous and related imitation), textural thickening, and free counterpoint.<sup>62</sup> Immediately we notice that certain features, like textural thickening and free counterpoint, are the same as those previously discussed for conclusion function, while others are exclusive to continuation function, such as harmonic sequence and a decreased time interval of imitation. Harmonic sequence is a developmental and intermediate procedure that exemplifies the main purpose of continuation function, which is to connect two musical regions. These sequences may feature a transpositional relationship between the *dux* and *comes* parts, expanding beyond that of an octave or unison.<sup>63</sup> The function of any given sequence depends on its positional relationships to composition as a whole. In order to indicate initiation function, a thin-textured opening commonly will feature two vocal parts in imitation at the octave or unison; however, this type of imitation does not carry the same developmental energy that would be assumed by a transpositional sequence later in a composition.<sup>64</sup> Schubert explains that the developmental nature of harmonic sequence "is never used at the beginning of any Lassus duo," as it has a pushing-forward effect inappropriate for beginnings.<sup>65</sup> The time interval of imitation works with

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<sup>61</sup> MacKay, "Toward a Theory of Formal Function," 107.

<sup>62</sup> These features are derived from both MacKay and Caplin. MacKay, "Toward a Theory of Formal Function," 99-131. Caplin, *Classical Form*, 41.

<sup>63</sup> Imitative entries categorized as continuative generally have transpositional relationships other than an octave or unison; this differentiates them from my criteria for an imitative entry used to signal initiation function in a thin-textured opening (typically this imitation is at an octave or unison).

<sup>64</sup> If a movement, section, or composition begins with two vocal parts in imitation at an interval other than an octave/unison, this will not outright deny initiation function. Here, the contextual function of the passage will determine the formal function. In this hypothetical situation, since the two imitative vocal parts present the first material, it will naturally carry initiation function, regardless of its compliance with certain technical ideals.

<sup>65</sup> Schubert, "A Lesson from Lassus," 14.

formal design on a large scale to regulate the frequency of vocal entries. As the movement or section progresses forward, the time interval between vocal entries decreases to build toward the culmination of a full-voice texture, and as a result, prepares for conclusion function.

Continuation function is, in theory, a distinct formal function from both initiation and conclusion, but despite this, continuation is closely linked to both adjacent functions; it can serve as development to motivic material from the opening, or, it can drive toward and prepare for a cadence. In the upcoming analyses of four Josquin mass movements, continuative material in the polyphonic vocal parts appears in many different forms. In Josquin's settings, some of the polyphonic writing demonstrates continuation function during the same time spans that the CF melody does. Other instances of continuation function from Josquin's polyphony, however, do not align with the formal function(s) of the CF, and when this happens the known formal function for the corresponding portion of the CF changes to correlate with the new setting.

#### **1.5.4 Cadential Evasion**

In the case that a prepared two-, three-, or four-part cadence is evaded, overlapped, or somehow denied its intended function, the musical criteria (depending on the features present) that signal either continuation or conclusion will typically persist until another cadence is prepared and properly resolved.<sup>66</sup> According to Schubert, "in evaded [two-part] cadences, the expected goal note is not sounded in one or both voices."<sup>67</sup> Some of the most common techniques of evasion include inserting a rest in one or more vocal part at the expected point of cadential arrival; overlapping the beginning of a new phrase with the cadential arrival; delaying the

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<sup>66</sup> This interpretation of cadential evasion is an adaptation of Caplin's "deceptive cadence." This appears in the classical style when an expected authentic cadence fails to materialize. Following a deceptive cadence, the composer normally repeats the material leading up to the unrealized cadence (thus, for this repertoire repeating either previously stated continuation or conclusion material) and then properly realizes an authentic cadence. Caplin, *Classical Form*, 43.

<sup>67</sup> Schubert, *Modal Counterpoint*, 140.

cadential arrival with a temporary dissonant pitch; and redirecting the cadence to a sonority other than the one prepared by the essential two-voice structure.<sup>68</sup> There are some situations where a strong presentation of initiation function after an evaded cadence restarts the progression of formal function and appropriately travels through a new series of initiation, continuation, and conclusion functions, leading to another cadential preparation and, presumably, a properly executed cadence. In a situation where the cadence is evaded and initiation function takes over, conclusion function and cadential preparation are still present; the technique of evasion redirects the music to a new beginning.

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<sup>68</sup> Ibid.

## Chapter 2: Analysis I, *Missa L'homme armé super voces musicales*

The first mass cycle for analysis is Josquin's *Missa L'homme armé super voces musicales*. Its fame, as noted by Bonnie J. Blackburn, followed not so much from the presentation of the "Armed Man" (*L'homme armé*) melody, or the melody's ascent through all of the modes in successive movements, but from Josquin's complex rhythmic notation and use of mensuration canons.<sup>69</sup> For each movement the *L'homme armé* melody functions as a structural CF; Josquin's treatment of this model as a CF retains the rhythmic profile of the original melody, in proportional augmentation, and includes a few added melodic embellishments.

### 2.1 Analysis of the CF Melody

Although from an anonymous source, the *L'homme armé* melody (Example 2.1) was quite possibly one of the most famous secular melodies originating from the first half of the fifteenth century.<sup>70</sup> The popularity of this melody for fifteenth- and sixteenth-century composers is indisputable, as there are nearly fifty masses based on *L'homme armé*.<sup>71</sup> (For the remainder of this paper, this, as well as the other monophonic melodies, will be referred to by an acronym. The *L'homme armé* melody will be referred to as "LHA.") For this CF, I provide a step-by-step analysis to demonstrate aspects of formal function in a monophonic source. For subsequent analyses of model melodies, such an in-depth process will be omitted from the body of the paper, but the same approach will have been used for those, and can similarly be applied to a wide range of sources.

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<sup>69</sup> Bonnie J. Blackburn, "Masses Based on Popular Songs and Solmization Syllables," in *The Josquin Companion*, ed. Richard Sherr (New York: Oxford University Press, 2000), 53.

<sup>70</sup> Alejandro Planchart, "The Origins and Early History of *L'homme armé*." *Journal of Musicology* 20 (2003): 306.

<sup>71</sup> *Ibid.*

L'hom-me, l'hom-me, l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doit  
 on doub - ter, doit on doub-ter, On a fait par-tout cri - er, Que chas-  
 cun se viegne ar-mer d'un hau-bre-gon de fer L'hom-me, l'hom-me,  
 l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doit on doub - ter.

Example 2.1: *L'homme armé* melody

I first identify phrases and segments, with reference to the criteria for initiation and conclusion functions in a monophonic melody, and then, dependent on the musical material at hand, continuation functions as well as large-scale sections may also be determined. LHA is substantial enough to allow for multiple levels of structure, and for a large-scale interpretation has a three-part, ABA' form. Presented below in Example 2.2 is an annotated version of LHA that will be used for following discussions. This annotated score shows the three-part ABA' structure as well as the medium-scale phrase divisions determined from the initiation and conclusion functions.

**A**

L'hom-me, l'hom-me, l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doit

**B**

on doub - ter, doit on doub-ter, On a fait par-tout cri - er, Que chas-

**A'**

cun se viegne ar-mer d'un hau-bre-gon de fer L'hom-me, l'hom-me,

l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doit on doub - ter.

**Example 2.2: Annotated version of the *L'homme armé* melody**

The large-scale ABA' design of LHA is in accordance with the three-part design of the text. These sections of the song are shown above in Example 2.2, by both the boxed letters and the upper level of brackets. There is symmetry to the three-part design of the text, with the first and third section featuring two segments of a repetitive text pattern; the second section represents a contrasting arrangement of two non-repeating text segments.

L'homme, l'homme, l'homme armé, l'homme armé.  
L'homme armé doit on doubter, doit on doubter.

On a fait partout crier,  
Que chascun se viegne armer d'un haubregon de fer

L'homme, l'homme, l'homme armé, l'homme armé.  
L'homme armé doit on doubter.

**Figure 2.1: Text of the *L'homme armé* melody**

The A and A' sections are related by repetitions in both their text and, considering the LHA setting, in their melodic and rhythmic profiles. They each present two lines of the text, both of which feature internal repetitions of the words "l'homme armé." The only difference between these two sections is the omission of mm. 10-11 in the A' section. The B section has a different textual design that is divided into three smaller musical phrases. It also features differing rhythmic and melodic profiles, to satisfy the position of a contrasting middle section in a three-part design.

As shown by the lower level of brackets in Example 2.2, the three large-scale divisions each have internal phrases that contain initiation and conclusion formal functions. Cues found in the text of the song indicate that there are these divisions, which are then reinforced by the melodic construction of LHA. The two phrases of the first A section show similarities in their text, as well, the division between the two phrases is articulated by the contrasting melodic and rhythmic construction of the second. This structure is almost exactly repeated in the A' section of the song. In the B section the text of each phrase is distinct from the others; internal divisions are indicated by the melodic and rhythmic designs of each phrase. The first two phrases almost exactly repeat melody and rhythm, while the third phrase differs in both rhythm and melody.



Each of these internal phrases has formal functions that signal a beginning and ending, in addition to their aesthetic musical and textual content.

I will now describe specific features of these medium-scale phrase divisions in LHA that demonstrate conclusion function at each point of cadence indicated on the score of Example 2.2. These divisions strongly comply with the expectations of conclusion formal function in a monophonic melody. After these points of repose are located, the musical material that immediately follows will naturally be a beginning. Conclusion function, while affirmed by the melodic and rhythmic cadences at each phrase end, is communicated by each melody prior to the cadence. Shown below in Example 2.3 is the point in each phrase that marks the boundary between initiation and conclusion functions. The initiation portion of each phrase is highlighted green, and the conclusion portion, red. Explanations for these symbols, along with others used for this study, can be found earlier in Table 1.1.

**Example 2.3: Small-scale formal functions in the *L'homme armé* melody**

C<sub>1</sub> – conclusion function signaled with a change to descending melody contour. It is affirmed by melodic and rhythmic cadences at the downbeat of m. 4. There is descending stepwise motion from A to G in mm. 3-4, with the arrival G falling on the strong beat and having a longer duration than the A.

Although the material of m. 5 (highlighted in blue) is included as part of the conclusion function for the first phrase in the LHA, we know that the end of m. 5 is not where a cadence for this phrase occurs. Instead, these three notes act as an extension of the cadence that appears one measure earlier, at the downbeat of m. 4. Conclusion function remains throughout m. 5, and it is

not until new material in m. 6 that the formal function changes to initiation.<sup>72</sup> This extension-type motive appears again in m. 28, as well, the ending in m. 9 features a lengthened version of this motive. The three appearances of this extension are highlighted in blue in annotated example of LHA. They create a strong sense of parallelism between phrases of the A and A' sections, repeating not only the phrase-ending cadences, but also motivic content.

C<sub>2</sub> – conclusion function signaled with descending melodic motion (similar to that in m. 3) and is affirmed by melodic and rhythmic cadences in m. 9. There is descending stepwise motion, also from A to G, with a longer duration on the metrically strong G.

The two measures following the cadential arrival, mm. 10-11, are a lengthened version of the cadential extension previously observed in m. 5. These measures retain conclusion function since the phrase-ending cadence occurred at the downbeat of m. 9 and a new phrase does not begin until the start of the B section in m. 12.

C<sub>3</sub> – conclusion function affirmed by rhythmic cadence (long duration on the D in m. 15), and the next phrase that repeats a previously used beginning.

C<sub>4</sub> – conclusion function signaled by the repetition of a previous ending in m. 19 (the ending in m. 15).

C<sub>5</sub> – conclusion function signaled by descending stepwise motion and affirmed by melodic and rhythmic cadences in mm. 21-22. There is descending stepwise motion from E to D, with the arrival D having a longer duration than the E.

C<sub>6</sub> – conclusion function signaled by the repetition of a previous ending, and affirmed by melodic and rhythmic cadences in mm. 26-27. There is descending stepwise motion from A to G, with the arrival G having a longer duration than the A.

Following this cadential arrival in m. 27 is an exact repetition of the cadential extension from m. 5.

C<sub>7</sub> – conclusion function signaled, as this is the ending of the entire song, and a repetition of previous endings (ending C<sub>1</sub>, C<sub>2</sub>, and C<sub>6</sub>). This cadence, similar to that of m. 4, 9, and 27, features melodic and rhythmic cadences, with descending stepwise from A to

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<sup>72</sup> This would be classified by Caplin as an “extension,” such that it appears after the cadence and “adds on material” to stretch out a particular formal function. Although in m. 5 there is a change to rhythm and a interval direction, the rest at the downbeat of m. 6 disrupts continuity between the two measures and therefore requires that a new phrase begins after the rest in m. 6; the material of m. 5 is an extension of the cadence in m. 4, rather than the beginning of a new phrase. Caplin, *Classical Form*, 20.

- G and a long duration on G. Following the arrival to G in m. 32, there will be silence, which is an especially decisive method for achieving conclusion function.
- Next, the points of initiation labelled in Example 2.3 are justified below.
- I<sub>1</sub> – initiation function signaled simply by this being the first thing we hear. Also part of this first initiation function we find the distinctive interval and rhythm combination. The repeated notes (G-G-C-C) create an ascending P4, and feature a long-short-long-short rhythmic pattern. This melodic and rhythmic motive is closely linked with the identity of this melody, making the beginning of this melody memorable and distinctive (circled on Example 2.3).
- I<sub>2</sub> – initiation function signaled in m. 6 after a clear ending, and by new material following this ending. This phrase begins differently, with a rest on the first downbeat along with a change melodic contour and an increase in surface rhythmic activity.
- I<sub>3</sub> – initiation function signaled in m. 12 by new musical material and by following a clearly articulated cadence. The melody in m. 9 arrives at a cadence to the tonic, supported by both rhythmic and melodic cadential formulae. The melody is now higher and has a different contour.
- I<sub>4</sub> – initiation in m. 16 is signaled by the repetition of a previously heard beginning, after a point of conclusion in the previous measure.
- I<sub>5</sub> – initiation function in m. 19 is signaled with new musical material following a point of conclusion in the previous measure.
- I<sub>6</sub> – initiation function signaled in m. 24 through the repetition of a previous beginning and follows a clearly articulated cadence. This phrase beginning follows a rhythmic and melodic cadence in m. 22. This beginning repeats the opening from phrase one, which also retains the characteristic interval of an ascending perfect fourth.
- I<sub>7</sub> – initiation function in m. 29 is signaled by the repetition of a previous beginning, one that follows a previously used ending.

Following such an intensive study of LHA, it might seem uncertain which of the beginnings and endings are the most structurally important. Naturally, the first beginning, as well as the last ending will assume a great deal of structural significance. Of relatively equal

importance are the internal beginning and ending points for the large-scale sections. Therefore, I<sub>1</sub>, I<sub>3</sub>, and I<sub>6</sub>, as well as C<sub>2</sub>, C<sub>5</sub>, and C<sub>7</sub>, are expected to retain their original formal function, upon their realization as a CF in a polyphonic setting.

For LHA, the phrases are rather short, ranging from six to ten pitches in length. Due to their brevity, continuation function is not easily located. On a larger scale, however, it is more apparent. We know that with the large-scale interpretation of LHA, the melody segments into groupings of phrases that create a three-part ABA' form. There are two different perspectives for interpreting the contextual formal functions of this melody, and both are outlined below.

First, in an approach similar to that of MacKay's, each section of the large-scale design can be assigned a formal function, creating a single overarching structure for the melody. In this reading, the entire first A section carries initiation function, and the slightly modified reprise of the material, beginning in m. 25, has conclusion function. Therefore, the B section of the melody is heard to have continuation function, as it has a different register, contrasting motivic content, and altered rhythmic profile from that of the two adjacent sections. This interpretation is shown below in Example 2.4.

**A**

L'hom-me, l'hom-me, l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doibt

**B**

8 on doub - ter, doibt on doub-ter, On a fait par-tout cri - er, Que chas-

**A'**

17 cun se viegne ar-mer d'un hau-bre-gon de fer L'hom-me, l'hom-me,

26 l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doibt on doub - ter.

**Example 2.4: Large-scale formal functions in the *L'homme armé* melody**

Second, considering the three large-scale sections, each can be heard as having a complete, three-stage formal arrangement. In these divisions, initiation and conclusion functions remain consistent with the criteria described earlier; continuation function is signaled with increases in surface rhythmic activity and developmental procedures that prepare for a cadence. This medium-scale division is shown in Example 2.5.

For the first A section of LHA, this interpretation shows that initiation function persists for the first five measures until a faster surface rhythmic activity signals a change to continuation function. Paired with this faster rhythmic profile is a contrasting melodic contour that also

satisfies continuation function. Conclusion function is signaled through stepwise descending motion from scale degree 3 toward the finalis, G. Including the blue-highlighted extension as part of the cadential arrival in m. 9, this actually results in a total duration of three downbeats (nine quarter notes in length). Compared to the earlier cadence in the A section, in m. 4, this is three times longer and assumes the appropriate importance for conclusion function. The A' section also follows the same medium-scale interpretation of formal function, the only difference being the omission of the motive found in mm. 10-11. Since the ending in m. 32 is now the same duration as that in m. 27, it might seem less conclusive than that of the first A section. This seemingly problematic distribution of formal function is decreased since the ending in m. 32 is the last measure of the song and what follows is silence, a definitive communication of finality!

The three phrases of the B section each carry one formal function; initiation function for the first phrase, and upon the repetition of melodic/rhythmic motives, the formal function changes contextually to continuation function. Similarly, conclusion function is signaled when there is a change to the melodic/rhythmic content, as well, upon the repetition of a known ending in m. 18.

**A**

L'hom-me, l'hom-me, l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doibt

**B**

on doub - ter, doibt on doub-ter, On a fait par-tout cri - er, Que chas-

**A'**

cun se viegne ar-mer d'un hau-bre-gon de fer L'hom-me, l'hom-me,

l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doibt on doub - ter.

**Example 2.5: Medium-scale formal function in the *L'homme armé* melody**

Interpretations of formal function for LHA from both medium- and large-scale perspectives do in fact work well; however, they negate the smaller-scale divisions that exist and are prominent organizational factors for this song. For the upcoming analysis of Josquin's Kyrie I section from the *Missa L'homme armé super voces musicales*, I incorporate aspects of all three interpretations of formal function found in Examples 2.2-2.5, but have decided that using the small-scale divisions of LHA in the annotated score (those described in Example 2.3) best suit this discussion. Accompanying this analysis is an annotated score of the Kyrie I section.



## 2.2 Kyrie I

For the Kyrie movement, Josquin divided the melody following the original ABA' structure, with one large-scale section for the CF of each section. The three large sections of the model each have definite points of initiation and conclusion and Josquin's insertion of this melody as a CF maintains the large-scale arrangement by beginning and ending each Kyrie section with the beginning and ending, respectively, of the corresponding CF section. Contrary to this, however, the organization of the internal phrases and their corresponding formal functions are not all retained as they were in the model. Since the three sections of LHA are distributed with one in each section of the Kyrie movement, some aspects demonstrated in Examples 2.4-2.5 are relevant in the forthcoming discussion.

LHA also presents another, equally important reading of formal function, that, for considerations of large-scale form, will be briefly summarized. The melody divides into three sections, and, when these are combined together actually create one, large-scale presentation of initiation, followed by continuation, and then conclusion function (this was shown earlier, in Example 2.4). Josquin's distribution of the three phrases for each of the three sections in the Kyrie movement highlights this large-scale design; however, this point is supplementary to the main analysis of small- and medium-scale form.

For the analysis of the Kyrie I section, Josquin's inclusion of a mensuration canon—located in the superius and tenor—engages two non-aligned statements of the first small-scale phrase from LHA (mm. 1-9<sup>73</sup>). This mensuration canon provides two clear points of initiation and conclusion in both vocal parts participating in the canon. The following analysis narrates chronologically through the Kyrie I section, taking into consideration any implications of formal

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<sup>73</sup> Only mm. 1-9 of LHA are used by Josquin, although the A section from the model actually spans from mm. 1-11. For more discussion about the omitted measures, please refer back pp. 37-39, where I elaborate on the function of these two measures.

function that arise from interactions between the two presentations of LHA. For this analysis of only the Kyrie I section I draw primarily from formal arrangements of the CF explained by Example 2.3, in order to provide a thorough outline of formal function.

To achieve initiation function at the onset of the Kyrie I section, Josquin writes a characteristically thin-textured opening, a duo in the bassus and altus. Its function is to prepare the superius entrance, which is the first presentation of the borrowed melody—but this is not the CF, rather it is the *dux* of a mensuration canon at the M9 below and in notes half the value of the tenor CF that enters in m. 7. To reinforce initiation formal function, the altus and bassus duplicate some melodic characteristics of the LHA, including the distinctive first interval, an ascending P4 in the bassus and a reference to the model through an ascending m3 in the altus. In the larger context of the entire Kyrie I section, mm. 1-7, combines the superius with the bassus and altus into a three-voice, thin-textured opening that precedes the tenor entry. Both two- and three-voice combinations contain anticipatory functions; the two voices precede a quotation of the borrowed melody in the superius, and the three non-CF voices prepare for the entrance of the tenor CF.

Before the tenor entry in m. 7, there are important moments—specific formal functions associated with the model melody—guided by the superius as it presents the *dux* from the mensuration canon. In the A section there are two points of repose, one at the midpoint, and the other, naturally, at its ending, and to the extent that we follow the progress of the melody, we would expect both points to bring concluding function at their respective locations in Josquin's setting. The first expected point of repose (m. 4 of the model) appears in m. 5 of Josquin's setting, with a three-voice cadence in the superius, altus, and bassus vocal parts. To indicate that there is still material from this section of the model forthcoming, Josquin weakens this cadence

with an overlap in the altus and bassus, which upon their arrival in m. 5 start a new process and thus marks this phrase ending as intermediate. Prior to this cadence lead by the superius, the two non-CF vocal parts indicate continuation and conclusion functions. Additionally, at the downbeat of m. 4 the altus and bassus successfully cadence to D, but since it is not in alignment with the expected point of cadence in the superius, the two vocal parts continue on until the actual cadence with the superius. After m. 4 the altus and bassus immediately prepare for another cadence, now in alignment with the superius LHA quotation, and because of the short time span between their cadence and subsequent cadential preparation, conclusion function governs the formal function for these three vocal parts until the downbeat of m. 5.

Before the superius completes its LHA reference, the melody in m. 7 has been embellished with a descending and quickly undulating figure until its arrival to D4 at the downbeat of m. 8. This point of cadence for the superius in m. 8, despite implying a concluding function from its original formal organization, does not end the entire Kyrie I section. Moreover, this moment in the Kyrie I section engages different formal functions in the remaining polyphonic vocal parts that ultimately contradict the expected conclusion prepared by the superius quotation of LHA.

To undermine and redirect the implied superius cadence in m. 8, Josquin carefully crafts specific vocal parts to subtly maintain melodic, harmonic, and rhythmic motion and avoid bringing the section to rest. The altus and bassus vocal parts, although preparing for a cadence with the superius, evade the expected cadential arrival to the local tonic of D with the bassus arrival to B $\flat$ 2 in m. 8. Furthermore, as previously mentioned, on a larger-scale perspective, the superius in fact participates polyphonically with the other two non-CF voices to prepare and anticipate the entrance of the tenor CF (entering in m. 7). Accordingly, this three-part cadential

preparation is greatly lessened from the close proximity of the tenor presentation of the LHA as well as from the techniques of evasion in the bassus. Not only does the entrance of the tenor CF weaken the superius cadence, but conversely the preparation in the three non-CF voices for the cadence in mm. 7-8 obscures the first presentation of the CF and further clouds the formal function for this excerpt of the Kyrie I section.

As we have seen, the superius melody implies conclusion function in m. 8, but the polyphonic voices and introduction of the tenor CF do not allow conclusion function to fully carry through. Instead of entirely rejecting the superius cadence, this moment creates a special interaction between the formal function in the superius and tenor, the two canonic voices. More specifically, as the superius indicates a cadence, the tenor is just beginning its first entry, the CF for this section, but also the *comes* of the mensuration canon with the superius. The initiation function indicated in the tenor CF at m. 7 contradicts the conclusion function indicated by the superius, as well as the continuation and then conclusion functions indicated by the altus and bassus (mm. 6-7). Although activity in the altus and bassus as well as the entrance of the tenor melody do not allow the passage to formally conclude, the alignment of the tenor CF entrance with the surrounding polyphony seemingly has the tenor participate in the cadence. That is, the opening interval for LHA, an ascending perfect fourth, aligns rhythmically and intervallically<sup>74</sup> with the cadential preparation of the superius, altus, and bassus in m. 7. The tenor, although independent of the cadence, initially seems to participate in this three-voice cadence, but as the next few measures unfold, we see that this is not the case, and the alignment of the CF with the other voices was a clever way that Josquin discreetly incorporated the tenor CF.

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<sup>74</sup> Although the tenor presents an ascending P4, this does not arrive to the expected pitch implied by the superius. The tenor leaps from C to F, but the cadence in the three other voices is directed toward D. It is uncommon for this vocal part to leap to a pitch other than that of the essential structure, so despite the tenor presenting seemingly conventional cadential formulae, it does not fulfill the expectations of an ascending P4 leap.

The second statement of the borrowed melody, now as a tenor CF, indicates its first point of repose (m. 4 of the model) in m. 12 of the polyphonic setting and, like the overlapped cadential arrival led by the superius in m. 5, it too is weakened. Across the rest at the downbeat of m. 12 in the altus, the superius maintains melodic motion (having completed its LHA reference it is now in free counterpoint) to provide continuity and discourage from a break in momentum.<sup>75</sup> Although cadential preparation can be interpreted in the non-CF vocal parts in m. 11, this moment lacks the essential two-voice structure expected for a polyphonic cadence and cannot achieve a properly executed cadence. Previously, the three non-CF voices have clearly indicated continuation function (as early as m. 9) through an increase to surface rhythmic activity and free counterpoint. Since an implied ending in the tenor CF ( $C_1$  of LHA) does not produce a point of stopping, nor do the polyphonic voices clearly indicate conclusion function, the previously established continuation function remains, and thus also overrides the next expected formal function of the CF, its beginning in m. 14. Finally, as the tenor CF approaches another cadence with known structural significance in LHA, Josquin indicates conclusion function in the polyphonic voices. To indicate this as the final cadence of the Kyrie I section, Josquin incorporates conventional cadential formulae for a composition in four parts.

Preparing for the forthcoming cadence in the tenor CF, the increase in surface rhythmic activity from mm. 9-10 remains through mm. 15-16 and beyond, highlighting a stereotypical

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<sup>75</sup> Although in the superius achieves a cadence in m. 12, the immediate initiation of a new melody, now in a new, higher register, and beginning after only a minim duration on its E4, diminishes the importance of the cadential arrival. In m. 12, to evade the implied CF cadence, the altus has a rest in place of participating in the cadence to A (although the tenor CF implies a cadence to C, the bassus arrival to A redirects the harmonic profile of this moment). Following its rest on the downbeat of m. 12, the altus begins a new process, one that is imitated a semibreve later in the superius. Rather than having silence before the superius entry, there is rhythmic and melodic material to maintain motion and indicate that the cadential arrival at m. 12 is not yet the final stopping point for the section.

“drive to cadence” technique inherent to polyphonic part writing.<sup>76</sup> Although the change in rhythmic activity is a feature of both continuation and conclusion formal functions, by the end of m. 16 it indicates conclusion function, since it is paired with a full texture and purely free counterpoint. The division between continuation and conclusion formal functions, although seemingly well reasoned to place in m. 15, conclusion function is not the exclusive formal function until part way through m. 16.<sup>77</sup> To reinforce conclusion formal function, at the end of m. 17 the non-CF vocal parts signal cadence with movement in the tenor and superius in contrary stepwise motion, and the altus and bassus each leaping to their respective cadential tones.

Despite the finality of this cadence and the sense of closure achieved, Josquin subtly undermines this cadence as well, in order to communicate there are still two sections of the Kyrie movement remaining. This cadence, despite it featuring some of the expected motions for cadential closure to tonic, resolves to a secondary pitch class, the cofinalis for the prevailing modal centre. Nevertheless this is a sense of arrival and finality, even to this non-tonic sonority. The underlying structure of a two-voice melodic cadence (comprised of two voices moving in contrary stepwise motion) is placed between the tenor and superius, but Josquin alters the two voices in stepwise motion so that this motion does not reach an octave or unison for their resolution in m. 18. The tenor movement is from D3-C3, which is expected, since its presentation of LHA begins on C, but instead of meeting the tenor on an octave or unison C, the superius stepwise motion ascends from D4 to E4, rather than B3 to C4 (the movement we expect,

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<sup>76</sup> It was around 1475 that the practice of emphasizing the final cadence (drive to cadence) became a prominent aspect of polyphonic mass cycles. Sparks, *Cantus Firmus in Mass and Motet*, 235.

<sup>77</sup> Even though free counterpoint is prevalent in the non-CF voices before mm. 15-16, these earlier measures do not carry conclusion function, and similarly, the material after m. 16 that continue in free counterpoint do not retain continuation function and in fact change to conclusion function. There are some differences to the musical textures that support this analysis. In addition to free counterpoint in mm. 10-16, the non-CF voices also have some brief points of imitation and subtle indications of sequence. In m. 16 the altus evades a cadence prepared by all four vocal parts, consequently preserving continuation function until this point. After this evaded cadence there are no rests in any of the four vocal parts, which promotes a full texture and free counterpoint, thus preparing for the anticipated cadence of the tenor CF.

or even G# to A to comply with the altus and bassus arrivals to A). These two vocal parts create a M3 and therefore realize the “occasionally used” cadence type outlined in Zarlino’s treatise. Josquin modifies the altus by using a leap of an ascending P5 from D3 to A3, as an alteration to the typical ascending leap of a P4 or descending P5. The bassus presents a descending octave leap from A3 to A2, which while providing additional reinforcement to the cadential arrival, alters the harmonic profile of the four-voice sonority.<sup>78</sup> Josquin successfully created a moment of repose with this cadence, but he has not returned to the opening modality, and therefore requires the remaining *Christe* and *Kyrie II* sections to achieve a proper cadential resolution for the modal tonic (and the *Kyrie II* section does in fact cadence on D). It is from two strategic modifications of conventional cadential formulae in the superius and altus that Josquin indicates that although the *Kyrie I* section is completed, there is still upcoming material in the movement.

### 2.3 Summary

Reviewing Josquin’s use of both references to LHA, one in the superius and the other as a tenor CF, there are instances for both where the original formal function from the model is retained, and others where the new polyphonic setting transforms the formal function to better conform with the direction of the *Kyrie I* section. For the superius quotation of LHA, Josquin retains initiation formal function ( $I_1$  of LHA) by preceding the superius with a two-part thin-textured opening. As the *Kyrie I* unfolds, the next two expected formal functions ( $C_1$  and  $I_2$  respectively) are lessened by development in the surrounding polyphony. The final expected point of repose for the A section of LHA in the superius ( $C_2$ ) does not accomplish a fully executed conclusion function. Despite rejecting one of the important formal functions of the

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<sup>78</sup> These abnormalities are unconventional, but in fact comply with Zarlino’s prescribed acceptable combinations of four voices. When the superius forms a third with the tenor, it is expected that the bassus will form a third below the tenor and the altus will double in unison or octave with any of the three vocal parts. Zarlino, *The Art of Counterpoint*, 182-3.

model, this moment promotes a greater sense of large-scale continuity for the remainder of the Kyrie I section. When the superius LHA reference is viewed in context of the whole Kyrie I, this melody combines with the altus and bassus in mm. 1-7 to create a thin-textured opening for the tenor CF.

Similarly, Josquin's application of LHA as a tenor CF implies two points of initiation and conclusion formal functions, and the onset of the CF is prepared in a conventional manner, with a three-voice thin-textured opening. Despite this clear sense of initiation function, at the entrance of the tenor CF, the formal function becomes ambiguous. A prepared three-voice cadence in the other vocal parts weakens the initiation function implied by the tenor, an initiation function ( $I_1$ ) that I predicted to be important in the polyphonic setting. Following the small-scale formal design of the tenor melody, its anticipated ending in m. 12 of the mass setting does not yield a convincing conclusion formal function. The second point of initiation in LHA is obscured by the three polyphonic voices, now demonstrating continuation formal function through an increase to surface rhythmic activity. The three polyphonic voices maintain melodic, rhythmic, and harmonic motion until the final cadence of the section that aligns with the ending of the tenor melody.

Accompanying this analysis is an annotated score for the Kyrie I section of Josquin's *Missa L'homme armé super voces musicales*. For the opening measures, mm. 1-8, there are two different levels of formal function represented. The overall function for the three vocal parts in these measures is initiation, but since they develop beyond initiation and in fact realize a full presentation of formal function, it is shown alongside the green shading. Although the superius mensuration canon is not a CF, its melody is highlighted with the same boxes used for CF melodies. This exception is made because the superius and tenor melodies, other than the



transpositional relationship, are duplications of the other. The superior melody carries the same formal functions as would a traditional CF.

# Kyrie

The image displays a musical score for the Kyrie I section, featuring four vocal parts: Superius, Altus, Tenor, and Bassus. The score is annotated with various markings and highlights:

- Superius:** The first staff is marked with a box labeled "dux". It features several highlighted sections: a green box around the first two measures, a red box around the next two measures, and a blue box around the final two measures. A circled note is present in the final measure.
- Altus:** The second staff has a yellow highlight under the first two measures and a red highlight under the next two measures. The lyrics "Ky - ri - e - lei - son, e - lei -" are written below.
- Tenor:** The third staff has a yellow highlight under the first two measures and a red highlight under the next two measures. The lyrics "Ky - ri - e - lei - son, e - lei -" are written below.
- Bassus:** The fourth staff has a yellow highlight under the first two measures and a red highlight under the next two measures. The lyrics "Ky - ri - e - lei - son, e - lei -" are written below.

The score continues with multiple systems of music, each with corresponding lyrics and annotations:

- System 2:** Includes a circled note in the Superius part and a box labeled "comes" above the Altus part. A box labeled "CF" is also present. The lyrics include "son, ky - ri - e, ky - ri - e, ky - ri - e e - lei - son, e - lei -".
- System 3:** Features a blue arrow pointing to a note in the Altus part. The lyrics include "e - lei - son, e - lei - son, ky - ri - e e - son, ky - ri - e e - lei - son, e - lei -".
- System 4:** Includes a circled note in the Superius part. The lyrics include "lei - son, ky - ri - e, ky - lei - son, e - lei - son, e - lei -".
- System 5:** Includes a circled note in the Superius part. The lyrics include "lei - son, ky - ri - e e - lei - son. lei - son, ky - ri - e e - lei - son. son, e - lei - son."

Example 2.6: *Missa L'homme armé super voces musicales*, Kyrie I section

### Chapter 3: Analysis II, *Missa Hercules dux Ferrariae*

Next for analysis is the Kyrie I section from Josquin’s *Missa Hercules dux Ferrariae*, as it features possibly one of the simplest CFs used in any of Josquin’s masses—an eight-note series that spells the name of the Duke of Ferrara. Perhaps none of Josquin’s masses has offered as much difficulty in dating as this one.<sup>79</sup> It has been considered an early work due to its “rigid CF technique,”<sup>80</sup> but since Josquin’s documented contact with the court of Ferrara was only from 1501-4, this is likely one of Josquin’s late masses.<sup>81</sup> The CF is maintained through each movement with little or no alteration to the rhythm or intervals, with the exception of CF presentations in retrograde and at different pitch transpositions.

#### 2.4 Analysis of the CF Melody

Josquin’s CF melody is eight notes in length (D-C-D-C-D-F-E-D, or *re-ut-re-ut-re-fa-mi-re*), and was devised so that the tenor did not need to be notated; “Hercules dux Ferrariae” would have been sufficient to indicate the melody.<sup>82</sup> Figure 3.1 shows a breakdown of the Duke’s name and the solmization syllables that create the melody.

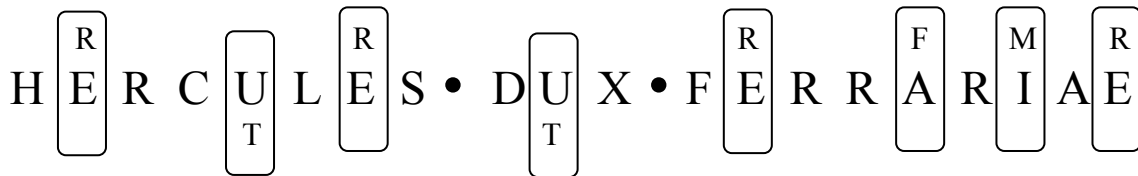


Figure 3.1: Hercules dux Ferrariae

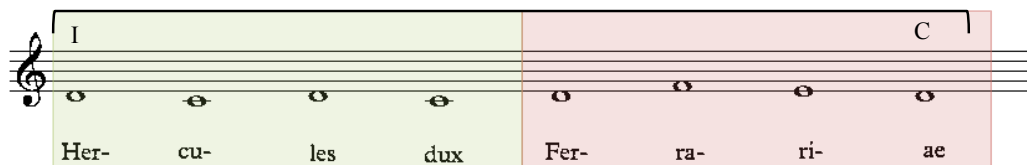
<sup>79</sup> Blackburn, “Masses Based on Popular Songs,” 87.

<sup>80</sup> Gustav Reese, *Music in the Renaissance*, Rev. Ed. (New York: Norton, 1959), 236. Quoted in Blackburn, “Masses Based on Popular Songs,” 87.

<sup>81</sup> Helmuth Osthoff, *Josquin Desprez*, 2 vols. (Tutzing: H. Schneider, 1962-5), i, 177. Quoted in Blackburn, “Masses Based on Popular Songs,” 87.

<sup>82</sup> Blackburn, “Masses Based on Popular Songs,” 83.

For each movement of Josquin’s mass cycle, CF statements of strict rhythmic uniformity function as structural scaffolding for the polyphonic vocal parts. The CF melody is presented in fixed, long durations of a dotted breve, and is neither “ornamented” nor much modified. This melody, at least at Ercole d’Este’s court, would be sung using the solmization syllables rather than the text of the Mass Ordinary; possibly “the words themselves, perhaps mischievously, were slipped in on occasion.”<sup>83</sup> Due to the brevity of the melody, only initiation and conclusion function can be properly assigned. For this melody, initiation occurs when the solmization pattern starts spelling the Duke’s name, and similarly, conclusion coincides with the completion of its syllables. Shown below in Example 3.1 is the Hercules melody with one phrase indicated by a bracket above the staff.



**Example 3.1: Hercules dux Ferrariae melody**

Although it is clear that initiation function aligns with the onset of the melody, and similarly conclusion function is affirmed by the completion of the eight-notes, this does not mean that there is no indication of conclusion function before this. Rather, the melody naturally unfolds into a two-part construction; the first half repeats a two-note motive that, upon the progression to new musical material, indicates the change from initiation to conclusion function.

<sup>83</sup> Ibid., 84.

The second half of the melody now has four notes that feature an ascending m3, followed by descending stepwise motion to a melodic cadence on D.

## 2.5 Kyrie I

The Kyrie I section is built upon two successive statements of the Hercules melody (henceforth referred to as HDF) in traditional CF-like formations (long durations and a uniform rhythmic profile); first the CF appears in the superius from mm. 1-8, and then in the tenor, from mm. 9-16.<sup>84</sup> The opening two measures of this section signals initiation function through a thin-textured opening with the altus and the superius presentation of HDF. This pairing does not conform exactly to expectations of an anticipatory duo, as one of the vocal parts is presenting the CF. Despite this variation, since this is the first material of the movement and entire mass cycle, an initiation function is clear, and remains so until m. 4. To maintain initiation function during mm. 3-4, Josquin takes advantage of the repeated D-C of the CF melody, and simply repeats the material from the superius-altus duo from mm. 1-2 in the bassus and superius, with the exception of a new register of the bassus.<sup>85</sup>

With an initiation function clearly established in mm. 1-4 by the two duos, the second half of the superius CF, due to its simple construction, indicates conclusion function for mm. 5-8 of the Kyrie I. As the superius CF approaches completion, the two-part polyphony expands to a three-voice texture, indicating a change towards conclusion formal function. Although the formal function of the CF melody is only conclusive, these four measures of three-part polyphony can be interpreted as first having a continuation function, and then closer to the completion of HDF, conclusion function. The properties that support continuation function are that the time interval

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<sup>84</sup> I call the superius a CF statement, but Gustav Reese refrains from use of the term, rather calling this an “initial anticipation in the superius.” Gustav Reese, *Music in the Renaissance* (New York: Norton, 1954), 236.

<sup>85</sup> This repetition in the bassus is not a harmonic sequence, and therefore does not have continuation function; I make the distinction that only repetitions featuring transpositions other than an octave/unison carry continuation function.

of imitation between the altus and bassus has decreased, and that, in comparison to the material of mm. 1-4, the vocal entries now present shorter, more fragmented motivic units.<sup>86</sup> With the approaching completion of the superius CF, the surrounding counterpoint approaches and prepares for a cadence with the onset of free counterpoint for the two non-CF vocal parts.

From the construction of four bars of initiation, followed by continuation and conclusion functions in the next three measures, a cadence would be expected to arrive on the last pitch of HDF in the superius, at the downbeat of m. 8. Despite their free counterpoint, however, the altus and bassus do not cooperate with the superius to provide closure. Instead, they maintain melodic and rhythmic motion through the end of m. 8, where they then signal a cadence, one measure behind the superius CF, with a m3 (G3 and B $\flat$ 3 respectively). The expectation for this m3 is to resolve inward to a unison A, but Josquin denies the altus-bassus cadence with conventional evasive techniques: by inserting a rest in place of the resolution note in the bassus and by redirecting the altus arrival to F3 at the downbeat of m. 9. Neither the setting of the superius CF in m. 8, nor the two voices in m. 9, then, has properly realized a cadence to achieve conclusion formal function for this presentation of HDF.

There are a few contrasting interpretations of formal function present in mm. 8-9; however, only one prevails for this moment. In m. 9 new beginnings appear simultaneously in the superius and tenor vocal parts. The initiation function in the tenor is obvious from the start of HDF solmization syllables, especially if the tenor singer chose to use syllables or even the name of the Duke. In the superius a new process begins: a new motive that is followed by an imitation

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<sup>86</sup> Josquin's use of fragmentation is not covered in the previous "methodology" section for continuation function, as it is a criterion more commonly found in later repertoires, like the eighteenth-century examples provided by Caplin. That being said, since this is an indicator of continuation function for Caplin, it will be acknowledged accordingly. Please see Caplin, *Classical Form*, 40.

with the bassus, delayed by one minim, one octave lower.<sup>87</sup> A new four-voice texture at m. 9 also indicates that this is an important moment in the Kyrie I; the superius, altus, and bassus can be interpreted to create a thin-textured opening for the tenor CF in m. 9.

These strong initiations make it clear that, although the end of the superius CF at m. 8 clearly signals conclusion, this moment does not constitute the conclusion of the entire Kyrie I section. The possibility of conclusion at the downbeat of m. 8 is denied by the non-CF voices as they push onwards to prepare a cadence for the downbeat of m. 9, but that cadence is also denied, with evasive techniques and overlap from the tenor CF beginning at the same moment. With so many simultaneous presentations of formal function in an extremely short time span, it is difficult to choose one to govern the two-measure excerpt. In a moment like this, one that affords multiple plausible readings of the formal function, the known function of the CF takes priority. I regard the change to a four-voice texture and the restart of HDF in the tenor in m. 9 as a new point of initiation function, one prepared by the three voices in mm. 1-8. The completion of HDF in the superius supports this reading, and, despite the polyphonic voices denying the superius conclusion function in m. 8, an ending is understood, due to the unmistakable construction of the CF melody. Furthermore, upon the completion of the superius CF and its presentation of a known ending, certainly a new beginning will follow.

The second half of the Kyrie I introduces new melodic and rhythmic motives in the surrounding polyphonic texture, but it unfolds as did the first four measures of this section. To highlight the repetitive construction of HDF, the polyphonic voices in mm. 11-12 exactly repeat the material in mm. 9-10, just as the bassus in mm. 3-4 repeats the altus in mm. 1-2. The imitations are closer here than they were in mm. 1-8, helping to create a process that bridges the

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<sup>87</sup> Consequently, the rest in the bassus that evades the altus-bassus cadence at the downbeat of m. 9 also has another purpose, that is, to offset the imitation between it and the superius and together support the tenor CF presentation of initiation function.

middle of the otherwise rather stark two-part form of the movement: overall, the time interval of imitation steadily decreases from two dotted breves (mm. 1-4), to one breve (mm. 5-6), to one semibreve (m. 6), and finally to only one minim (mm. 9-13).<sup>88</sup> Thereafter, as in the first half of the section, Josquin signals continuation function through decreasing the rate of imitative entries (in m. 13), by increasing the surface rhythmic activity of the superius and bassus, and from modification of existing motives.

As the tenor CF melody proceeds toward its cadence, the three non-CF voices signal conclusion function by maintaining the full four-voice texture in free counterpoint. Then the tenor and superius combine to initiate the standard two-voice melodic cadential pattern, which is supported by conventional cadential formulae in the altus (stepwise motion to A3, a perfect fifth above the tenor) and bassus (ascending leap of a perfect fourth to a unison with the tenor). This cadence firmly asserts conclusion function, whereas the first cadence implied by the superius CF in m. 8 did not.

## **2.6 Summary**

Josquin's setting of HDF demonstrates how a simple melody, with a clear initiation and conclusion formal function, can organize the form of a four-voice polyphonic section of a mass cycle. With two statements of HDF spanning the entirety of the Kyrie I, this section could have had a strong division in the middle, but overlapping vocal parts and evaded cadences paired with an expanding vocal texture overrides this potentially discordant two-part division. Furthermore, from Josquin's organization of the polyphonic voices, he was able to establish continuation function within a melody that previously had only points of initiation and conclusion.

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<sup>88</sup> These imitations are indicated on the annotated score with a diagonal arrow connecting the two vocal parts involved.



Here the annotated score features many of the same symbols as found in the *Missa L'homme armé super voces musicales* example. Additionally, diagonal arrows throughout indicate the vocal parts in imitation; the time span from the first vocal part to its imitation becomes increasingly smaller as the Kyrie I section progresses.

# Kyrie

CF

Superius: \*Her- cu- les Dux

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

Tenor:

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

5

Superius: Fer- ri- e

Altus: ky- ri- e, ky- ri- e e- le- i-

Tenor:

Bassus: ky- ri- e e- le- i- son,

10

Superius: Ky- ri- e, ky- ri- e, ky- ri- e, ky- ri- e,

Altus: son, ky- ri- e, ky- ri-

Tenor: Her- cu- les Dux

Bassus: ky- ri- e, ky- ri- e,

15

Superius: ky- ri- e, ky- ri- e e- le- i- son.

Altus: e, ky- ri- e e- le- i- son.

Tenor: Fer- ri- e

Bassus: ky- ri- e, ky- ri- e e- le- i- son.

\* See the Introduction, p. XII

Example 3.2: *Missa Hercules dux Ferrariae*, Kyrie I section

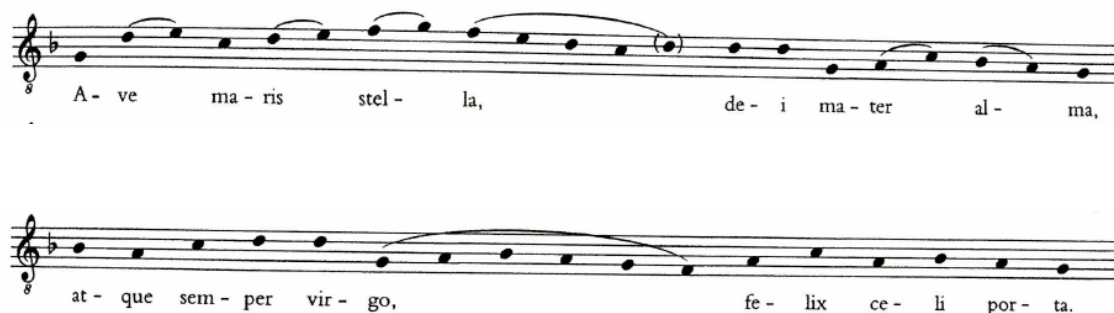
## Chapter 4: Analysis III, *Missa Ave maris stella*

For the next two analyses, I examine entire mass movements to show how applications of preexisting formal functions from a borrowed melody can differ in various polyphonic realizations. The Kyrie movement from Josquin's *Missa Ave maris stella*<sup>89</sup> demonstrates passages where the formal function of the plainchant hymn "Ave maris stella" (used as a tenor CF) operates as it does in its original form, and instances where the formal function changes. The four phrases of the hymn melody are distributed unequally among the three sections, with the first two phrases in the Kyrie I, third phrase in the Christe, and fourth phrase in the Kyrie II. This structure is similar to that of Josquin's *Missa L'homme armé super voces musicales* in that the CF is stated in its entirety only by the end of the Kyrie movement. Perhaps as an attempt to create balance between sections, or simply to conceal the unequal phrase distribution, Josquin highly embellishes and elaborates the hymn melody. Example 4.1 shows the "Ave maris stella" hymn melody, while a score for the complete Kyrie movement, with the "Ave maris stella" pitches highlighted in the tenor, appears as Example 4.6 following the summary section of this chapter.

Josquin's treatment of the melody in the Kyrie I and Christe shows an approach similar to those found in the previous two mass cycles. The tenor CF for these two sections presents the borrowed phrase(s) once, with the beginning and ending of the mass sections aligning closely with the beginning and ending portions of the borrowed melody in the CF. In the Kyrie II the fourth phrase from the hymn melody is repeated three times, which shows a new compositional approach, one that segments and repeats one phrase of the hymn melody.

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<sup>89</sup> This analysis uses the *New Josquin Edition* version of the *Missa Ave maris stella*. Measure numbers in my analysis correspond to this edition, however there is an error at the end of the Kyrie I section, with the last notated measure as 15, and the first in the Christe section as 16. The last measure in the Kyrie I is in fact two measures in other editions, since the rhythm of the altus and durations in the three other vocal parts warrants the additional measure.



**Example 4.1: “Ave maris stella” hymn melody**

## 2.7 Analysis of the CF Melody

Formal functions in the model become especially important when the hymn melody, or some portion of it, is repurposed and incorporated into a new musical context. Phrases from the “Ave maris stella” hymn melody have distinctive beginnings, middles, and endings, and each occupy a particular position in the overall form of the hymn. In a more complex polyphonic setting Josquin uses the familiar formal functions from the model to articulate and organize the overall form for sections and movements of the mass cycle.

The “Ave maris stella” hymn melody (henceforth abbreviated to AMS) divides into four phrases, the first of which features an opening interval of an ascending perfect fifth. This interval is a distinguishing feature of the melody, and remains unembellished. The four lines of the hymn’s text each produce a point of cadence, which is signaled by the standard melodic cadential formula of stepwise motion arriving to a resting pitch. The unmeasured notation typical to plainchant does not yield conventional rhythmic cadences; the best indication of repose is from the text, in conjunction with the cadential motion of the melody. These cadences are indicated on the annotated scores by “C,” which represents the moment conclusion function is affirmed. Similarly, the onset of a new phrase in the melody, as well as the start of the very first phrase,

each carry initiation function and are indicated by “I.” Points of initiation and conclusion, as well as the grouping structure for this melody are shown below in Example 4.2.

The image shows two staves of musical notation in G major, 8/8 time. The first staff contains the lyrics "A - ve ma - ris stel - la, de - i ma - ter al - ma,". The second staff contains the lyrics "at - que sem - per vir - go, fe - lix ce - li por - ta." Above the notes, brackets indicate initiation (I) and conclusion (C) functions. In the first staff, initiation points are marked above the first notes of each phrase, and conclusion points are marked above the final notes of each phrase. In the second staff, initiation points are marked above the first notes of each phrase, and conclusion points are marked above the final notes of each phrase. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

**Example 4.2: Annotated version of the “Ave maris stella” hymn melody**

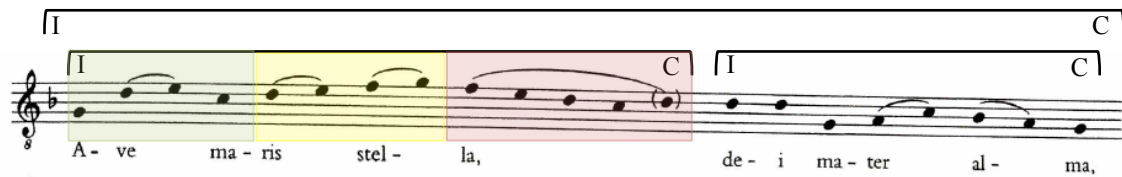
Considering small-scale presentations of formal function, the four phrases each communicate initiation function through signals in the text of the hymn and by the melodic design of each. New beginnings are also distinguished contextually by preceding cadential patterns that correspond to the ending of each line of text, since after a clear moment of repose anything following will be a new beginning and carry an initiation function. In each phrase of this hymn melody, various melodic gestures usher in conclusion function before the cadential arrival. These points, where initiation function changes to conclusion, are highlighted in red in Example 4.3.

**Example 4.3: Small-scale formal functions in the “Ave maris stella” hymn melody**

For the second and fourth phrases, conclusion function is understood from the stepwise descent from B toward the finalis, G. In the first and third phrases, the melody does not cadence on the finalis; conclusion function is identified instead from a change in text-setting style. For the first and third phrases the text is treated mostly syllabically until the last syllable of the phrase, where it changes to a melisma. Conclusion function does not appear until the last syllable on the respective line of text (where we know is the conclusion of the text), so we can understand the melisma’s function as creating a balance between initiation and conclusion formal functions.

Continuation function is less prominent due to the unmeasured rhythmic notation, short phrase lengths, and monophonic design of this hymn melody and therefore is difficult to precisely locate. In this plainchant, for example, continuation function can be interpreted in phrase one, from pitches 5-8 (shown and shaded in yellow in Example 4.4 below). However, the brevity of the other phrases limits the potential for developmental and continuation formal functions. In order to have all three formal functions in such a short phrase, continuation would have to be signaled almost immediately after the initiation of the phrase, and would only last for a few notes before the text and melody develop toward closure and the cadence. Accordingly,

continuation function will not be explicitly labelled in any of the four phrases of AMS; my focus will be on its initiation and conclusion functions.



**Example 4.4: “Ave maris stella” first phrase**

There is a hierarchy established among the four cadences that yields a three-part grouping structure: the first and second phrases pair together due to complementary melodic and cadential profiles, and the third and fourth function as individual phrases. Similar to LHA melody, this grouping structure encourages hearing formal functions at a larger scale, so that initiation is phrases one and two, continuation is phrase three, and conclusion is phrase four. These phrases contextually signal their formal functions; when the fourth phrase begins, there is an understanding that the end of the hymn melody approaches and accordingly, the move to conclusion formal function. So, although continuation function is absent in the small-scale phrase construction, it appears as part of the large-scale structure of the hymn melody. This interpretation of AMS is shown in Example 4.5.

**Example 4.5: Large-scale formal functions in the “Ave maris stella” hymn melody**

In both the Kyrie I and Christe sections the respective phrase(s) of the plainchant melody appears once as a CF, and is the only material sung by the tenor; in the Kyrie II section the tenor CF structure is modified. For the Kyrie I and Christe sections most of the formal functions of phrases 1-3 from the original hymn melody, as well as the hierarchical relationship between phrases persist. The following paragraphs cover formal function of the Kyrie movement, highlighting moments where Josquin’s new polyphonic setting maintains the formal function from the model melody, as well as a few moments where intermediate formal functions of the model are overridden by the polyphony. Following this chapter is a fully annotated score for the Kyrie movement, it can be found after the summary section, listed as Example 4.7.

## 2.8 Kyrie I

The first and second AMS phrases, grouped together for the CF in the Kyrie I section, have two initiation and two conclusion functions; Josquin’s new polyphonic setting retains some of these formal functions. The CF melody is placed in the tenor, and is preceded by a characteristic thin-textured opening, starting with two voices (the superius and altus as an anticipatory duo), which expands to include the bassus in m. 5, transposing a quotation of the first phrase from AMS, starting on D. The bassus, while satisfying all criteria of a harmonic



sequence, does not carry continuation function. The location of the bassus, being the third of four vocal parts to enter means that it participates in the thin-textured opening, rather than promoting the transition from initiation to continuation function.<sup>90</sup> The opening duo between the superius and altus signals a cadence at the end of m. 5, but the overall formal function for this moment is not one of conclusion. The cadence is realized in the top two voices, but Josquin has cleverly introduced the bassus transposition in m. 5 so that its B♭3, now in m. 6, aligns with the cadencing vocal parts and consequently weakens their cadential arrival. As the tenor enters with the CF melody at the downbeat of m. 6 it overlaps with the cadential arrival, and since the tenor entrance presents important melodic material, one that strongly indicates initiation function, it overrides other formal functions implied by the polyphonic texture, despite the executed cadence in the polyphonic voices. This entrance directs the formal function in the ensuing measures.

At the end of the first phrase from the hymn melody in the tenor CF, the tenor and other voices signal conclusion function through cadential preparation in m. 10. There is an increase in surface rhythmic activity, and the characteristic two-part cadential structure, located in the bassus and tenor, directs toward a cadence to D. This prepared cadence, although clear in harmonic and rhythmic design, is undermined by the altus part. The altus evades this cadence through displacement of its arrival tone (A3), with a B♭ temporarily at the downbeat of m. 11. Although this cadence is not realized in full force, this might be expected, when considering the formal function of phrases one and two together as a unit. The two cadences from phrases one and two in AMS have a weak-strong relationship, with the first ending on a non-tonic tone (D, the cofinalis), and the second concluding on the finalis (G). Since the first cadence of AMS is not as strong as that of the second phrase, the same should be found in Josquin's polyphonic setting, in

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<sup>90</sup> At this point of the Kyrie I the bassus could not begin an AMS quotation starting on G in m. 5, as it would create illegal dissonances. Its transposition to begin on D is more a necessity of the polyphonic part writing than a transition to developmental processes.

order to successfully reproduce the hymn's form. Therefore, Josquin's choice to evade the cadence in m. 11 maintains this aspect of the original two-part design of the model, one that builds in anticipation for the resolution of the next cadence, at the completion of the second phrase from AMS.

Still in the Kyrie I, a new sense of initiation is created in m. 11 through the onset of the second AMS phrase in the tenor CF, along with new beginnings in the bassus, altus, and superius. As the end of the Kyrie I approaches, continuation and conclusion functions are signaled by the polyphonic voices in mm. 12-14 with free counterpoint and systematic cadential preparation. To conclude, along with an increased surface rhythmic activity and full four-voice texture, the four vocal parts prepare a cadence in m. 14. The subsequent cadential arrival in m. 15 is sustained through mm. 16,<sup>91</sup> which marks the end of the second phrase of the CF and the end of the Kyrie I section. The stronger sense of conclusion function demonstrated at the ending of the Kyrie I section is consistent with the formal function of the CF melody at the end of its second phrase.

## 2.9 Christe

The Christe section similarly signals initiation function with a thin-textured opening preceding the entrance of the tenor CF. This time only two vocal parts, the superius and altus, take part. The bassus enters after the tenor, in m. 22, and although it references the hymn melody, it begins as a transposed version of it, and so it does not provide initiation function, as might be expected from a reference to the model. The staggered vocal entrances of this section, although initially analogous to the construction of the Kyrie I, bring forth a different reading of formal function. Where in the Kyrie I each vocal entry resulted in initiation function, now the transpositional pitch relationship between the bassus and tenor (bassus a P4 below) is more

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<sup>91</sup> See footnote 89 for explanation about measure numbers in the score of Josquin's *Missa Ave maris stella*.

strongly associated with continuation function, and therefore promotes development and advancement in the upcoming measures. After the bassus's transposed entrance, the four-voice polyphonic texture starting at m. 26 transitions into free polyphony, which reinforces the change from initiation to continuation function. Eventually they present some aspects of standard cadential formulae to bring the *Christe* section to a final cadence in mm. 33-34. Through Josquin's incorporation of evaded and elided cadences then, both harmonic and melodic motion persists for the entire section.

For this section-ending cadence, some of the standard features of a multi-voice cadence are unchanged, while others are modified. The tenor and bassus feature stepwise motion from the interval of a M3, but this does not unfold in contrary motion. Instead, each voice descends by step, beginning in a M3 between the two vocal parts at the downbeat of m. 32 (G3 is in the tenor and Eb3 in the bassus) and resolving to a m3 in m. 33 (F3 in the tenor and D3 in the bassus).<sup>92</sup> The superius and altus cadential arrival does not align with that in the tenor and bassus, each presenting more material through mm. 32-33 before their conclusion. Despite being after the downbeat of m. 32, the altus cadences with an ascending leap of a P4 from A3 to D4, and the superius repeats an A4, which combines with the two other parts into a three-note sonority with root D.

Indeed, a striking feature of both the *Kyrie I* and *Christe* sections is the prominence of evaded, declined, and overlapped cadences. Some examples of these unrealized cadences can be found throughout the two sections, in mm. 5-6, 7-8,<sup>93</sup> 10-11, 19-20, 23-24, and 25-26. These evaded cadences do carry conclusion function; however, these are less prominent and not fully

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<sup>92</sup> The tenor and bassus do not indicate a cadence through the approach of a m3 or M6, instead their presentation of a M3 is an adaptation of a known convention.

<sup>93</sup> This cadence is in fact fully harmonically realized; however, there is melodic continuation in the tenor and bassus, as well, this cadence is not at an expected point of repose in the CF melody.

realized.<sup>94</sup> This compositional procedure allows for the only moments of initiation and conclusion function to be those that align with the important formal functions of the model melody.

## 2.10 Kyrie II

In contrast to the first two sections, the Kyrie II section features prominent and frequent points of fully articulated cadence. The tenor CF is an embellishment of the six-note fourth phrase from AMS, which appears three times in Josquin's setting. The first two CF statements exactly repeat, but the third is extended, breaking up the periodicity of cadences every three downbeats. In the Kyrie I and *Christe*, cadences are prepared nearly as frequently, but most are evaded by action in the other voices.

The texture for the Kyrie II is structured mostly as a series of duos, which although a signature of Josquin's style, contrasts with the previous two sections, since once past the thin-textured opening, these sections are mostly three- and four-voice textures. At first (mm. 35-38), there is ambiguity in the formal function of the opening duo. The superius and tenor are the vocal parts involved in the duo, and the two parts suggest mutually reinforcing interpretations. The tenor CF, presenting the fourth phrase from AMS, indicates initiation function through its small-scale formal design, shown earlier in Example 4.3. On the other hand, since the tenor CF states the last phrase of AMS, the contextual function of this melody suggests a conclusion function. However, this is the first entry of the section, and the text for the Kyrie II is not complete, which naturally denies the conclusion function at such an early point.

These two differing interpretations of formal function are resolved by compositional techniques used by Josquin for this polyphonic setting of AMS. In cantus firmus mass cycles the

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<sup>94</sup> Some of these conclusion functions, as a result of their less prominent influence in the Kyrie I and *Christe* sections are not shown on the accompanying annotated score with red shading. Instead, these evaded cadences shown on the score with red arrows and vertical red lines, indicating which vocal part the evasion occurs.

entrance of the tenor CF is often preceded by an imitative duo (as indeed happens in the Kyrie I and Christe), that is, we know that opening imitative duos have definite initiation functions. Here, however, the tenor CF itself participates in the opening duo. Although the opening duo of the superius and tenor CF is not exactly the conventional structure we might expect, it still clearly indicates a new beginning and initiation function. Thus the large-scale, contextual formal function of the last CF phrase that was originally conclusion is transformed in the Kyrie II by Josquin's polyphonic setting to now bear initiation formal function.

Approaching the completion of the superius-tenor duo, the two voices prepare for and successfully execute a cadence to G. The two vocal parts indicate conclusion function subtly, and while in fact accomplishing conclusion function (in the previous two sections majority of prepared cadences were in some way denied), do not alter the overall formal function for these measures. The overall formal function for mm. 35-38 proves to be initiation function, despite the attainment of a two-voice cadence.

The second duo (mm. 38-41) now in the altus and bassus, strongly resembles the first duo, but highlights a transposed AMS reference and melodic variation to characteristic features of the model. These developmental compositional procedures give this duo a continuative formal function. Although it is not a CF statement, the altus now presents a quotation of AMS, a P4 below the original pitch level and with a varied opening interval, what was originally an ascending minor third, now approaches the second pitch (G4) through stepwise motion from D4.<sup>95</sup> Similarly, the bassus enters in the Kyrie II section with an AMS reference, and to keep its imitative relationship with the altus, it too is transposed a P4 below the first presentation in the

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<sup>95</sup> This varied opening is not repeated again in the Kyrie II, and might serve simply to maintain rhythmic motion after the tenor and superius cadence. Equally, if the altus entered on an E, it would create a somewhat disorienting M6 above the cadential G in m. 38 (in consideration of the modal centre this interval is not common). To avoid this, Josquin precedes the E with a quarter note D, and then extends upward in stepwise motion to the G.

superius and tenor. The transpositional relationship as well as an increase in surface rhythmic activity provides a new function for this segment of plainchant melody into one of development and directed change. Thus whereas the first duo transforms the overall conclusion function known to the fourth phrase to that of initiation, this second duo, presenting a varied reference to AMS, suggests continuation function.

The altus and bassus, similar to the previous duo, also execute a fully executed cadence at the end of their AMS quotation. The downbeat of m. 41 is the cadential arrival; its preparation is observed as early as m. 39, but conclusion function does not command the formal function for these measures; rather it is a subtle indication of conclusion, while the overall function remains continuation. Upon their cadential arrival in m. 41, the altus avoids completely halting rhythmic motion and soon after its arrival to D4 initiates a new imitation with the bassus. This motion preserves continuation function until the next duo begins.

Next, the tenor entry (mm. 41-44) presenting the second CF statement of AMS fourth phrase similarly evokes a conclusion formal function, but again does not correspond with the ending of the entire Kyrie II section. The surrounding polyphonic texture alters the formal function of this tenor CF, and fulfills both initiation and continuation formal functions through the following series of events. In mm. 40-41 the bassus nears its ending, and appears to participate in a two-voice cadence to D with the altus. While the two vocal parts seem to firmly arrive to their cadence in m. 41, there are multiple readings for this moment. The cadential arrival turns out to be a secondary reading for this moment, as the bassus on the downbeat of m. 41 reinterprets its expected resolution tone of the cadence (D3) with the beginning of a CF quotation, by altering its rhythm slightly and transposing it a P5 below the original pitch. Following the bassus, the tenor CF statement attempts to form an imitative duo a P5 above this

paraphrase in m. 41, offset at first by one semibreve; however, the bassus abandons the CF paraphrase after the tenor entry, as there would be illegal dissonances if strict imitation continued. Even though the bassus is the *dux* voice, beginning at the downbeat of m. 41, with the entry of the tenor CF one semibreve later, the transpositional relationship of a P5 between the bassus and tenor undermines the imitation beyond the bassus's fifth pitch (the C3 in the bassus at the downbeat of m. 42 and the corresponding G3 in the tenor halfway through that measure).<sup>96</sup>

After abandoning the imitation, the bassus provides a free counterpoint accompaniment and the tenor proceeds to complete the CF phrase on its own. The bassus introduction of a varied AMS quotation in m. 41 initiates a new beginning, however, this brief exchange between the tenor and bassus, particularly the transpositional relationship between the two voices, resembles properties of the second duo, and accordingly indicates the retention of continuation function for this portion of the Kyrie II section. Through an increase in surface rhythmic activity in the bassus and incorporation of harmonic sequence, Josquin's polyphonic realization transforms the original contextual formal function of the fourth phrase from AMS to that of continuation function.

Following the tenor's second statement of the fourth AMS phrase, there is another clearly articulated two-voice cadence, now between tenor and bassus in mm. 44, with cadential preparation and conclusion function in m. 43. This cadence features standard cadential motion and aligns with the end of the tenor CF; as a result, it is so conclusive that it might be expected that the ending of the section has been reached, or that a new beginning will follow. Indeed, the superius and altus initiate a beginning gesture with an imitative duo. But an ambiguity of large-

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<sup>96</sup> Although the two voices remain closely related in pitch content after m. 42, the rhythmic profile of the bassus is greatly varied from that of the tenor CF statement. Josquin's choice to make this an especially brief imitative pairing might be to maintain rhythmic motion while the texture is reduced to only these two voices. Additionally, the bassus begins on a pitch other than that of the previous CF statements because if it were to begin its imitation of AMS on an octave (A) or fifth above (E), the downbeat of m. 42 would create a clashing dissonance with the C in the tenor.

scale formal function arises when considering this passage in the context of the entire Kyrie II section. The cadence between tenor and bassus divides the section into two parts (mm. 35-44 and mm. 44-51). Recall that the opening duo for the section, contrary to expectations of this style, does not prepare a tenor CF entry but rather includes the tenor right away. The superius and altus imitative duo starting in the middle of the section, though, does prepare a tenor CF entry (m. 47). Although the superius and altus duo does not incorporate musical material from the CF melody, it sufficiently achieves initiation function and prepares the entrance of the tenor CF. In comparison to the opening duo between the superius and tenor in mm. 35-37, the altus and superius duo better prepares the listener for the tenor CF. It is almost as if the two halves of the Kyrie II should be switched, so that the beginning gesture presented in mm. 44-47 instead is the first material of the Kyrie II, rather than a secondary component to the Kyrie II section.

After this strong onset of initiation function, the third and final CF statement in the tenor appears in m. 47. Also at this moment, the surrounding polyphonic texture changes, from a predominantly two-voice texture regulated by different imitative segments, to a four-voice texture. The bassus, once again as the *dux*, initiates another duo with the CF melody at the P5 below, but again, this duo is not seen to its completion. The bassus does not continue past the third note of AMS reference (C3) in m. 48; instead, it transitions into free counterpoint. Its transposition of the fourth phrase of AMS as well as the change to a four-voice texture signals an approach to cadence and indicates continuation function. To reinforce continuation function, the superius and altus join the bassus and transition into free counterpoint in m. 47.<sup>97</sup> The division between continuation and conclusion function is difficult to determine, especially since features inherent to both functions appear consistently through the remaining six measures of the Kyrie

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<sup>97</sup> The polyphonic voices each reinforce continuation function beginning in m. 47, which contrasts with the indication of initiation function in the tenor CF, as it starts its final presentation of phrase four from AMS.



II. Once the polyphonic voices affirm conclusion function (as early as m. 48<sup>98</sup>) this finally agrees with the known conclusion function of AMS fourth phrase. The final cadence, the first four-voice cadence in the Kyrie II section, is the final point of repose; in comparison, the earlier two-voice cadences do not produce the same sense of finality. The foundation of this four-voice cadence is stepwise, contrary motion from a M6 to an octave, placed in the superius and tenor. To strengthen this two-voice structure, Josquin applies customary cadential formula in the bassus, a leap up of a P4, and uses the altus to create a dissonant suspension between it and the tenor; the altus stays on the same pitch and the suspension resolves as the tenor arrives to its final pitch, G3, creating a P5 between these two vocal parts.

### **2.11 Summary**

The Kyrie I and Christe sections unfold similarly to the previous two mass cycles treated; it is in the Kyrie II section that a great deal of compositional innovation appears. For the Kyrie II section Josquin repeats the CF three times; in the first two statements, through application of specific compositional devices, he transforms the known contextual formal function of the melody. As the Kyrie II section directs toward its close, Josquin finally preserves the conclusion function of the model with standard conclusion indicators and cadential preparation in the polyphonic vocal parts.

In all three sections of the Kyrie movement there are moments where the non-CF vocal parts that indicate formal functions that develop beyond that of the CF. These formal functions, however, are overwritten by activity in the CF or concurrent polyphony, and subsequently are secondary to the overall formal construction of the mass sections.

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<sup>98</sup> Although continuation function can be argued to persist exclusively until the end m. 49, there are indications that conclusion function may begin before this. The superius shows an increase to surface rhythmic activity, and the altus transitions into free counterpoint after its passage of sequentially ascending P4s.

# Kyrie

Superius Ky - ri - e e -  
Altus Ky - ri - e e - lei -  
Tenor  
Bassus

lei - son, e - lei -  
son, e - lei -  
Ky - ri - e  
Ky - ri - e e - lei -

son, e - lei - son, ky - ri - e e -  
son, e - lei - son, e - lei - son, e - lei - son, ky -  
son, e - lei - son, ky -

lei - son.  
son, e - lei - son.  
ri - e e - lei - son.  
lei - son, e - lei - son.

Example 4.6: *Missa Ave maris stella*, tenor cantus firmus

Chris - te e - lei - son,

(son, e - lei -) son,

Chris - te e - lei -

Chris - te e - lei -

son, e - lei -

son.

son.

son.

(Missa Ave maris stella, tenor cantus firmus)

35

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

40

e e - lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son,

ri - e e - lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son,

ri - e e - lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son,

ri - e e - lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son, ky - ri - e e - lei - son,

45

e - lei - son, e - lei - son, e - lei - son, e - lei - son,

lei - son, e - lei - son, e - lei - son, e - lei - son,

lei - son, e - lei - son, e - lei - son, e - lei - son,

lei - son, e - lei - son, e - lei - son, e - lei - son,

50

son, e - lei - son, son, e - lei - son, son, e - lei - son, son, e - lei - son,

son, e - lei - son, son, e - lei - son, son, e - lei - son, son, e - lei - son,

son, e - lei - son, son, e - lei - son, son, e - lei - son, son, e - lei - son,

son, e - lei - son, son, e - lei - son, son, e - lei - son, son, e - lei - son,

(Missa Ave maris stella, tenor cantus firmus)



# Kyrie

Superius Ky - ri - e e -  
Altus Ky - ri - e e - lei -  
Tenor  
Bassus

lei - son, e - lei -  
son, e - lei -  
Ky - ri - e Ky - ri - e lei -

son, e - lei - son, ky - ri - e e -  
son e - lei - son e - lei - son e - lei -  
son, ky -

lei - son.  
son, e - lei - son, e - lei - son.  
ri - e e - lei - son.  
lei - son, e - lei - son.

Example 4.7: *Missa Ave maris stella*, Kyrie movement

Chris - te e - lei - son,

Chris - lei -

CF

son e - lei - son,

te e - lei -

Chris - te e - lei -

son, e - lei -

son.

son.

(Missa Ave maris stella, Kyrie movement)

35

Ky - ri - e e - lei - son,

CF

ky - ri - e e - lei - son,

Ky -

40

e e - lei - son,

ky - ri - e e -

ri - e e - lei - son, ky - ri - e e - lei -

45

e - lei -

e - lei -

lei - son,

son,

50

son, e - lei - son,

son,

ky - ri - e e - lei - son,

ky - ri - e e - lei - son.

(Missa Ave maris stella, Kyrie movement)



## Chapter 5: Analysis IV, *Missa Fortuna desperata*

Josquin's *Missa Fortuna desperata* is one of five extant mass cycles based on materials from the three-voice strophic song *Fortuna desperata*. This song, which concerns the depredations of the mythological goddess Fortuna, is musically and textually a canzonetta, originating between 1473 and 1478.<sup>99</sup> In almost all of the twenty-nine extant sources the composer of this song is anonymous, with only one attribution to Busnoys (and even this is much-debated).<sup>100</sup> Scholars believe this song was especially popular as a source of parody for composers during the sixteenth century mainly due to the expressive subject matter of the text.<sup>101</sup> However, there are also musical reasons why this song was a popular source for CF material among sixteenth-century composers. With the following analysis, I show how Josquin's usage of this polyphonic song as the CF for the mass cycle plays an important part in the construction of the structure and formal design of each movement.

Josquin borrowed relatively equally from the three vocal parts of the *Fortuna desperata* song, featuring each as a CF for at least one movement of the mass cycle. The CF for each movement does not always appear in the tenor part, but it is frequently found in the same voice in which it appeared in the song.<sup>102</sup>

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<sup>99</sup> M. Jennifer Bloxam, "Masses Based on Polyphonic Songs and Canonic Masses," in *The Josquin Companion*, 167.

<sup>100</sup> Honey Meconi, "Poliziano, *Primavera*, and Perugia 431: New Light on *Fortuna desperata*," in Higgins (ed.), *Antoine Busnoys*, 465-504. Quoted in Bloxam, "Masses Based on Polyphonic Songs and Canonic Masses," 165.

<sup>101</sup> *Ibid.*, 165.

<sup>102</sup> This is different treatment of a polyphonic model than the first mass cycle I presented as an introductory study of formal function, Josquin's *Missa Malheur me bat*. The main difference is that for the model, "Malheur me bat," Josquin used exclusively the tenor of the polyphonic song for the tenor CF; any other borrowings from the model did not appear in the CF part. In contrast, for *Missa Fortuna desperata*, Josquin did not limit the CF bearing vocal part to only the tenor, and also did not exclusively use the tenor melody of the song for the mass cycle. Some of the movements also quote full blocks of polyphony from the model—an early use of "parody technique." To see an explanation of the borrowing for other movements of *Missa Fortuna desperata*, please see Murray Steib, "A Composer Looks at His Model," 19.



## 2.12 Analysis of the CF Melody

To understand the progression of events in each of the different mass textures, it is important first to analyze specific details of the model, *Fortuna desperata* (henceforth referred to as FD). In the Kyrie movement only the tenor from FD appears as a CF, so for this chapter I focus exclusively on the tenor melody.<sup>103</sup> The analysis of Josquin's mass cycle will focus on how formal function is manifested in the new polyphonic setting, and how this polyphony interacts with the preexisting structure of the borrowed musical material.

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<sup>103</sup> Josquin does use the remaining two vocal parts of the model in his mass cycle, but in the Kyrie movement their presence is limited only to quotations from one or more vocal parts in the opening measures of the new setting.

For - tu - na, for - tu - na de - spe - ra - - - ta, de -  
 For - tu - - - na, for - tu - na de - spe - ra - ta, de -  
 For - tu - - - na de - spe - - - ra - - - - ta, de -

spe - ra - ta, in - i - - - qua e ma - - - le -  
 spe - ra - ta in - i - - -  
 spe - ra - ta, in - - - - i - - - - qua, ma - le - di -

di - cta che di tal do - na e - le - - - - - cta  
 qua ma - le - di - - - - - cta che di tal do - na  
 cta, ma - le - di - - - cta, che di tal do - - - - - na

la fa - ma, la fa - - ma ay  
 e - le - cta la fa - - ma ay  
 e - - - - le - cta la fa - ma, la fa - - - ma, ay

de - ne - - - - ga - - ta, ay de - ne - ga - - - - - ta.  
 de - ne - - - - ga - - - - ta, ay de - - ne - - ga - ta.  
 de - - - - ne - ga - - - - ta, ay de - - ne - - ga - ta.

Example 5.1: *Fortuna desperata* song

The song realizes the poem's four lines of text in 29 measures, and divides into four phrases. The large-scale divisions of this song into four phrases, shown below in Example 5.2, I have made in accordance with those in the tenor. Each of the vocal parts, when analyzed independently as a monophonic melody, satisfies expectations of formal function. But when all three vocal parts combine, the high and low vocal parts often begin and end before or after the tenor does and so their particular expressions of initiation, continuation and conclusion do not always conform to the others'. The non-aligned beginning and ending points naturally bring forth a great deal of elision and phrase overlap, and it is not until the final cadence that closure between all three vocal parts is in agreement. To understand Josquin's *Missa Fortuna desperata*, the formal functions of each vocal part of FD should be considered separately (as a monophonic entity) as well as in relationship to the other vocal parts (formal functions of a polyphonic composition). For the purpose of this study, the upcoming analysis only treats the Kyrie movement, and since Josquin uses the tenor melody of FD as the CF for that movement, I will focus on its particular formal functions.

1 For - tu - na - - - - - na de - spe - ra - - - - - ta, de -  
I C I C I

8 a For - tu - - - - - na, b for - tu - na de - spe - ra - - - - - ta c de -  
For - tu - - - - - na de - spe - - - - - ra - - - - - ta, de -

7 spe - ra - ta, in i - - - - - i - - - - - qua e ma - - - - - le -  
C I

8 spe - ra - ta in - i - - - - -  
spe - ra - ta, in - - - - - i - - - - - qua, ma - le - di -

13 di - cta che di tal do - na - - - - - cta  
C I

8 qua ma - le - di - - - - - cta che di tal do - na  
cta, ma - le - di - - - - - cta, che di tal do - - - - - na

19 la fa - ma, 4 la fa - - - - - ma ay  
C I C I

8 e - le - cta a la fa - - - - - ma ay  
e - - - - - le - cta la fa - ma, la fa - - - - - ma, ay

24 de - ne - - - - - ga - - - - - ta, ay de - ne - ga - - - - - ta.  
I C I C I

8 b de - ne - - - - - ga - - - - - ta, c ay de - - - - - ne - - - - - ga - - - - - ta.  
de - - - - - ne - ga - - - - - ta, ay de - - - - - ne - - - - - ga - - - - - ta.

Example 5.2: Annotated version of the *Fortuna desperata* song

### 2.12.1 Formal Functions of the Tenor

Let us now examine different aspects from each of the four phrases from the tenor of FD. All remaining examples of the FD score, due to the larger size, will be shown after all four phrases have been discussed to avoid unnecessary page breaks. For the small-scale presentations of formal function, please see Example 5.3. Its first phrase has three segments each with an overall formal function—1a is initiation, 1b is continuation, and 1c is conclusion (this interpretation is shown on Example 5.4). Each of these segments has a clearly defined beginning and ending that, when considered on a small-scale level, have initiation and conclusion formal functions. For example, at the onset of the continuative 1b portion, there is a sense of beginning at the start of the new segment, due to the especially prominent caesura after 1a, which is caused by clear stepwise motion in the tenor melody; a rest provides silence after the arrival to F; the ensuing 1b segment begins in a new, higher register and with a faster rhythmic profile. Although having an overall contextual function of continuation, segment 1a successfully communicates initiation and conclusion functions. In the first phrase, the third segment might be viewed as inseparable from the second, but since segment 1c has enough musical material, it can stand alone as an independent unit.

Phrases two and three from FD are less complex in their small-scale structure as they have noticeably fewer pitches than the first and fourth phrases. Each phrase simply has initiation and conclusion function, at their respective beginning and ending points. Similar to the previously studied CF models, conclusion function is not reserved until the absolute ending of the phrase. Instead, there are noticeable changes to the tenor melody that at an intermediate point suggests a change from initiation to conclusion formal function. In phrase two this happens in m. 14, at the onset of a lengthy melisma on the final syllable of the text. In phrase three the

indication of conclusion function happens in the tenor beginning in m. 19. Even before m. 19, though, the conclusion function of the third phrase is signaled by a suspension in the superius that creates a M7 with the tenor and Aug4 with the bassus.<sup>104</sup> The superius and tenor suspension resolves to a M6 that could resolve to an octave A. But at the same time the bassus arrives to F, evading the potential for a three-voice cadence in m. 18. Therefore, from reinforcement in the other two vocal parts, conclusion function for the tenor melody is established earlier than indicated otherwise by the tenor melody alone. Neither the second nor third phrases definitively present continuation formal function, instead they arrange into two-part constructions. In the second phrase the two-part design of the melody is marked by a varied repetition of a descent starting on G4 (first in m. 12 and second m. 14). Similarly the third phrase also rather clearly divides into two parts—the first of which features a descent beginning on F4 (end of m. 16); the second half has a significant increase to rhythmic duration and now has an ascending contour.

The fourth phrase of FD, like the first phrase, has a three-part construction. The three segments have initiation and conclusion formal functions at their respective beginning and endings, as well, each have an overall contextual formal function. The first segment (4a) has initiation function, the second (4b) has continuation function, and the third (4c) has conclusion function.

On a medium-scale level, the first and fourth phrases are substantial enough to consist of an initiation, continuation, and conclusion function. These formal divisions are shown on Example 5.4. These medium-scale divisions, however, can be difficult to discern when they do not happen concurrently in all three vocal parts. On a large-scale level of formal function, these four phrases contextually represent initiation-continuation-conclusion formal functions (phrase

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<sup>104</sup> The two different two-voice combinations (superius-tenor and superius-bassus) are not directed to the same cadential sonority. The superius-tenor pair suggests an arrival to A, and the superius-bassus pair suggest an arrival to F or D.

one is initiation, phrases two and three are continuation, and phrase four is conclusion). This organization of the tenor melody is shown in Example 5.5.

1 For - tu - na, for - tu - na de - spe - ra - ta, de -  
I C I C

8 a For - tu - na, b for - tu - na de - spe - ra - ta c de -  
For - tu - na de - spe - ra - ta, de -

7 spe - ra - ta, in - i -  
C I

8 spe - ra - ta in - i -

13 di - cta, che di tal do - na e - le - cta  
C I

8 qua ma - le - di - cta, che di tal do - na  
cta, ma - le - di - cta, che di tal do - na

19 la fa - ma, ay  
C I C

8 e - le - cta a la fa - ma ay  
e - le - cta la fa - ma, la fa - ma, ay

24 de - ne - ga - ta, ay de - ne - ga - ta.  
I C C

8 b de - ne - ga - ta, c ay de - ne - ga - ta.  
de - ne - ga - ta, ay de - ne - ga - ta.

Example 5.3: Small-scale formal functions in the *Fortuna desperata* tenor melody



The image displays a musical score for the tenor melody of "Fortuna desperata". The score is written in 4/4 time with a key signature of one flat (B-flat). It consists of five systems of music, each with a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are written below the vocal line. The score is annotated with formal function markers and color-coded regions:

- System 1 (Measures 1-8):** The first measure is marked with a blue box containing the number "1". The piano accompaniment has a green box labeled "I" and a red box labeled "C". The lyrics are "For - tu - na, for - tu - na de - spe - ra - ta, de -".
- System 2 (Measures 9-16):** Measure 9 is marked with a blue box containing "a". Measure 10 is marked with "b". Measure 11 is marked with "2" in a blue box. Measure 12 is marked with "c" in a blue box. The piano accompaniment has a red box labeled "I" and a green box labeled "C". The lyrics are "For - tu - - - na, for - tu - na de - spe - ra - ta, de -".
- System 3 (Measures 17-24):** Measure 17 is marked with "7". Measure 18 is marked with "8". Measure 19 is marked with "3" in a blue box. The piano accompaniment has a red box labeled "I" and a green box labeled "C". The lyrics are "spe - ra - ta, in - i - - - qua, ma - le - di -".
- System 4 (Measures 25-32):** Measure 25 is marked with "13". Measure 26 is marked with "8". Measure 27 is marked with "4" in a blue box. Measure 28 is marked with "a" in a blue box. The piano accompaniment has a red box labeled "I" and a green box labeled "C". The lyrics are "di - cta che di tal do - na - - - cta, ma - le - di - - - cta, che di tal do - - - - - na".
- System 5 (Measures 33-40):** Measure 33 is marked with "19". Measure 34 is marked with "8". Measure 35 is marked with "4" in a blue box. Measure 36 is marked with "a" in a blue box. Measure 37 is marked with "4" in a blue box. The piano accompaniment has a red box labeled "I" and a green box labeled "C". The lyrics are "e - - - - le - cta la fa - ma, la fa - - - ma, ay".
- System 6 (Measures 41-48):** Measure 41 is marked with "24". Measure 42 is marked with "8". Measure 43 is marked with "b" in a blue box. Measure 44 is marked with "c" in a blue box. The piano accompaniment has a red box labeled "I" and a green box labeled "C". The lyrics are "de - ne - - - ga - - - ta, ay de - - ne - - ga - ta".

Example 5.4: Medium-scale formal functions in the *Fortuna desperata* tenor melody

The image displays a musical score for the tenor melody of "Fortuna desperata" in 4/4 time, featuring four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment line, and a bass line. The score is annotated with formal function labels and highlighted sections:

- System 1 (Measures 1-8):** The vocal line begins with a green highlight and a box labeled "1" above the first measure. The lyrics are "For - tu - na, for - tu - na de - spe - ra - ta, de -". Below the piano part, a box labeled "a" is under the first measure, and a box labeled "b" is under the second measure. The piano part has a green highlight over measures 1-4.
- System 2 (Measures 7-12):** The vocal line continues with "spe - ra - ta, in i - qua e ma - le -". A box labeled "2" is above the eighth measure. The piano part has a green highlight over measures 7-8 and a yellow highlight over measures 9-12.
- System 3 (Measures 13-18):** The vocal line continues with "di - cta che di tal do - na - le - cta". A box labeled "3" is above the fourteenth measure. The piano part has a yellow highlight over measures 13-18.
- System 4 (Measures 19-23):** The vocal line continues with "e - le - cta la fa - ma, ay". A box labeled "4" is above the twenty-first measure. The piano part has a yellow highlight over measures 19-21 and a red highlight over measures 22-23. A box labeled "a" is under the twenty-first measure.
- System 5 (Measures 24-28):** The vocal line continues with "de - ne - ga - ta, ay de - ne - ga - ta". A box labeled "b" is under the twenty-fourth measure, and a box labeled "c" is under the twenty-sixth measure. The piano part has a red highlight over measures 24-28.

Example 5.5: Large-scale formal functions in the *Fortuna desperata* tenor melody

### 2.13 Kyrie I

A single presentation of phrase one from FD constitutes the CF and spans the entire Kyrie I section. Consequently, on a medium-scale, the Kyrie I manifests the three-part construction of the first phrase: 1a is initiation, 1b is continuation, and 1c is conclusion.<sup>105</sup> Furthermore, the distribution of material from the song creates a large-scale structure of initiation (Kyrie I with phrase one), continuation (Christe with phrases two and three), and conclusion (Kyrie II with phrase four).

The *Fortuna desperata* song begins with the three non-CF voices sounding together. Although typical for the polyphonic song genre, this opening does not manifest the paired imitation that often initiates an imitative polyphonic mass setting. In Josquin's mass, only three sounding voices, the superius, altus, and bassus present the opening block of polyphony (mm. 1-5) from FD while the tenor is silent. Thus the first two measures of the FD quotation act as a thin-textured opening for the entrance of the tenor CF in m. 3. The quoted block of polyphony also establishes initiation formal function in these two measures by anticipating the melodic material of the tenor CF in the altus.

Josquin introduces the tenor CF in m. 3 in augmentation, but this is before the three non-CF voices have completed their quotation of FD. The CF entrance in the tenor overlaps its beginning of segment 1a from FD with the completion of the same segment, quoted in the mass altus. Without the overlap between the CF and altus, there would be a startling caesura from a rest following the melodic cadence indicated by the altus melody.<sup>106</sup> Following it, while the tenor

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<sup>105</sup> For the accompanying annotated score is the CF with its medium-scale interpretation of formal function. Unlike the three previous mass cycles, this one works best with the new polyphonic voices when represented by its medium-, rather than small-scale formal functions.

<sup>106</sup> The new setting of the tenor melody in the altus alters the original rhythm, which weakens a sense of conclusion at this point in the melody. The mass altus has a longer duration on the G3 in m. 2 than the duration of F3 in m. 3, which reverses the expected distribution of rhythm for a cadence in a single-line melody. In FD, the

proceeds with segment 1a, this re-introduction of the FD opening preserves the initiation function established by the thin-textured opening. Even though the tenor CF presents initiation function, the formal function for the surrounding polyphony begins to transition at the end of m. 3 from initiation function into continuation. To a certain extent this is expected, because these vocal parts have moved beyond the 1a segment of FD tenor and have proceeded into quoting material from its 1b segment, the continuation portion for the first phrase. Although the CF and polyphony do not share the same formal function in mm. 3-4, the overlap of the two segments maintains continuity, since a pronounced stopping point as suggested by the polyphonic quotation would be disruptive to the formal layout at such an early point in the Kyrie I section.

Upon reaching the end of their polyphonic quotation, the three non-CF voices proceed as in the original layout of FD and attempt a cadence at the downbeat of m. 5. Josquin timed the tenor CF to participate harmonically in this cadential arrival, but since the tenor A3 does not have conclusion function within this point of the melody (still in segment 1a), this moment in the three-voice polyphonic quotation is denied its intended formal function. Indeed the three non-CF voices now increase their rhythmic activity in free counterpoint, and although they signal conclusion function in m. 4, they instead retain continuation function. The overall retention of continuation function beyond m. 5 is supported by the brief imitations between the superius and altus. Likewise, the bassus in mm. 5-6, after having been denied conclusion function, contributes to the continuation formal function with brief sequential passages in mm. 5-6 and 7-9.

In m. 7 the tenor CF approaches the ending of segment 1a in FD melody, but this moment, similar to that in m. 3 of the altus, does not produce termination or break in continuity. The three surrounding polyphonic voices seemingly prepare to cadence with the tenor CF, but

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tenor has both a rhythmic and melodic cadence at the end of segment 1a, and now in Josquin's Kyrie I, only aspects of melodic cadence remain.

then evade the cadential arrival: the altus and superius continue their rhythmic motion, which does not allow for a point of rest in momentum, as well, the bassus has the standard evasion technique of inserting a rest where there is an expected cadence tone.

In m. 8, the tenor has a small-scale indication of initiation function at the onset of its segment 1b, but this is overridden by the surrounding continuative activity in the superius and altus parts.<sup>107</sup> To reinforce continuation function, the altus part significantly increases its surface rhythmic activity and presents brief sequential passages in mm. 8-9. This activity in the altus in combination with the superius, however, actually takes on conclusion function with the preparation of a two-part cadence at the end of m. 9. They first signal cadence through a suspended dissonance (M2 with an A4 in the superius and G4 in the altus) that unfolds to a m3, now with a raised F#4, in the altus. Including the bassus part expands this to a three-part cadence, with its D3 in m. 9. The cadential resolution is evaded by a rest in the expected arrival of superius at the downbeat of m. 10, as well; the bassus similarly participates in the evasion by arriving to E♭3.

Another aspect of the bassus's evasion is motivic. Previously it had been in free counterpoint, but now at the downbeat of m. 10 it has a variation of the superius opening melodic motive, transposed and with a small alteration to its rhythmic profile. This paraphrase of the superius activates initiation function in the bassus, which in a less overt manner also subverts the expected cadential resolution at m. 10. This paraphrase is somewhat disguised by its modifications; in addition, Josquin's transformation of the motive makes its formal function ambiguous. Along with initiation function inherent from the previous position of the motive, m. 10 in the bassus also carries continuation function from its transposition to begin on E♭. This

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<sup>107</sup> Additionally, the initiation function implied by the tenor CF is especially subtle because of the overall continuation function the 1b segment carries.

combination of formal functions avoids a sense of stopping in the three non-CF voices, and provides support for the continuation of the tenor CF, since its phrase is only partially complete.

As we have just seen, in mm. 5-10 two contradictory forces exist: the superius-altus-bassus development from continuation toward conclusion function, heard simultaneously with the tenor CF of primarily initiation function. As a result, this span of four-part polyphony has an unclear formal function. The intended initiation function of the CF does convey the expected standards of a beginning, but because the altus-superius pairing has firmly established continuation function in their imitations and faster rhythmic profile, there is no consensus between these two textural layers. As the section unfolds, the cadential evasion observed in m. 10 in two of the non-CF voices allows for the polyphony to remain as continuation formal function, so that when the tenor CF begins its second segment, the continuation portion of phrase one, there is an agreement between the formal function of the four vocal parts.

The end of the Kyrie I section features a full four-voice cadence, aligning with the original cadence in the tenor CF. In preparation for this cadence, the tenor CF presents phrase 1c of the model. Movement to conclusion function in the surrounding polyphony supports the contextually assigned conclusion function of this phrase. Although imitation in this section is rather limited, the bassus does imitate the superius in mm. 11-12 at a very close time interval. Two earlier imitations in this section (between mm. 5-7) were at a much greater time interval, which means, according to Schubert, that the closer time interval of imitation in this later passage exists in the concluding portion of the large-scale sectional design, thus supporting the approach to the final cadence of the Kyrie I section.

## 2.14 Christe

Josquin begins the Christe section with another quote from FD, but now only in one of the two sounding vocal parts. The superius in the mass quotes mm. 9-11 of the superius of FD, supported by the altus in free counterpoint. This pairing of new and pre-existing material clearly signals initiation function through a thin-textured opening for the eventual entrance of the tenor CF in m. 22. Phrase two from FD does not have smaller segments like the first phrase; after this opening, the polyphonic voices proceed, as the phrase would naturally unfold, without a marked shift from initiation to continuation function guided by the CF.

Despite the disjunction of phrases two and three in the tenor from FD, the completion of phrase two in the mass tenor does not clearly execute a cadence or provide a noticeable moment of rest. The maintenance of melodic and rhythmic motion is found in the surrounding polyphony, as the three non-CF voices continue past the ending in the tenor CF. As the tenor arrives to its cadence tone, F4 in m. 42, the superius has a new beginning and the altus and bassus do not have a break in continuity.<sup>108</sup> In m. 45 the beginning of the next phrase in the mass tenor CF presents initiation function, but this is masked by activity in the surrounding polyphony. The overall function of continuation is maintained by the polyphonic voices throughout this section, despite the pre-existing formal functions of FD. The non-CF voices gradually show an increase to surface rhythmic activity, and by m. 47, have transitioned from continuation into conclusion function.

The Christe section concludes with a complete four-voice cadence, but at an unusual point in the tenor CF. In the tenor of FD, the stopping point for phrase three, setting the third line of text, is the end of m. 20. At the end of m. 18 in FD, however, we noticed that there is a brief

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<sup>108</sup> The bassus does in fact align an arrival to F3 with the tenor CF in m. 42, and seemingly prepares to cadence one measure earlier with a G3. That being said, since there is melodic continuation in the bassus following m. 42, this alignment might be simply for harmonic purpose, rather than actually achieving a two-part cadence.

point of rhythmic repose from cadential preparation in all three voices. While the bassus in FD evades the cadence, and the music continues afterwards, Josquin takes advantage of this implied repose in the tenor to terminate the *Christe* movement setting four attacks short of the actual ending of the third phrase. The potential for cadence at m. 18 that is denied in FD is realized in m. 52 of the *Christe* section. But rather than cadencing on A, as suggested by the tenor and superius in FD, the three supporting voices in the mass redirect the cadence to an F (major) sonority. Josquin has taken a point of ambiguity in the model and transformed it to create a new formal function, which ultimately causes a disruption in formal function for both the ending of the *Christe* and the beginning of the *Kyrie II* section.

### **2.15 Kyrie II**

At the beginning of the *Kyrie II* section Josquin emphasizes the premature stopping point of the CF melody by using multiple compositional techniques to connect this opening to the preceding *Christe*. Instead of creating a strong sense of initiation function in the opening measures, Josquin shows that the CF melody has not completed its intended function and has been placed where it does not belong. To achieve continuity between these two sections, at the beginning of the *Kyrie II* the tenor CF is already present along with the altus and bassus. Technically this three-voice beginning creates a thin-textured opening, however, since it already includes the tenor it does not precede or anticipate material for a later CF entry. To further undermine a clear sense of initiation function, Josquin does not quote from other vocal parts of FD. Not only does this lessen attention on the CF and the model, but it also differs from the previous two sections where Josquin begins with a quotation of at least one vocal part from the model in one of the non-CF voices. This sudden change to compositional style and lack of clarity



in formal function makes the opening of the Kyrie II sound as if it might be continuing the *Christe*, rather than starting a new section of equal weight.

When the tenor CF completes phrase three of the model in m. 55 of the Kyrie II, the surrounding polyphony does not allow for this ending to materialize. This is fitting, considering the formal location of the ending in relation to the progress of the Kyrie II section. With this section just having begun, a structural cadence would be jarring and create a point of repose very early in the section.<sup>109</sup> Instead, the altus and bassus prepare for a cadence with the tenor CF, but at the downbeat of m. 55 a now four-voice texture rejects the potential point of cadence in CF melody.<sup>110</sup> The evasion is observed primarily in the superius, since it has just begun its first entrance of the section, thus overlapping the possible cadential arrival. In a less overt manner, the bassus and altus weaken the possibility of cadence through maintained rhythmic and melodic motion after their arrivals to A3 and A4 respectively.

Now in m. 56, at the ending of phrase three in the tenor CF, Josquin once again subverts the conclusion function implied by this portion of the melody, this time with the start of a new process—an imitation of the superius in the bassus. This imitation lasts for an extremely short length of time (only for one dotted breve) and is separated by a large time interval of imitation. Despite the brevity of this imitation, the bassus now indicates continuation function, and ultimately overrides the conclusion function implied by the borrowed tenor melody.

Beginning in m. 57 is phrase four of the tenor CF, and although initiation function is implied with the onset of the new phrase from the model, the surrounding polyphony is firmly

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<sup>109</sup> Had Josquin composed one here, the section might have a much different overall structure, possibly even paralleling that of the Kyrie II from his *Missa Ave maris stella* (for example), with prominent and regularly occurring cadences.

<sup>110</sup> Referring to the model, the end of the third phrase actually is to the C4 in m. 20 of the tenor, but the phrase is extended by voice exchanges, which extends the superius and tenor by one note, the tenor changes from C4 to an E4.

established as continuation function. The three non-CF voices show an increase to surface rhythmic activity (in comparison to the earlier measures of the section), as well, there is an evaded cadence in m. 59 and an absence of rests in the vocal parts. These compositional techniques promote a formal function of continuation for this portion of the Kyrie II section. The opposing formal functions of the CF, presenting segment 4a (carrying initiation formal function), and the continuative polyphonic voices does not last long, due to the three-part construction of the borrowed phrase. As the section unfolds a greater agreement of formal function becomes apparent between the polyphonic voices and tenor CF.

To understand this process let us refer back to phrase four in FD, beginning at m. 21. It loosely divides into three segments, similar to that of phrase one, but with less prominent divisions between segments. In FD m. 23 is the end of segment 4a, the initiation segment of the phrase. Next to come, from mm. 24-27 is segment 4b (the continuation segment), which is followed by segment 4c (conclusion segment) from mm. 27-29 (end).

In the model song, after the fourth phrase has begun, there is a point of repose at an A minor sonority in m. 23. This is not a cadence, as many of the essential criteria are absent, however, the drastic contrast in rhythmic duration to the preceding material gives this moment emphasis. In the Kyrie II this same arrival point, at m. 60, does not yield a sense of repose, but it does harmonize the tenor C5 in the same way: the bassus and altus sound A2 and A3 respectively, and the superius an E4 that originate in FD. Furthermore, in mm. 60-61 of Josquin's setting, the superius and bassus resembles the upper and lower voices in FD, with both voices moving in similar rhythmic and melodic patterns (see mm. 23-24 where two-voice pairings have similar motion).

At the onset of the second segment, in m. 61 of Josquin's setting, this small-scale beginning implies initiation function, but the overall contextual function for this segment is that of continuation. The change in formal function of the CF to continuation now aligns with that of Josquin's three polyphonic voices. This second segment of the CF concludes at the downbeat of m. 67, and all three non-CF voices maintain melodic and rhythmic motion, with an increase to surface rhythmic activity observed during this continuation portion of the Kyrie II section.

After the end of segment 4b on the downbeat of m. 67, the tenor begins the concluding segment of phrase four. Its formal function is supported by the surrounding polyphonic voices, as a shift from continuation to conclusion function is observed beginning as early as m. 66, and definitely by m. 67. As the section approaches its ending, there is another noticeable increase to surface rhythmic activity and a decrease to the time interval of imitation. There are three brief imitations between the altus and bassus, as well, the rhythmic durations from mm. 67-69, excluding those of the tenor CF, are all a semibreve or shorter. These two compositional techniques increase momentum and drive toward the final cadence, thus clearly asserting conclusion formal function. At the end of m. 69 cadential preparations appear in all four voices, which resolves to the final F sonority in m. 70. This cadential arrival aligns with the expectation created from FD, as this is the final stopping point for all three voices in the model.

## **2.16 Summary**

For Josquin's *Missa Fortuna desperata* the most drastic transformation of the CF melody appears in the *Christe* and *Kyrie II* sections. Where in previous mass cycles Josquin always preserved the beginnings and endings of large- and medium-scale formal arrangements, the CF does not achieve its expected conclusion of the third phrase from FD in the *Christe* section. Instead, the phrase is stopped prematurely, realizing a different harmonic interpretation that

exists in the original song. Since the remaining melodic material of the third phrase was not omitted, but instead used at the beginning of the Kyrie II section, the subsequent initiation function for the fourth phrase is also rejected. In consideration of the entire Kyrie movement, the first beginning and last ending of FD are kept the same by Josquin, but a great deal of the small-scale, as well as some of the medium-scale formal functions have been transformed by this new musical setting.

For the accompanying annotated score, the CF is shown with the medium-scale interpretation of its formal functions. In the *Christe* section there appears to be an overlap in m. 34 between the two CF functions. This G4 did not originate in the model; Josquin simply combined two of the same adjacent pitches into one long duration.

# KYRIE

The image displays a musical score for the Kyrie movement of *Missa Fortuna desperata*, featuring four vocal parts: Superius, Altus, Tenor, and Bassus. The score is divided into three systems, each with a different background color: yellow, pink, and green.

**System 1 (Yellow background):** Shows the vocal parts with lyrics: "Ky - ri - e. ky - ri - e (b) (b)". A blue box labeled "CF" is placed over the Tenor part. Red arrows indicate melodic lines in the Superius, Altus, and Bassus parts.

**System 2 (Pink background):** Continues the vocal parts with lyrics: "le - i - son, i - son, e - le - e - le - i - son, e - le -". Blue arrows point to specific notes in the Superius and Altus parts. A red box highlights a section in the Tenor part, and a blue circle highlights a note in the Bassus part.

**System 3 (Green background):** Shows the vocal parts with lyrics: "ky - ri - e e - le - i - son. son, ky - ri - e e - le - i - son. i - son, ky - ri - e e - le - i -".

Example 5.6: *Missa Fortuna desperata*, Kyrie movement

The image displays a musical score for the Kyrie movement of the *Missa Fortuna desperata*. The score is presented in four systems, each with four staves (Soprano, Alto, Tenor, Bass). The lyrics are: *son, Chris - te, son, Chris - te, son.*  
 - **System 1 (Measures 25-30):** A blue box labeled "CF" highlights measure 25. The lyrics "son, Chris -" are written above the staves, and "te e - lei -" are written below. Measure numbers 25 and 30 are indicated.  
 - **System 2 (Measures 31-35):** A red box highlights measure 33. The lyrics "son, Chris -" are written below the staves. Measure numbers 31, 35, and 35 are indicated.  
 - **System 3 (Measures 40-45):** A red box highlights measure 42, and a green box highlights measure 45. The lyrics "Chris - te" are written above the staves. Measure numbers 40 and 45 are indicated.  
 - **System 4 (Measures 50-55):** A green box highlights measure 50, and a red box highlights measure 52. The lyrics "e - lei - son, son, son." are written above the staves. Measure numbers 50 and 50 are indicated.  
 - **Annotations:** Red arrows indicate melodic lines across systems. A circled note is present in the third system. A blue box labeled "CF" is in the first system.

(Missa Fortuna desperata, Kyrie movement)



The image displays four systems of musical notation for the Kyrie movement of *Missa Fortuna desperata*. Each system includes a vocal line (soprano, alto, and tenor parts) and a piano accompaniment line (treble and bass clefs). The lyrics are: Ky-ri-e e-le-i-son, ky-ri-e e-le-i-son, e-le-i-son, ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son.

Key annotations include:

- System 1:** Measure 55 is highlighted. A blue arrow points from the vocal line to the piano accompaniment. A red box highlights a section of the piano accompaniment, and a circle highlights a specific chord.
- System 2:** Measure 60 is highlighted. A blue box labeled "CF" is placed over the piano accompaniment.
- System 3:** Measure 65 is highlighted. A yellow box highlights the piano accompaniment.
- System 4:** Measure 70 is highlighted. A red box highlights a section of the piano accompaniment, and a circle highlights a specific chord. Blue arrows point from the piano accompaniment to the vocal line.

(Missa Fortuna desperata, Kyrie movement)

## Conclusion

As mentioned in the introduction, some analysts of sacred polyphony, rather than searching for structural purposes for the choice of cantus firmus melody, have focused on “the potential of that melody for symbolic and emblematic significance.”<sup>111</sup> In contrast, this study considers how, in the Kyrie movements from four multi-voice polyphonic mass cycles by Josquin des Prez, the cantus firmus and surrounding counterpoint are coordinated to achieve clearly pronounced articulations of formal structure. The research provides structural and organizational reasons for why a composer would use a given motive or melody in a given formal location of a new polyphonic composition.

Before beginning any of the analyses, in Chapter 1 I developed criteria for formal functions in both monophonic and polyphonic compositions. To establish these criteria, I used ideals from Caplin’s theory of formal function and adapted his basic concepts (those created for music in the eighteenth century) to comply with an earlier time period. Additionally, I drew on authors like Schubert and MacKay, as well as the sixteenth-century writings on counterpoint from Zarlino. The ensuing four chapters each analyze formal functions in a model melody, and then narrate chronologically through a mass setting by Josquin that features the melody as a cantus firmus. My hypothesis was that the cantus firmus will guide the polyphonic voices: each phrase of the model (when the model was multiple phrases) will result in a new point of beginning, and upon its completion, a point of repose, in the new setting.

My findings somewhat satisfy this prediction, and support Quereau’s analysis that the absolute beginning and ending points of the model are used respectively as the first beginning and most final conclusion. In Kyrie movements, this means that the first phrase of the model is

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<sup>111</sup> Kirkman, *The Cultural Life of the Early Polyphonic Mass*, 53.



used for the opening of the Kyrie I and its final phrase and cadence is placed at either the ending of the Kyrie I section, or at the end of the entire movement.<sup>112</sup> However, as stated by Quereau, it is at intermediate points of the model that the new setting transforms or redirects the preexisting musical structure. The intermediate points of formal function in the given model melody are often disregarded by the polyphonic setting, which promotes continuity and avoids frequent stopping. In each of the four masses, when these intermediate formal functions of the cantus firmus melody are overwritten, it is usually through the onset or persistence of continuation function in the polyphonic voices. But this procedure is not ubiquitous among the mass cycles studied here, and in fact there are multiple instances where the intermediate formal functions of the model are realized in the new setting.

Two unique situations differed drastically from my expectations. The first arose in connection with the repetition of all or a portion of the borrowed melody, and the other in connection with a disruption of the essential structure of the borrowed melody. For these alterations to the cantus firmi melodies, it seems that a greater vision of the movement or section guided and supported Josquin's compositional choices.

In two different mass cycles Josquin repeated the cantus firmus, and in each, the purpose for the repetition was different. In *Missa Hercules dux Ferrariae*, discussed in Chapter 3, the repetition of the cantus firmus yielded two articulations of initiation-continuation-conclusion functions, in accordance with the formal expectations for each of the cantus firmus statements. In *Missa Ave maris stella*, discussed in Chapter 4, the Kyrie II section features a cantus firmus that repeats the fourth phrase from the hymn melody three times, and with each repetition produces a

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<sup>112</sup> This was only variable based on Josquin's distribution of the model in the Kyrie movement. In this study, Josquin presented the Hercules melody (because of its concise length) one or more times in each section of the Kyrie movement. Thus, the end of each of the three sections of the Kyrie movement aligned with the completion of the borrowed melody. In the three other mass cycles, Josquin divided the model so that the ending of the model did not happen until the end of the Kyrie II section.

transformation of the contextual formal function of the melody. The polyphonic voices helped arrange the cantus firmus into the appropriate formal function, based on its position in the Kyrie II section.

In *Missa Fortuna desperata* discussed in Chapter 5, the *Christe* section cadences at a moment earlier than the expected ending in the cantus firmus melody. The ending proper does not appear until after the beginning of the Kyrie II section, which is, at an unexpected location. Without having a proper presentation of initiation function, the Kyrie II section sounds like a continuation of the *Christe*.

For this study, only the Kyrie movements were analyzed. A natural extension of the project would be to consider other movements from these four mass cycles. For movements of greater textual substance, like the *Credo* and *Gloria*, I anticipate there will be more instances of cantus firmus repetitions, which will certainly affect the interactions of formal functions between the cantus firmus and polyphonic voices. Another natural extension of this project will be to delve further into mass cycles, like *Missa Fortuna desperata*, that feature a polyphonic model and early examples of the parody technique. This will engage with more complex formal function from the model, but it will also encourage me to look at compositions from composers other than Josquin des Prez. I expect that each composer, dependent on factors like his location and exposure to other musicians, takes a distinctive approach to cantus firmus treatment.

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