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# Transcriptions of renaissance and baroque polyphony for high school band

Laura E. Zamzow

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

TRANSCRIPTIONS OF RENAISSANCE AND BAROQUE POLYPHONY  
FOR HIGH SCHOOL BAND

A Dissertation Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Doctor of Arts

Laura Elizabeth Zamzow

College of Performing and Visual Arts  
School of Music  
Conducting

August, 2011

This Dissertation by: Laura Elizabeth Zamzow

Entitled: *Transcriptions of Renaissance and Early Baroque Polyphony for High School Band*

has been approved as meeting the requirement for the Degree of Doctor of Arts in College of Performing and Visual Arts in School of Music, Program of Conducting

Accepted by the Doctoral Committee

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Kenneth Singleton D.M.A., Chair

---

Richard Mayne Ph.D., Committee Member

---

Deborah Kauffman D.M.A., Committee Member

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Norman Peercy Ph.D., Faculty Representative

Date of Dissertation Defense June 28, 2011

Accepted by the Graduate School

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Robbyn R. Wacker, Ph.D.  
Assistant Vice President for Research  
Dean of the Graduate School & International Admissions

## ABSTRACT

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Ten vocal and instrumental pieces from the Renaissance and early Baroque have been selected and transcribed to provide a unique opportunity for high school band students. Through these transcriptions, students will gain historical perspective, including information about period instruments, composers and genres. Elements of music theory, style, and musicianship can be explored. The polyphonic quality of the Renaissance transcriptions will teach students to hear and perform independent melodic lines.

Each transcription has been edited for modern instruments and concert band instrumentation. Musical elements (such as dynamics, bar-lines, and articulations) that are absent in the original pieces have been added so students can focus on developing the aforementioned musical skills and knowledge. Editorial considerations include text, melodic and rhythmic motives, and specifications for grade three publication.

## ACKNOWLEDGEMENTS

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## PROLOGUE

### **Introduction to the Study**

The music of the Renaissance and early Baroque is diverse in its genres, composers, and instruments. Much of the music is rich with polyphony, moving lines, and intriguing history. It is for these and other reasons that transcriptions of this music for high school concert band will provide students an opportunity to learn about music most of them have never experienced. This study will benefit not only the students, but also the band director. Through these transcriptions the director can teach a variety of styles, elements of musicianship, music theory, music history, scales, modes, and meters. This study aims to go beyond the goals of a typical method book, since each piece is also ideal for concert performance.

Included in this study are ten transcriptions. Every piece is polyphonic, although some contain short sections of homophony. Based on a grading system provided by Grand Mesa Music Publishers, the instrumental ranges, keys, and rhythms are geared towards grade three.<sup>1</sup> Nine of the pieces are originally vocal, with the tenth transcribed from an instrumental work. The vocal texts are sacred or secular, originating from genres such as the mass, chanson, hymn, chorale concerto, and secular song. The original texts

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<sup>1</sup> Instrument range chart can be found in Appendix D.



are in Latin, English, German, Greek, and French. Each piece was transcribed from four, five, or six voices. The general duration of each piece is short, varying from sixteen to sixty-nine measures. The keys have been chosen based on their playability, as well as their close relationship to the modes of the original pieces. The most commonly altered pitches dictate their closest major or minor key. The key signatures chosen for the transcriptions reflect the tendency to score band works in flat keys. Each work is keyed according to grade level three (C, F, B-flat, E-flat, and A-flat). The meters are generally taken from the published sources, which are often edited with modern key and time signatures. However, some meters have been simplified in order to maintain the grade three level. A mix of simple and compound meters exists in the transcriptions, including common time (4/4), cut time (2/2), 3/4, 3/2, and 6/8.

The performance demands vary slightly with each piece, and while four of the works maintains stylistic consistency throughout, six feature at least one shift in style. The differing styles are expressed through changes in articulations, dynamics, and the inclusion of percussion instruments. Indeed, the use of percussion is an important consideration in each piece. It is vital to involve the percussionists in every aspect of a rehearsal, so each piece includes at least five different percussion parts or instruments. Many of the mallet parts, which include bells, xylophone, vibraphone, and marimba, are interchangeable or can be doubled. While encouraged in rehearsal, in performance, it is best to use the preferred instrumentation.

Given all these considerations, it is important to note that transcriptions are more than a simple transfer of notes and rhythms: they are interpretations. All of the added and edited elements are mine, but are based on performance research.

### **A Brief History of the Wind Band**

The wind band has been in existence since before the Middle Ages. In ancient Greek and Roman times, brass and percussion instruments were used for signaling and ceremonial purposes. Ancient instruments developed from animal horns and shells into wooden and metal instruments in the Middle Ages. Reed instruments were invented around the same time to play mostly secular music. The more portable and louder instruments were used for dancing, military, and ceremonial occasions.<sup>2</sup> Little music survives from these early periods, so modern interpretation is taken from iconography, ethnomusicology, and written history.

In the early Renaissance period, wind music was the most prominent form of instrumental music. It was written for church, court, civic, and military performance, while a large number of wind instruments were created and used in the Renaissance, but by the end of the era, the viol consort and lute were the most commonly used instruments.

Giovanni Gabrieli was perhaps the first to indicate specific instrumentation and dynamics, and is known for his antiphonal writing for St. Mark's Basilica in Venice.<sup>3</sup>

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<sup>2</sup> Crawford Young, "On the trail of ensemble music in the fifteenth century," in *Companion to Medieval and Renaissance Music*, ed. Tess Knighton and David Fallows (Berkeley: University of California Press, 1992), 143.

<sup>3</sup> Frank L. Battisti, *The Winds of Change* (Galesville, MD: Meredith Music Publications, 2002), 4.

Vocal music was the predominant idiom of music prior to the Baroque era. Instrumental music flourished under the expertise of composers like Johann Sebastian Bach and George Frederic Handel. Instrumental music was, much like in the Renaissance, used for civic, church and court purposes. Wind bands were used for signaling, to announce the time of day, or for celebrations.<sup>4</sup> The louder brass, woodwind, and percussion instruments were used for outdoor events.

The Classical era saw the rise of wind chamber music, primarily the *Harmonie* ensemble, which was an octet consisting of pairs of oboes, clarinets, bassoons, and horns. The prominent composers of the era (Franz Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven) all composed for these and other wind ensembles.<sup>5</sup> Romantic era wind music was written for civic and military purposes, and also for amateur performers of the middle-class. Every wind instrument was fully chromatic by this point and began to rival string and keyboard instruments in their melodic capabilities.

Band conductor and composer Richard Franko Goldman suggests that the modern band grew from the national guard bands of France during the French Revolution.<sup>6</sup> The instrumentation of the band was developed and improved, as well as the instruments themselves. In Europe, the function of bands was to mark civic ceremonies and social events, and their repertoire consisted largely of transcriptions and arrangements of popular and folk melodies.<sup>7</sup> The first permanent band in America, the United States Marine

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<sup>4</sup> Battisti, *Winds of Change*, 4.

<sup>5</sup> *Ibid.*, 4.

<sup>6</sup> *Ibid.*, 4.

<sup>7</sup> *Ibid.*, 4-5.

Band, was founded in 1798 by President John Adams. Since its inception the Marine band has performed at every presidential inauguration.<sup>8</sup>

The “Golden Age” of the professional American band began around the turn of the twentieth century, led by composers and conductors like Patrick Gilmore, John Philip Sousa, and Edwin Franco Goldman. British bands and composers of this time established the foundations for modern band literature; composers Gustav Holst, Percy Grainger and Ralph Vaughan Williams were often influenced by folk music.<sup>9</sup>

In the first half of the twentieth century, jazz and folk music influenced many band composers. Town bands appeared in hundreds of cities across America. Marches and transcriptions were commonly played, but the demand for original works for band grew largely due to the school band movement of the 1950s. The large number of bands in the educational system required literature, and from this need came composers who specialized in writing for the wind band. New sounds and colors were explored in the 1950s and 1960s. Most important were the improvements in percussion writing because of the wide variety of timbres available through these instruments.<sup>10</sup> The instrumentation has generally remained the same since the turn of the twentieth century.

Composers have created transcriptions for a number of reasons. During the Renaissance, vocal compositions were frequently performed by instrumentalists. Both secular and sacred vocal genres were used as the basis for instrumental performances, including madrigals, chansons, and motets. During the Baroque period, the transcription process

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<sup>8</sup> Battisti, *Winds of Change*, 6.

<sup>9</sup> *Ibid.*, 13.

<sup>10</sup> *Ibid.*, 81.

provided the means to learn the principles of composition. By re-writing a previous work, a student could learn the compositional techniques and counterpoint of master composers. J.S. Bach transcribed music by Antonio Vivaldi and Giovanni Pierluigi da Palestrina.<sup>11</sup> Numerous other more recent composers have transcribed vocal music for instruments including Olivier Messiaen, Manuel de Falla, Paul Taffanel, Ottorino Respighi, Sir Edward Elgar and Arnold Schoenberg. Twentieth-century jazz musician and composer Stan Kenton's Neophonic jazz orchestra performed transcriptions of Richard Wagner works during the 1960s and 1970s.

### **Justification of the Study**

Early music scholar Robert Donnington states that,

There is a place for transcriptions which are a genuine marriage of two musical personalities across the generations: the product is a new and often interesting work. But in ordinary performance, music of whatever generation will sound more effective and more moving when we make every reasonable attempt to present it under its original conditions of performance.<sup>12</sup>

The primary reason for choosing to transcribe Renaissance music is that there is so little presently available for concert band. This is unfortunate because of the numerous musical elements that can be taught through Renaissance music. This study will help fill the need for more of it in the band's repertoire.

Moreover, the music and history of the Renaissance is rarely covered in high school instrumental courses. Through the present transcriptions, students will learn about the

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<sup>11</sup> Christoph Wolff, "Bach, Johann Sebastian," *Grove Music Online. Oxford Music Online*, 1 Nov. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635>>.

<sup>12</sup> Robert Donnington, *The Interpretation of Early Music* (New York: St. Martin's Press, 1974), 87.

major historical events, musical genres, composers, and instruments of the time. It is a fascinating era in history and students are likely to be open to learn more about it after playing some of its music. Similarly, many music theory subjects can also be taught through these transcriptions, including scales, modes, meter, imitation, cadences, suspensions, and aspects of rhythm.

A few of the shorter pieces, or sections of longer ones, are appropriate for the warm-up phase of a band rehearsal. The ranges are narrow, and even though the transcriptions are short, each player has a chance to rest. The purpose of the warm-up period is to prepare the embouchure, breathing techniques, and mental state for the rehearsal or concert. Many bands warm up with chorales in which there are no rests in any parts. Allowing the students momentary rest not only will not put less strain on their embouchure and breathing, it will require mental focus in counting rests and preparing for the next entrance, much like their ensemble and solo music.

Most of the transcriptions are slow, which allows the director time to focus on developing good tone quality. The director should play recordings of professional musicians often so the students can, as Joseph A. Labuta states, “develop a correct conception of tone.” It is easier to address tone quality with slower pieces, but students have a tendency to associate *slow* with *easy*.<sup>13</sup> Rather, it is often the slower music that requires more control and mental focus. Labuta reminds us that “Playing...any slow passage allows students

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<sup>13</sup> Nilo Hovey, *Efficient Rehearsal Procedure for School Bands* (Elkhart, IN: The Selmer Company, 1976), 20.

to listen for tone quality, balance, blend, *and* intonation as they warm up their embouchures and instruments.”<sup>14</sup>

Traditionally, band music is written hierarchically; the first parts on any instrument are more active and prominent than the second, and the second more important than the third. The polyphonic nature of the music in this study offers more equally balanced parts, making each individual part, as well as the whole, more interesting, which keeps the students’ minds engaged. Every section (and sub-section) has similar and interesting parts. The typically non-melodic instruments in band (like the tuba) are rarely required to play in a melodic style. The polyphonic nature of this music encourages students on these instruments to play musically and melodically, a skill that can be applied to all of their concert band music, chamber playing, and solos.

An important purpose of these transcriptions is their use in concert performance. It is rewarding for the students to publicly perform the pieces they work on in rehearsal. The different performance styles, moving lines, and artistic phrasing possibilities found in these pieces are beneficial to the students and audiences that may be unfamiliar with Renaissance music.

These transcriptions can help bands achieve many goals. In 1971, Richard A. Otto published a list of goals for the high school band. They are listed below with an explanation of how the transcriptions will help achieve these goals.

1. To develop a keener sensitivity to the elements of music
  - Students will become aware of music elements (including rhythm, melody and harmony) through each transcription.

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<sup>14</sup> Joseph A. Labuta, *Teaching Musicianship in the High School Band* (New York: Parker Publishing Company, Inc., 1972), 17.

2. To attain a deeper appreciation of music through the preparation of a wide variety of band literature
  - Students will add Renaissance music to their repertoire.
3. To achieve a high level of performance through the attainment of technical skills
  - Students will study unfamiliar rhythms through many of the transcriptions.
4. To experience personal satisfaction through active participation
  - Students on every instrument will enjoy equal performance because all voices have active melodic lines.
5. To develop a greater awareness of the importance of others
  - Students will study score excerpts so they can see what other members of the band are playing, and students will become more aware of the other parts.
6. To provide opportunities for personal expression through music
  - Students will have the opportunity to play expressively as the transcriptions are generally slow and lyrical.
7. To foster the development of leadership qualities
  - Students will have opportunities to be section leaders and help identify and correct any rhythmic or melodic difficulties.
8. To promote experience in cooperative endeavors.<sup>15</sup>
  - Students will learn to work together, not only within their sections, but with all others in the band. Large ensembles are an important way to foster such cooperative endeavors, as everyone is responsible for their own part and knowing how their part fits into the bigger picture.

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<sup>15</sup> Richard A. Otto, *Effective Methods for Building the High School Band* (New York: Parker Publishing Company, Inc., 1971), 173.



## CHAPTER 1

### BACKGROUND

The scarcity of Renaissance music in band literature becomes apparent through an examination of the comprehensive multi-volume text *Teaching Music Through Performance in Band*. Each of the seven volumes (as of 2009) features 100 pieces for band. Each book is divided into grade levels two through six, with twenty pieces for each of the five levels. Of the 700 pieces in the seven volumes, only twenty-two are from the Renaissance era or feature Renaissance compositional techniques. Of these twenty-two, one is for grade five, three for grade four, ten for grade three, and eight for grade two. Seventeen of these pieces are based on existing Renaissance music, but only three are considered transcriptions. Clearly there is a need for more Renaissance transcriptions in the band repertoire.

I began the process of creating the present transcriptions by exploring Renaissance musical scores through scholarly sources, including composer collections and anthologies. I examined hundreds of vocal and instrumental pieces, making my selection according to several criteria: quality of literature, interesting melodic lines in all voices, potential for historical or music theory topics, part ranges, and adaptability for winds. The choice of instrumentation required, in most cases, a new key signature. Many of the added articulations are based on the vocal text, and breath marks are placed according to

the textual and musical phrases. As mentioned above, the parameters for difficulty, key and instrument range were set by the grade three guidelines provided by Grand Mesa Music Publishers.

The selected works reflect a variety of national styles and languages, specifically English, Latin, French, and German. The genres include mass movements, instrumental pieces, French chansons, motets, chorale concertos, and English songs. The composers represented are William Byrd, Jacobus Clemens non Papa, Melchior Franck, Nicolas Gombert, Heinrich Isaac, Josquin Desprez, Orlando di Lasso, Claudio Monteverdi, and Samuel Scheidt.

Each piece is designed to be used in daily rehearsal. They are all short in length, lasting from forty seconds to two minutes and forty-five seconds. The transcriptions are in five key signatures and represent a variety of modes and keys. In early readings of some of the pieces, students may question lowered tones, especially the lowered leading tone. Listening to Renaissance music will help students adapt their ears to the new tonal and harmonic language. The recommended listening list in Appendix B can be used as a resource for finding high quality music and performances, and in some cases, the original works that are transcribed.

The percussion parts in these transcriptions add color and support to the wind sound. Mallet instruments do not play the entire time, nor should they ever dominate the sound. To avoid this, soft mallets should be used at all times. As mentioned earlier, percussion parts in rehearsal may be doubled at the director's discretion in order to involve as many players as possible. However, it is essential that the wind players are able to hear

each other and develop their tone without the distraction of loud percussion. Timpani are used in nine of the transcriptions. Non-pitched percussion includes a tom-tom or side drum (a snare drum with the snares off), bass drum, suspended cymbal, crash cymbal, tambourine and finger cymbals. As with the mallet instruments, the non-pitched percussion should never dominate the sound but should create rhythmic energy and support. Some basic rudiments are included in the side drum parts. In general, percussionists need to understand that their parts are important and should add vitality to the music.

An important component of these transcriptions is the introduction of a variety of performance styles. Almost every piece includes a shift in style marked by a change in articulation, mood, and/or dynamic, based on the text and motif. Variety in articulation is particularly important in shaping style, according to Paul Hillier, founder of the Renaissance performance group, The Hilliard Ensemble. Articulation suggestions must first be taken from the text.<sup>16</sup> Hillier says,

I don't think one should automatically turn on the all-purpose church legato when there are so many other possibilities. Again, it has to be ultimately a matter of taste, as to how you treat the fast figuration versus the slow notes, whether it's clearly articulated, whether you should ever use what we would call a staccato, and so on.<sup>17</sup>

Following Hilliard's suggestion, some of the articulations notated in the transcriptions are not to be played like modern band articulations; chapter three includes specific instructions on how to approach these articulations. Variety in articulation is supported by Renaissance-era musician and priest Nicola Vicentino, who wrote that the singer should use his voice to "express the composition and use diverse ways of singing, like the di-

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<sup>16</sup> Bernard Sherman, *Inside Early Music: Conversations with Performers* (New York: Oxford University Press, 1997), 111.

<sup>17</sup> *Ibid.*, 110.

verse manners of composition.”<sup>18</sup> Vicentino’s advice translates easily to instruments, and the use of instrumental techniques to perform music with diversity in style.

The conductor is encouraged to develop style, for doing so will improve the musicianship of the students. As noted by Medieval and Renaissance scholar Alejandro Planchart, young players (even up through college undergraduates) tend to see phrasing and musicality as unique to each piece and do not understand the concept of carrying these ideas to other pieces.<sup>19</sup>

Planchart believes that the warm-up period of a rehearsal is an opportune time for the director to encourage good tone quality and intonation.<sup>20</sup> In bands, these skills are traditionally developed through long tones and chorales. Indeed, many of the available warm-up books emphasize these exercises and encourage bands to perform them every day. There are merits to chorales, but also a few problems, primarily that they are often uninteresting for students. A long tone, scale, or chorale rarely engages the mind; students are likely to lose focus almost immediately. If the student’s mind is unengaged in any stage of playing, the maximum benefit from the exercise is not acquired. Furthermore, many warm-ups do not have rests, and there is still the potential for tiring the embouchure before the body of the rehearsal begins.

Warm-up pieces work best if they include rest for the embouchure, as well as develop musicianship through different articulations and dynamics, thereby offering enough

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<sup>18</sup> Nicola Vicentino, “L’antica musica,” in *Readings in The History of Music In Performance*, ed. Carol MacClintock (Bloomington: Indiana University Press, 1979), 77.

<sup>19</sup> Alejandro Planchart, “On Singing and the Vocal Ensemble II,” in *A Performer’s Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 39-40.

<sup>20</sup> *Ibid.*, 32.

demands to keep the mind actively engaged. Initial readings of these transcriptions will no doubt reveal that students are unaccustomed to playing or hearing Renaissance music. Students tend to enter early during the polyphonic sections because they hear their melody played by another section.

Other challenges presented by these transcriptions are displaced rhythms as well as frequent notes tied over bar-lines as required by the polyphony. Students do not see tied rhythm often, so it will be difficult for them at first. It is helpful for the director to encourage students to listen to recordings of period music. Even Renaissance theorist Ludovico Zacconi encouraged students of 1592 to listen: “Because one can learn in every place and time, one should wait a little to listen, and then, having heard, begin little by little to bring forth his beauties; thus, awakening the hearers to new delights...”<sup>21</sup>

Music theory is rarely addressed in grade three band method books, which generally cover major and minor scales but rarely go beyond. The present transcriptions address a broader range of theory topics, including changing meter, cadences, modes, imitation, form, cantus firmus, and the Picardy third. At the same time they are learning new music from an unfamiliar era, students will develop musical skills that they can automatically apply to all of their music, thus creating a better musician.

Renaissance music is written in modal tonality, which typically features the lowered seventh scale degree. Because modern tonality, even in minor keys, features the raised leading tone, students generally will have a difficult time adjusting their ears to the lowered seventh. It is highly recommended to play some recorded Renaissance music for

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<sup>21</sup> Ludovico Zacconi, “Prattica di musica” [1592], in *Readings in The History of Music In Performance*, ed. Carol MacClintock (Bloomington: Indiana University Press, 1979), 71.

them before attempting these transcriptions in order to acclimate their ears to the sound of the lowered leading tone.

Cadences are an important aspect of Renaissance compositions. Rhetorically speaking they represent punctuation of a phrase, either a comma or, more commonly, a period. Due to the shift in tonal practices, cadences do not function quite as they do today. The most common tonal cadence, the authentic cadence (V-I) is frequently heard in late Renaissance music, but it not based on chordal functions. Renaissance cadences are characterized by two forms of linear movement: the major sixth interval resolving to an octave, or a minor third resolving to a unison. In the sixteenth century, four-voice cadences may feature the movement of the bass note from the fifth scale degree to the first, either in unison or at the octave with the tenor voice.<sup>22</sup> That bass movement is the chief characteristic of the tonal authentic cadence. Even though the lowered seventh scale degree is a fixture in Renaissance harmony, as the period went on it became more and more common to see the raised seventh at a cadence point.<sup>23</sup> Unlike Baroque and Classical music, which contain clear cadence points, mid- and late-Renaissance compositions often blur these moments of resolution with the start of the next phrase in one or more voices.

Early Renaissance cadences, especially the final ones, usually omit the third of the chord in favor of an octave, unison, or perfect fifth. By the mid-Renaissance, however, thirds are seen regularly at cadence points. If the piece is in a minor mode, often the composer will chose to complete the work with a Picardy third: that is, he will raise the

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<sup>22</sup> Sarah Mead, "Renaissance Theory," in *A Performer's Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 360.

<sup>23</sup> *Ibid.*, 362.

minor third to a major third, giving the piece a more distinctive ending to contemporary eras.

Bar-lines were not used in Renaissance music. Modern meter and bar-lines dictate a specific pulse with an emphasis on the first beat of each bar. In Renaissance music, the lack of bar-lines allows the melodies to flow uninterrupted, giving the often long melodic ideas freedom from any metric emphases. The bar-lines in the transcriptions are borrowed from modern editions, and are included for the convenience of the players.

Each present transcription went through the same process of selection and edition. All of the elements discussed in chapter three can be used to meet several local and national music education standards. Students will also gain a good amount of background information about the Renaissance era, including its history, composers, and genres.

## CHAPTER 2

### METHODOLOGY

Included in this chapter is a brief overview of music of the Renaissance period, including information on composers, genres, and instruments. A timeline includes major historical events of the Renaissance, identifying when the composers wrote the transcribed pieces, so the students have a context for the music they are playing. Some information is not directly pertinent to the transcriptions, but could be used for written assignments or exams to meet school, district, or national standards.

Chapter three includes information about the composer of each transcription, including his birth and death dates, nationality, and other genres in which he composed. Each piece is put into historical and geographical context. Other information includes the original language of the piece and its translation (if applicable), the genre and its characteristics of the time, year and source of publication, the modern edition used for this dissertation, the author of the text, number of voices, its mode and transcription key, meter, number of measures, and performance time. The essential core instruments needed for each transcription are as follows: two flute parts, three clarinet parts, two alto saxophone parts, three trumpet parts, two trombone parts, and a tuba. All other instruments are doubled, and in publication, cues will be added.



Musical elements specific to the original piece and the transcription are also present, some of which will occur in more than one piece. For example, the difference between a duet texture and imitation in pairs is that the duet texture refers to two voices sounding at once alone. Imitation in pairs refers to two voices functioning together in imitation while others are singing or playing. Almost all of the transcriptions feature imitation. Often its usage will be compared to Josquin's use of clear and even imitation, in which the entrances are easily heard and occur at regular intervals.

### **Renaissance 1450-1600 A.D.**

According to Merriam Webster's Collegiate Dictionary, the term renaissance means "rebirth." Music's Renaissance period marks a movement in history called *Humanism*, in which scholars emphasized self-realization through secular ideals. This is in stark contrast to the preceding Medieval period, when scholarly activity revolved around religion. In the Renaissance, Ancient Greek and Roman traditions and mythology were often used as the basis for literature, art, and music.

The Renaissance period was also the setting of a powerful and influential religious movement: the Protestant Reformation, begun by Martin Luther in 1517 when he nailed his ninety-five theses to the front door of a Catholic church in Wittenberg, Germany. Simply speaking, the theses outlined Luther's issues with the Catholic Church. The movement quickly spread throughout Europe and famously shaped the tumultuous lives of King Henry VIII, "Bloody" Queen Mary, and Queen Elizabeth I of England.

Famous visual artists of the Renaissance included Leonardo da Vinci, Donatello, Michelangelo, and Raphael. Because of the humanist movement, these artists often based their art on real-life human activity. Major advances in science during this time included astronomical and mathematical work by Galileo and Copernicus. The printing press was invented by Johannes Gutenberg around 1439, which made literature available to the masses. William Shakespeare was a Renaissance author of some of the most famous plays in history, including *Hamlet*, *Romeo and Juliet*, and *MacBeth*.

Many popular composers of the Renaissance were Franco-Flemish, born and trained in an area of Europe that today includes Belgium and northern France. This was a primary center for the development of Renaissance music. Later in the Renaissance important composers also came from England, Italy, and Germany. Earlier, during the Middle Ages, most musicians were employed through the church, but in the Renaissance composers were often employed by royal or noble patrons: for example, a Duke might employ a composer and musicians to provide entertainment for him and his court. Music education was very important for the upper-class and was studied daily, along with philosophy, theology, and astronomy. Educated people sang, played instruments, and understood compositional techniques and theory.<sup>24</sup>

The vocal music of the Renaissance developed from simple three-voice writing into complicated works for six or more voices. The humanist movement influenced composers who began using text-painting, in which the music reflects the text. Most vocal music was *a cappella*, that is, for voices alone, although instruments sometimes accompanied or

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<sup>24</sup> Mead, "Renaissance Theory," 344.

doubled the voices. Instrumental music was not intended for a concert hall as it is today. It was written to herald special occasions, as background music, or for dancing. Instrumentalists often performed vocal music or improvised from the vocal scores. Although some instrumental music was published, most of it was learned and circulated by ear alone.

### **Renaissance Vocabulary**

<i>Polyphony</i>	Two or more independent melodic lines played at the same time.
<i>Homophony</i>	Melodic lines in different voices moving together in the same rhythm with a dominant melody, like a modern church hymn.
<i>Homorhythm</i>	Melodic lines moving together without a dominant melody.
<i>Text-painting</i>	The meaning of the text is reflected in the music: for example, if the text is referring to angels flying into heaven, the composer could use an ascending scale pattern to emphasize the rising of the angels.
<i>Imitation</i>	A single melodic line in two or more voices enters in succession with the same melodic material, each entrance continuing like the first.
<i>Sacred</i>	A religious text.
<i>Secular</i>	A non-religious text.
<i>Mode</i>	The way pitches were arranged in Medieval chant according to their final note and range of pitches (see Ex. 1).
<i>Melismatic</i>	More than one syllable of text per note.
<i>Syllabic</i>	One syllable of text per note.
<i>Musica ficta</i>	Between the thirteenth and sixteenth centuries, referring to notes that were not in the gamut, or Guidonian hand. Now, it simply refers to accidentals that are added where historians believe musicians would have altered a pitch in performance.

## Ex. 1 Church Modes

## The Church Modes

Mode 1: Dorian

Mode 2: Hypodorian

Mode 3: Phrygian

Mode 4: Hypophrygian

Mode 5: Lydian

Mode 6: Hypolydian

Mode 7: Mixolydian

Mode 8: Hypomixolydian

**Timeline (original publication dates of the transcriptions are italicized)**

- c. 1439 Johannes Gutenberg invents the printing press
- 1492 Christopher Columbus makes his first voyage to America
- 1501 Ottaviano Petrucci first uses a printing press to print music
- 1504 Michelangelo finishes his statue, *David*
- c. 1510* “Credo”; Heinrich Isaac
- 1516 Thomas More publishes *Utopia*
- 1517 Protestant Reformation begun by Martin Luther
- 1519 Leonardo da Vinci completes the *Mona Lisa* before his death
- c.1514* “Kyrie” from the *Missa Pange Lingua*; Josquin Desprez
- 1545 First meeting of the Council of Trent
- 1554* *Iay eu congie*; Nicolas Gombert
- 1556* “Sanctus” and “Hosanna” from the *Missa Misericorde*; Jacobus Clemens non Papa
- 1558 Elizabeth I is crowned Queen of England
- c. 1580* *Gentem auferte*; Orlando di Lasso
- 1588 English forces under Queen Elizabeth I defeat the Spanish Armada
- 1589* *When I Was Otherwise*; William Byrd
- 1597 The first publication of William Shakespeare’s *Romeo and Juliet*
- 1603* *Intrada*; Melchior Franck
- 1610* *Sicut erat in principio* from the *Vespro della Beata Virgine*; Claudio Monteverdi
- 1620* *Nun komm, der Heiden Heiland*; Samuel Scheidt

**Major Composers (\* indicates the composer of a transcription)**

John Dunstable (c. 1390-1453) English

Guillaume Dufay (c. 1400-1474) Franco-Flemish

Johannes Ockeghem (c. 1420-1497) Franco-Flemish

\*Josquin Desprez (c. 1455-1521) Franco-Flemish

\*Heinrich Isaac (c. 1450-1517) Flemish

\*Nicolas Gombert (c. 1495-c. 1560) Flemish

\*Clemens non Papa (c. 1510-c. 1555) Franco-Flemish

Giovanni Pierluigi da Palestrina (c. 1525-1594) Italian

\*Orlando di Lasso (1532-1594) Franco-Flemish

\*William Byrd (1543-1623) English

Tomás Luís de Victoria (c. 1548-1611) Spanish

Giovanni Gabrieli (1554-1612) Italian

Thomas Morley (1557-1602) English

\*Claudio Monteverdi (1567-1643) Italian

Michael Praetorius (c.1571-1621) German

Thomas Tomkins (1572-1656) English

Thomas Weelkes (1576-1623) English

Early Baroque Composers:

\*Melchior Franck (c. 1579-1639) German

Heinrich Schütz (1585-1672) German

\*Samuel Scheidt (1587-1654) German

## Genres

### Vocal

#### **Mass movement**

Any part of the Catholic mass that is sung. The Ordinary (the text in the mass that never changes) is set as five movements of music:

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Agnus Dei

The mass Proper consists of text and music that changes according to the day of the church calendar.

#### **Motet**

A sacred vocal work that is sung in Latin. Often with a Biblical text, the motet could be sung during a religious service, if its text was that of the Proper of the day. Motets were also often sung for non-liturgical religious celebrations, and even in secular settings, such as civic or royal celebrations and occasions.

#### **Madrigal**

A secular vocal work that is sung in Italian or in English. Often characterized by *madrigalisms* in which the composer utilizes text-painting.



**Magnificat**

A musical setting of the canticle of the virgin Mary, found in the book of Luke.

Used in the liturgy of Vespers.

**Anthem**

A sacred vocal work that is sung in English. Anthems were sung in the Protestant churches of England after the Reformation and have their roots in the Latin motet.

**Chanson**

A secular vocal work that is sung in French. The genre originally comes from the traveling poet-musicians in France called troubadours and trouvères. Towards the end of the Renaissance, the chanson was essentially a madrigal in French.

**Polyphonic Lied**

A secular vocal work that is sung in German. This genre grew out of the songs sung by German Minnesinger and Meistersingers who were poet-musicians in the Middle Ages. The German Lied is similar to the Italian madrigal and French chanson.

**Instrumental****Variation Sets**

An arrangement of a vocal work for keyboard or lute in which the solo instrument varies the melody by adding embellishments (like trills and grace notes).<sup>25</sup>

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<sup>25</sup> Howard M. Brown and Louise K. Stein, *Music in the Renaissance* [1976], 2nd ed. (New Jersey: Prentice Hall, 1999), 259.

**Ricercar**

Characterized by imitation in all the voices (it resembles a vocal motet), written for either instrumental ensemble, organ, or keyboard. This genre later developed into the fugue, made popular by Baroque composer J.S. Bach.

**Fantasia**

Like the ricercar, the fantasia utilizes imitation. The most prominent instruments used are the lute, guitar, virginal, organ or instrumental ensemble, specifically of string instruments. Keyboard fantasias tend to be long and have more embellishments.

**Canzona**

The instrumental canzona was developed from the French chanson; many early canzonas were actually arrangements of vocal chansons. Composers wrote canzonas for keyboard and instrumental ensembles.

**Prelude**

Most often written for the lute or a keyboard, the prelude was designed to introduce another piece or performance. Preludes are virtuosic (designed to display a performer's technical skill) with many fast scalar passages and embellishments.<sup>26</sup>

**Toccat**

Toccatas were written for keyboard instruments. They often employ running scale passages and full chords (techniques idiomatic to the instrument). They are similar to preludes, but are longer and often include an imitative section.

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<sup>26</sup> Brown and Stein, *Renaissance*, 264.

## Dance Tunes

Forms include the basse-dance, allemande, courante, pavane and galliard. Ensemble pieces are characterized by simple chords and rhythms so they are easier to dance to.<sup>27</sup>

## INSTRUMENTS

### Strings

**Lute** (plucked): Renaissance composer John Dowland and many others considered the lute to be the most popular and commonly used instrument of the Renaissance.<sup>28</sup> The strings were made from animal gut, instead of the steel or nylon strings we find on the modern guitar. The lute was originally played with a plectrum: a piece of material (i.e. a quill or piece of plastic similar to a guitar pick) used to pluck the strings. During the Renaissance, players began to use the fingers of their right hands, allowing them to play more than one note at a time. The lute is considered a perfect instrument because it can play a single melody or multi-part polyphony.

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<sup>27</sup> Brown and Stein, *Renaissance*, 265.

<sup>28</sup> Paul O'Dette, "Plucked Instruments," in *A Performer's Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 170.

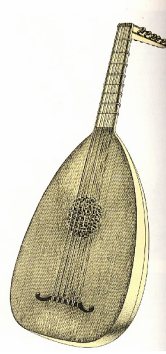


Fig. 1 Lute

**Harp** (plucked): The Renaissance harp is smaller than the modern harp and is meant to be held on the lap. It was very popular in the fifteenth century, but declined in popularity in the sixteenth century due to its inability to play all the notes in a chromatic scale. Like the lute, it was considered a member of the *instruments bas*, or, soft instruments.<sup>29</sup> The harp is played with the fingers, primarily the thumb and first two fingers.



Fig. 2 Harp

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<sup>29</sup> Herbert Myers, "The Harp," in *A Performer's Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 190.

**Viol Family** (bowed): The viol family is a relative and predecessor to our modern string family of violin, viola, cello, and double bass. The violin was developed during the Renaissance and is slightly different from the viol in that it has only four strings tuned in perfect fifths.<sup>30</sup> The violin was used primarily for dance music and was not held under the chin like it is today; it rested on the chest, by the shoulder. The full name of the viol is the *viola da gamba*, meaning “viol of the leg.” Like the cello, all viols are held in the lap, with the largest, the bass - often called simply a gamba - played between the legs and bowed like the modern German bow (with the palm facing up). The gamba has six strings tuned in perfect fourths with a third between the middle two strings. The viol has four to six strings.



Fig. 3 Viol family

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<sup>30</sup> David Douglass, “The Violin,” in *A Performer’s Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 157.

## Winds

**Transverse Flute:** This is the ancestor of our modern metal flute. It is made of a single piece of wood and does not have any keys, merely six holes that are covered by the fingers. Agricola was the first to mention in writing that flute players should play with vibrato.<sup>31</sup> One type of Renaissance flute is the fife, which was higher pitched and usually accompanied by a side drum for dancing and military functions.<sup>32</sup>

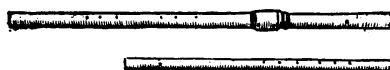


Fig. 4 Transverse Flutes

**Recorder:** Usually made of wood, the Renaissance recorder is in a single piece with nine holes like the modern recorder. Renaissance musicians and treatise writers Virdung and Agricola mention that the elements of music learned on the recorder can be applied to other woodwind instruments. The same holds true today, as many school music programs teach recorder at the elementary levels.<sup>33</sup> It was popularly used in a consort: that is, an ensemble of all the same instrument in its different sizes.

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<sup>31</sup> Anthony Baines, *Woodwind Instruments and their History* (New York: W.W. Norton and Company, Inc., 1957), 250.

<sup>32</sup> Herbert Myers, "Renaissance Flute," in *A Performer's Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 71.

<sup>33</sup> Anthony Rooley, "Recorder," in *A Performer's Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 55.



Fig. 5 Recorder

**Crumhorn:** The crumhorn is a capped double reed instrument: a double reed (like an oboe reed) is placed at the top of the instrument with a cap put over it. The player blows into the hole at the top of the cap, which causes the reeds to vibrate. The sound can be rather comical to the modern listener, often likened to a kazoo. The crumhorn was a favored reed instrument in consorts throughout the Renaissance.<sup>34</sup>



Fig. 6 Crumhorn

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<sup>34</sup> Baines, *Woodwind Instruments*, 253.

**Shawm:** The predecessor of the oboe, the shawm was popular in the Renaissance. It is made of one piece of wood with a the double reed at the top. The shawm is considered an *haut*, or loud instrument. Shawm bands were common in the period and were used for dances, banquets, ceremonies, and processions.<sup>35</sup> The shawm gave way to the more popular cornetto in the sixteenth century.

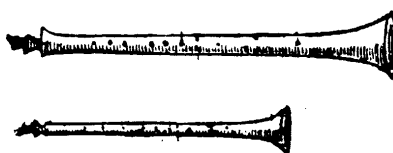


Fig. 7 Shawms

**Dulcian (or Curtal):** Although it has some similarities to the bassoon, the dulcian comes in one long piece and resembles a large torch. It has a bocal, like the modern bassoon, with the double reed placed at the end. There is no written evidence of its existence until composer Michael Praetorius wrote that it came into use in the middle of the sixteenth century.<sup>36</sup> Due to its ability to play subtly, the dulcian was used as the bass instrument in a variety of ensembles: shawm bands, with cornetts and sackbuts, as well as in string ensembles and choral groups.<sup>37</sup>

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<sup>35</sup> Ross Duffin, “Shawm and Curtal,” in *A Performer’s Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 85.

<sup>36</sup> *Ibid.*, 90.

<sup>37</sup> *Ibid.*, 90.





Fig. 8 Dulcian

**Cornetto:** The body of the cornetto is made of wood, ivory, or (in its earliest form), animal horns. As with modern brass instruments, the player buzzes his lips in the cupped mouthpiece, but in lieu of valves or keys, there are holes in the body like a woodwind instrument. At the height of its popularity, the cornetto was chosen for the most virtuosic wind parts. It could achieve a variety of tone colors, dynamics, and expression beyond any other wind instrument of its time.<sup>38</sup> The embouchure was also different; performers placed the mouthpiece at the corner of the mouth instead of the middle as practiced today.

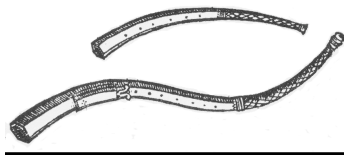


Fig. 9 Cornettos

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<sup>38</sup> Douglas Kirk, "Cornett," in *A Performer's Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 106.

**Sackbut:** The sackbut, essentially a small bore trombone, is the only fully chromatic wind instrument of the Renaissance era. The slide positions are called “querfingers,” meaning the positions were approximately the width of two fingers.<sup>39</sup> Like other instruments, the sackbut came in families of different sizes; only the bass sackbut had a tuning slide. The sackbut was held much the same way as a modern trombone. Included in a variety of consorts, the sackbut was often used for music of a dignified or solemn nature.<sup>40</sup>

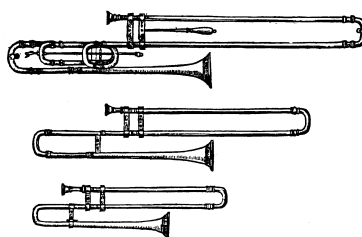


Fig. 10 Sackbuts

**Serpent:** The serpent is an ancestor to the tuba and euphonium. It gets its name from its serpentine shape. The wood, often covered in leather, had to be curved so the fingers could reach the holes (keys were added later). Its origins are found in the late Renaissance in France. It has a large cup-shaped mouthpiece that is buzzed into and is considered a relative of the cornett.

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<sup>39</sup> Anthony Baines, *Brass Instruments: Their History and Development* (New York: Charles Scribner's Sons, 1976), 114.

<sup>40</sup> James Tyler, “Mixed Ensembles,” in *A Performer's Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 242.

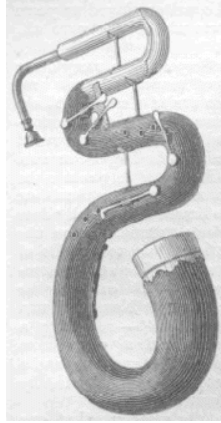


Fig. 11 Serpent

### Percussion

**Tabor:** Not to be confused with the larger field drum, the tabor is played with one stick and used for dance and folk music.<sup>41</sup> The tabor is played by strapping it to the wrist, elbow, or forearm and striking it with the opposite free hand. The hand not holding the tabor is then free to play the three-holed pipe. This was a very common combination of the Renaissance: a single person could play a melody and rhythm instrument at the same time.

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<sup>41</sup> Benjamin Harms, “Early Percussion,” in *A Performer’s Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 196.



Fig. 12 Tabor



Fig. 13 Man playing tabor and pipe

**Kettledrum:** Originally brought to Europe during the Crusades, the kettledrum, or timpani, is made of a copper bowl with a calf-skin head stretched over it. We know it was in use as early as 1500 in consort with natural trumpets.<sup>42</sup> The sticks were bare wood,

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<sup>42</sup> Harms, "Early Percussion," 195.

though for more sombre occasions they may have been covered with leather to dampen the sound.<sup>43</sup> This would have created an effect similar to a soft mallet or a cloth on the head.



Fig. 14 Kettledrum

### Keyboards

**Organ:** During the Renaissance there were four kinds of organs: regal, portative, positive, and the large church organ. Organs functioned much as they do today, but without pedals for the feet. There are two kinds of pipes: flue and reed. Flue pipes feature a sharp edge (like a flute or recorder) against which a fast stream of air is blown. Reed pipes have a piece of metal at one end that vibrates in the stream of air.<sup>44</sup>

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<sup>43</sup> Ibid., 195.

<sup>44</sup> Jack Ashworth, "Keyboard Instruments," in *A Performer's Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 208.

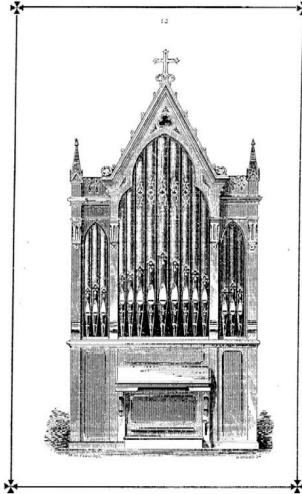


Fig. 15 Organ

**Harpsichord:** Although the harpsichord did not reach its heyday until the Baroque era, the earliest surviving harpsichord dates from 1515.<sup>45</sup> The principal difference between a harpsichord and piano is in the way the strings are struck. On a piano, the strings are hit by a felt hammer, whereas a harpsichord string is plucked by a quill plectrum. Related instruments found in the Renaissance are the virginal and spinet.

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<sup>45</sup> Ashworth, “Keyboard Instruments”, 216.



Fig. 16 Harpsichord

### A Note About ‘Tactus’

Tactus was the style of conducting in the Renaissance. One member of the group was selected to conduct and they were named Tactus. To conduct the duple tactus, the hand goes down for the downbeat and straight up for the upbeat with no other motions. For the triple tactus the hand stays down for the first two beats and rises for the third.<sup>46</sup> University of Southern California early music ensemble conductor Dr. Adam Gilbert recommends it to modern performers: “Of course, subdivision serves useful purposes, but keeping a strong tactus can actually make performing difficult proportions easier than furious subdividing. Even in difficult proportional relationships, voices tend to land on the tactus together.”<sup>47</sup> This may seem odd at first, not only for the conductor, but for the students. However, this style of conducting makes the phrasing and unusual rhythms easier on everyone.

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<sup>46</sup> Adam Knight Gilbert, “Rehearsal Tips for Directors,” in *A Performer’s Guide to Renaissance Music*, 2nd ed., ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2007), 266.

<sup>47</sup> *Ibid.*, 266.



## CHAPTER 3

## SELECTED MUSIC FOR TRANSCRIPTION

**Byrd, William; *When I Was Otherwise*****Dates:** c. 1540-1623**Country:** England**Genre:** English secular song**Original Publication:** *Songs of sundrie natures* (1589; No. 30 of 47), published by Thomas East**Modern Edition Used for Transcribing:** *The Collected Vocal Works of William Byrd*, Vol. 13. Edited by Edmund H. Fellowes. London: Stainer & Bell Ltd., 1948.**Number of Voices:** 5**Text:** Unknown, possibly Sir Philip Sidney**Number of Measures:** 45**Performance Time:** 1:00**Historical Background**

William Byrd was a composer and organist in the court of Queen Elizabeth I of England. The daughter of King Henry VIII and Anne Boleyn, Elizabeth reigned for forty-four years. Her half-sister and royal predecessor, Mary Tudor, was a Catholic queen, but Elizabeth had been raised in the Protestant Church of England. Henry made himself supreme head of the Church of England in 1534 and broke away from the Catholic church in Rome. Mary returned the country to Catholicism during her reign (1553-1558). When

Elizabeth ascended to the throne in 1558, she made the final switch back to the Church of England.

Elizabeth suspected her cousin, Mary Queen of Scots, of treason, and after imprisoning her for nineteen years, Elizabeth had Mary beheaded in 1587. This act did not endear Elizabeth to many of her subjects, especially Catholics, but her popularity rose with the defeat of the Spanish Armada in 1588. The Armada engaged the English fleet in the English Channel in July, and for nine days there was little progress. On the ninth day, the decisive moment of the battle came at midnight, when the English sent eight fire ships at the Armada. The Spanish were forced to break formation and the English were able to sink or destroy a large number of ships. The Armada fled and sailed north towards Scotland, but several ships were lost in the rough seas near Ireland. The Spanish returned home with only half their fleet.<sup>48</sup> The engagement is considered the first naval battle of the modern age.<sup>49</sup>

### **Composer**

William Byrd was born in London. It is believed he was a choirboy in the Chapel Royal and studied organ with Thomas Tallis. His post as Tallis's assistant helped Byrd attain the position of organist and choir master at the Lincoln Cathedral in 1563. Byrd returned to London, and in 1572, was made a Gentleman of the Chapel Royal.<sup>50</sup> He was among the first to publish music in England. In 1575, Elizabeth granted Byrd and Tallis a

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<sup>48</sup> Richard S. Dunn, *The Age of Religious Wars: 1559-1715*, 2nd Edition (New York: W.W. Norton and Company, 1979), 53.

<sup>49</sup> *Ibid.*, 53.

<sup>50</sup> Joseph Kerman, "Byrd, William," *Grove Music Online. Oxford Music Online*, 14 Sept. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/04487>>.

patent for the printing and distribution of music, and together they published *Cantiones, quae ab argumento sacrae vocantur*, a volume of motets by both composers.<sup>51</sup> No other music was published by Byrd until his collection of English songs, *Psalmes, Sonets and Songs*, was printed in 1588. By then he was working with publisher and composer Thomas East.<sup>52</sup> *Songs of sundrie natures* contained new songs, as well as carols, and a verse anthem.<sup>53</sup> Byrd's fifth collection of music, arguably his most popular, was *My Ladye Nevells Booke*, an unpublished manuscript of keyboard music. His final major collection of works was his *Gradualia*, initially printed in 1607. Its contents are Catholic mass Propers for various saint and feast days. Byrd was a practicing Catholic, but because of his prominently placed Protestant patrons, including the Queen, he suffered little persecution for his beliefs.

### Composition

Byrd's *Songs of sundrie natures* is a collection of secular songs. They are not considered madrigals due to the absence of madrigalisms, a kind of word-painting in which the music reflects the text.<sup>54</sup> The Italian madrigal had been introduced in England as early as the 1530s, but was rarely seen in print before the 1590s.<sup>55</sup> Madrigals in the vernacular were scarce because English poets struggled to create verse that would equal the beauty of the Italian verse. Byrd was over fifty by the time the madrigal gained popularity in

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<sup>51</sup> Kerman, "Byrd" *Grove Music Online*.

<sup>52</sup> *Ibid.*

<sup>53</sup> *Ibid.*

<sup>54</sup> Edmund H. Fellowes, preface to William Byrd, *Songs of sundrie natures* (London: Stainer and Bell, Ltd., 1948), vi.

<sup>55</sup> Kerman, "Byrd" *Grove Music Online*.

England, and although he wrote a few, he did not truly explore its potential as a genre.

His student Thomas Morley later became an important English madrigal composer.

The 1589 *Songs* were dedicated to Lord Hunsdon, Queen Elizabeth's cousin and son of William Carey and Mary Boleyn. Byrd included a letter to the reader in the preface, indicating his purpose in writing this volume following the success of his *Psalmes, Sonets and Songs*.

I have been encouraged thereby, to take further paines therein, and to make thee pertaker thereof, because I would shew my selfe gratefull to thee for thy love, and delerious to delight thee with varietie, whereof no Science is more plentifully adorned then Musicke. For which purpose I do now publish for thee, songs of 3- 4- 5- and 6- parts, to serve for all companies and voices: whereof some are easie and plaine to sing, other more hard and difficult, but all, such as any yong practicioner in singing, with a little foresight, may easely performe.<sup>56</sup>

The texts in Byrd's collection of sundry, or various, songs are on religious topics, love, and nature. The three-verse text of *When I Was Otherwise* - the thirtieth song in the collection, and one of eleven in five voices - is from the perspective of an older man, thinking back to his youth and how easy it was to woo with only sweet words and smiles.

The songs in this, and the 1588 song volume, were intended to be performed as consort songs; that is, a soloist would sing the top line, and a consort of instruments would play the other voices. Nevertheless, Byrd inserted the words into all parts in the event a group of singers wished to perform the work.<sup>57</sup> There is no clear text-painting and the setting is largely syllabic.

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<sup>56</sup> William Byrd, Preface, *Songs of sundrie natures* [1589] (London: Stainer and Bell, Ltd., 1948).

<sup>57</sup> Kerman, "Byrd," *Grove Music Online*

The Edmund H. Fellowes edition of the *Songs of sundrie natures* was used as the basis for the transcription.<sup>58</sup> This song was originally in the F Lydian mode, in which the fourth scale degree was often lowered. Fellowes opted to assign the key of F major and indicates the occasional raised fourth with a natural sign. The edited song included a first ending at measure 39 that repeated back to measure 27. The ending was not used in the transcription because it would have made it too long.

The modern edition maintains a cut time meter with two insertions of a 3/2 bar. Byrd's original publication did not have bar-lines, but Fellowes inserted them so the music could be easily read by today's performers. The original is in mensural notation, in which meter and beat emphasis were not a consideration. The bar-lines in Fellowes' modern edition sometimes imply syncopation, but in the absence of bar-lines in the originals, these notes would not be accented, but would be the natural result of the flow of the melody and words.

Imitation was a popular compositional device in the Renaissance. In *When I Was Otherwise*, individual entrances of points of imitation are obscured amidst the dense texture, in which voices move at the same speed and are melodically independent of each other. Occasionally the voices function in pairs. For example, in measures 8-9, the contratenor and tenor briefly move together and are echoed by the alto and bass voices. There is a brief moment of homorhythm in measures 26-28, where the voices are moving together in the same rhythm, but without a clearly dominating melodic line.

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<sup>58</sup> William Byrd, *Songs of sundrie natures* [1589], ed. Edmund H. Fellowes (London: Stainer and Bell, Ltd., 1948).

**Band Transcription (see page 115)**

The transcription has been transposed down a whole step into concert E-flat, a key that fits the standards of grade three band literature. The woodwind ranges are generally low: the flutes never play above C3 and the clarinets never rise above E-flat<sup>2</sup>.<sup>59</sup> The alto saxophones have the widest range, from D1 to B-flat<sup>2</sup>. The brass have an octave range with a few exceptions on either end. Although the trumpet has one G<sup>2</sup>, which is below the range for grade three band, this could be considered an opportunity to develop tone in the low range of the instrument.

The meter in the transcription was borrowed from the Fellowes edition and the metronome marking is derived from the thematic material as well as the mood of the text. This tempo is not fast, but the combination of the pace of the rhythm and the shape of the melody create a feeling of forward motion. A specific tempo is provided, but the conductor is also free to select a different one based on the ensemble and interpretation of the piece.

Many articulations in these transcriptions should be interpreted differently from modern band articulations. The staccato-tenuto articulations in the opening measures require a little weight at the beginning, and a slight space before articulating the next note. The slurs throughout the piece were inserted for melismas and where the original words begin with vowels or soft consonants. Staccato dots should be played to emulate a plucked string and should be given a little length. The section at measure 26 is marked with tenuto dashes because of the long syllables of the original text: "But at the length."

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<sup>59</sup> All pitches cited are transposed and the MIDI octave designation system is used. The octave designation chart cited is from [www.music.vt.edu](http://www.music.vt.edu), accessed on 20 March, 2011. See chart in Appendix C.

The text, “that hearts and tongues,” at measure 34 inspired the accent-tenuto marks, which call for notes with length and weight without excess front at the beginning, as expected for a regular accent.

Vocal parts are not distributed consistently among the winds. Some instruments switch vocal lines because of range issues or balance needs. The higher-pitched instruments generally play the soprano and alto parts, with the mid-range voices sharing the alto and tenor voices. The bass voice is taken by the bass instruments. There is some octave doubling, but only in the soprano (doubled up an octave) and bass (doubled down an octave). Doubling in the middle voices would create a texture that is too dense.

Dynamics did not appear in the original manuscript, even though Fellowes included them in his edition. His dynamics have been used as a guideline in this transcription. I considered the number of instruments playing, articulations, and text (of the first verse only) when choosing dynamics. A few breath marks are included to mark the end of a phrase. Most of the phrases are short enough to play in one breath. For those that are not, staggered breaths can be used with the conductor deciding how to distribute them. The transcribed phrases themselves, like the original, are influenced by the words, and more specifically, the punctuation.

Balance is an important and challenging aspect of this transcription. Because this song is polyphonic, all of the voices in the transcription must be equally balanced. Common band instrumentation issues were taken into account when making this transcription. In today’s band there is often an abundance of flutes, clarinets, alto saxophones, and

trumpets. The oboe and bassoon have been doubled in other parts because they are less common. This piece can be played by bands of varying sizes and instrumentation.

All students must understand that each line is important. The equality of each part may create a challenge for some players. The less-experienced players on the second and third parts will tend to play timidly, and are typically unaccustomed to independent lines. In the transcription, the upper parts sometimes play different melodic lines, and enter on different beats from the others in their section. Because of this timidity and inexperience, it is advisable to distribute strong players on all parts. This will help with balance and give more students a chance to lead.

The percussion should never be a prominent voice, so the xylophone, vibraphone, and marimba should use soft mallets. Their role is to add color. Each mallet part features two simultaneous notes, but if a student is not ready to play both lines at once, one melody can be played. The side drum is included for color and should not be played loudly. Some basic rudiments are utilized, including the nine-stroke roll and the flam. If any percussion are doubled, their dynamics should be lowered at least one additional level.



## Clemens non Papa, Jacobus; “Sanctus”

**Dates:** c. 1510-1555

**Country:** Netherlands and Belgium

**Genre:** Mass Movement

**Original Publication:** *Ad imitationem Cantilenæ Misericordie* (1556), published by Pierre Phalèse

**Modern Edition Used for Transcribing:** Clemens non Papa, *Opera Omnia*, Vol. 4. Edited by K. Ph. Bernet Kempers. Rome: American Institute of Musicology in Rome, 1951.

**Number of Voices:** 4

**Text:** Sacred Latin

**Number of Measures:** 45

**Performance Time:** 1:35

### Historical Background

Towns in the Netherlands flourished under Holy Roman Emperor Charles V of Spain, who reigned between 1506-1555. Antwerp rivaled Bruges as the most affluent city of the Netherlands, and was considered one of the most prominent cities in Europe. Charles V was popular among the citizens of the Netherlands and, having been born there, was particularly considerate of their needs. However, the succession of his son, Phillip II, to the throne of the Netherlands in 1555 came at an unfortunate time. Phillip was disliked by the populace and was dismissive towards his Flemish subjects.<sup>60</sup> Severe edicts against Protestant heretics had been declared in 1550, but had not been strictly enforced under Charles.<sup>61</sup> Phillip renewed them with full force. By this time, Lutherans and Calvinists were numerous in the Netherlands and suffered great persecution.

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<sup>60</sup> A.H. Johnson, *Europe in the Sixteenth Century* (London: Rivingtons, 1955), 319.

<sup>61</sup> *Ibid.*, 319.

## Composer

Jacobus Clemens' designation as "non Papa" was given to him by one of his publishers, Tielman Susato, supposedly to distinguish him from Pope Clement VII (1478-1534). Little is known about Clemens until his first publication, a set of chansons, printed in the late 1530s by Parisian publisher Pierre Attaignant (c. 1494-c. 1551). Clemens worked at the cathedral in Bruges for a little over a year between 1544-1545. He was associated with a famous general to Charles V, Philippe de Croy, Duke of Aerschot. Three noble motets suggest he had a personal relationship with Charles V between 1544-1549.<sup>62</sup> Perhaps Clemens' most famous collection is *Souterliedekens*, published in Antwerp around 1556 by fellow composer Susato. The collection is the first setting of the Psalms in Dutch.

There is argument about which religion Clemens practiced. His Dutch Psalms suggest he was Protestant, but his fifteen mass settings and relationships with Croy and Charles V argue that he was Catholic. Perhaps he wanted to serve his country through the Psalm settings, and his religion through his masses and large output of motets.

## Composition

With the exception of his requiem mass, all of Clemens' masses are parody settings in which the composer uses a pre-existing, polyphonic piece (often a motet) and incorporates the motives from each line into the new work.<sup>63</sup> The emphasis is more on the harmony created by the lines, rather than the individual lines themselves. *Missa Miseri-*

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<sup>62</sup> Willem Elders, Kristine Forney, and Alejandro Enrique Planchart, "Clemens non Papa, Jacobus," *Grove Music Online. Oxford Music Online*. 30 Aug. 2010 <<http://oxfordmusiconline.com/subscriber/article/grove/music/13870>>.

<sup>63</sup> *Ibid.*

*corde*, published in 1556 by Pierre Phalèse (c. 1505-c. 1575), was the first of his ten masses published by Phalèse by 1560.<sup>64</sup> The translation of the full title of the mass, *Missa ad imitationem Cantilenæ Misericorde*, is “parody mass on a song of mercy.” For this mass, Clemens borrowed from his own secular song, *Misericorde au martir amoureux*. Clemens also took elements from his Psalm setting, *Misericorde au pauvre vicieux*, which had been translated into French by Clement Marot.

The text for the transcribed Sanctus movement of the mass is based on biblical text from Isaiah 6:3.

Sanctus, Sanctus, Sanctus,	Holy, Holy, Holy,
Dominus Deus Sabaoth.	Lord of hosts.
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of your glory.

The text continues with “Hosanna in excelsis,” which is the subject of the third transcription.

Karel Philippus Bernet Kempers (1897-1974), the editor of this edition, writes that the source of the present mass is in C. However, he notes that in its time it could have been transposed to A; moreover, a manuscript found in Brussels suggests that it may have also been performed in F.<sup>65</sup>

Imitation occurs in pairs for the first sixteen measures. The alto and bass imitate each other on the same pitch level, two measures apart. The soprano and tenor do the

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<sup>64</sup> K. Ph. Bernet Kempers, preface to Clemens non Papa, *Missa Misericorde* (Rome: American Institute of Musicology in Rome, 1951), I.

<sup>65</sup> *Ibid.*, III.

same with a slower moving melodic line. In measure 10, the tenor restates the original theme introduced by the alto, though on a different pitch level. The alto and soprano assume the slower moving ascending line, but the soprano is on a different pitch level, and has some altered rhythmic values.

The setting of the word “Sanctus” is melismatic, with several notes spanning the length of the two syllables. Clemens sets “Dominus Deus” syllabically, and the dotted quarter-, eighth-note, quarter-note rhythm appropriately colors the words. Each voice enters with the same rhythmic motive. “Sabaoth” is more melismatic. In measure 27, Clemens returns to the pairing idea from the beginning. The alto and tenor voices, although not moving exactly together, function as a pair, as do the soprano and bass by the end of the bar. In measure 29, Clemens writes a trio texture in the bottom three voices. The soprano begins the final textual phrase of the movement in measure 31, and is imitated in all voices from high to low. The final cadence features the common cadential movement of the time: the seventh (in the tenor) resolves upward to the tonic, and the second scale degree (in the bass) resolves down to the tonic. The final text phrase is mostly syllabic, with some melismas occurring at the end of the phrase.

The mode of this movement is mixolydian on C. There are no flats in the key signature so, when desired, the seventh scale degree is marked flat by Clemens himself. The editor notes there is little need for *musica ficta* in the mass because Clemens marked his score with flats where he thought necessary.<sup>66</sup> One reason this piece seems so accessible to modern ears is the presence of suspensions. For example, the suspension in the alto

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<sup>66</sup> Kempers, *Missa Misericorde*, III.

voice in measure 2, beat three, resolves on the next beat. It happens again in the fourth measure by the echoing bass voice, and again by the tenor in measure 11. The editor's choice of accidentals is borrowed for the transcription. The very few flat seventh scale degrees give the piece a major sonority.

### **Band Transcription (see page 121)**

The transcription was transposed down a whole step into B-flat from the original C. B-flat is a common key for bands and better suits the instrumental ranges. All notes fit into grade three ranges except for one F4 in the second trumpet part.

The work has been transcribed into the common time signature (4/4). The modern bar-lines create less syncopation than is often found Renaissance literature. Many notes tie over bar-lines, but are tied to quarter notes, so the rhythmic division of the bars is usually clear. The metronome mark was chosen based on the joyful mood of the text. The tempo creates a sense of flow and forward motion. The slower moving melodic line at the beginning also suggests a faster tempo, encouraging forward motion.

The articulations have been chosen based on the shape of the words, and more specifically, consonants versus vowels. In the "Dominus Deus" section of the text, accents are placed on the heavy consonants and should be played with the "d" syllable in mind. The articulation should be played with emphasis and weight. Slurs are used in long melismatic passages and between vowels or soft consonants. Breath marks indicate the end of a textual phrase, though the note before the mark should not be clipped. In the transcription, these notes are marked with a tenuto.

The band is reduced to a woodwind choir at measure 10 for a statement of “Sanctus.” The woodwind instrumentation and softer dynamics were used because the music echoes the first phrase. The brass replace the woodwinds in measure 17 for “Dominus Deus Sabaoth” because of the harder consonants in this section.

There is octave doubling in the outside voices throughout the transcription. The flute is often doubled up an octave so its timbre will be heard better. Much of the tuba part is transcribed an octave lower than written because the notes would otherwise be too high for a grade three range. The doubling strengthens these outer voices, which tend to be weaker in grade three band literature.

The faster moving melodic line has a stronger dynamic at the beginning. The trumpets should have a full sound in their most comfortable range, with the flutes and clarinets on the descant line above at a softer dynamic. As the movement continues, the text becomes more joyous, and the dynamic rises with it. If certain instruments are lacking or over-abundant, especially during the woodwind and brass choir sections, it is important to balance all four parts equally through dynamics.

The timpanist will need to use three drums and go immediately from a roll on one drum to striking the other. The suspended cymbal is used to heighten the shape of a phrase or help transition between phrases. The bells and xylophone have single melodic lines. The xylophone has rolls on several longer notes. At the beginning, and end, the vibraphone has two simultaneous lines. If a player is not able to do both, the top line will be sufficient.

### **Clemens non Papa, Jacobus; “Hosanna”**

**Dates:** c. 1510-1555

**Country:** Netherlands and Belgium

**Genre:** Mass Movement

**Original Publication:** *Ad imitationem Cantilenæ Misericordie* (1556), published by Pierre Phalèse

**Modern Edition Used for Transcribing:** Clemens non Papa, *Opera Omnia*, Vol. 4. Edited by K. Ph. Bernet Kempers. Rome: American Institute of Musicology in Rome, 1951.

**Number of Voices:** 4

**Text:** Sacred Latin

**Number of Measures:** 31

**Performance Time:** 0:40

#### **Historical Background**

During the sixteenth century, the Netherlands often served as a conduit between England and continental Europe. Due to this close proximity, both English and French influences prevalent. By the middle of the century, the Spanish also had an impact on the culture during the reigns of Emperors Charles V and Phillip II.<sup>67</sup> As a result, artists, writers, and musicians were influenced by a variety of styles. A popular Netherlandish artist of the time was Pieter Bruegel (c. 1525-1569), a master of portraying peasant life.<sup>68</sup> A popular painting, “Peasants Dancing,” features a man playing the bagpipes, while men and women dance around him.

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<sup>67</sup> De Lamar Jensen, *Renaissance Europe: Age of Recovery and Reconciliation* (Massachusetts: D.C. Heath and Company, 1981), 331.

<sup>68</sup> *Ibid.*, 358.

## Composer

Towards the end of 1550, Clemens was a singer and composer for the Marian Brotherhood. Upon his departure from the post in December, he wrote *Ego flos campi*, a motet for seven voices. Seven was a prominent number for the Brotherhood, and the motet is the only seven-voice work in Clemens' surviving repertoire. In the work, the words "sicut lilium inter spinas" ("as the lily among thorns") present the Brotherhood's motto, and are highlighted by a homophonic setting.<sup>69</sup>

In 1569, the Catholic government moved to destroy all texts that could be considered heretical. Fortunately, Clemens' vernacular *Souterliedekens* of 1556 survived: his masses, under no threat of destruction.<sup>70</sup> Like many composers of his generation, Clemens wrote parody masses, instead of the cantus firmus mass that had been in vogue during Josquin's time.<sup>71</sup>

## Composition

"Hosanna in excelsis" translates to "Hosanna in the highest," and serves as the end of the Sanctus. This Hosanna begins homorhythmically: there is no dominant melodic line, but all the voices are moving at the same speed with some displaced emphases. Even though all four voices are present at the beginning, they work in pairs in the second and third measures, with the outer voices moving in the same rhythm against the inner voices moving together. There is no imitation until the end of measure 8 when the third statement of "hosanna" begins in the tenor voice. This descending quarter note line is

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<sup>69</sup> Elders and others, "Clemens non Papa," *Grove Music Online*.

<sup>70</sup> *Ibid.*

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



imitated in all voices throughout the rest of the piece. Sometimes it appears in a longer form, like the tenor in measure 8, or in a shorter, rotating figure in the other three voices.

The piece is predominantly syllabic. Melismas occur on the first two syllables of “excelsis.” The text is clear during the first two statements of “Hosanna in excelsis.” As the piece develops, the familiar words are not as clear in the constant movement of the melodic lines and lack of texture changes. There are only a few beats of rests scattered between restatements of the text.

This movement, the end of the “Sanctus,” is in a major mode. Neither Clemens or Kempers added any flat sevenths to this section. The phrases begin on the beats and there are a few instances of notes tied over bar-lines.

### **Band Transcription (see page 128)**

The movement has been transposed down a step from C to B-flat for the ease of playing in this key and to align it with which it is paired. Any pitches outside the grade three band range are only one or two steps higher.

The work has been transcribed into 3/4 time. The bar-lines suit the flow of the rhythm perfectly in the first eight measures. However, once the imitation begins, the meter becomes less clear, though with modern ears we can still feel the triple pulse. The tempo marking on this movement is fast: a quarter-note at 144 beats per minute. It is marked “celebratory” because the words and flow of the text suggest an uplifting tempo. The marking is flexible, however, and although it is not recommended to perform it much faster, it certainly can be played at a slightly slower tempo.

The articulations, dynamics, and tone colors change often in the transcription. The saxophone family, clarinets, and percussion open the transcription at a full dynamic that introduces the celebratory tone. The full band enters with the second phrase in measure 5, and continues the forte or fortissimo dynamics.

The distribution of parts is in a different order here. The soprano line remains in the alto saxophone and is doubled in the oboe, first clarinet, and the top two trumpet parts. The flutes take the alto part up an octave, creating a voice crossing. This was chosen so the soprano line is a prominent melody in the louder inner voices, with the alto line serving as a descant melody above it. The tuba line is doubled at the octave below the euphonium at all times. The flute often doubles its voice part up an octave.

When the imitation begins in measure 8, the dynamic level diminishes, and the slur emerges as the primary articulation, reflecting the descending figure and the sudden shift in clarity of the words. At measure 25, the articulation is changed to a tenuto-staccato which indicates slight weight and separation. As the piece comes to a close, the dynamic increases, and many of the rhythmic emphases occur on beats two and three.

The phrasing is designated by dynamics and articulations. Because there are no text or textural changes in the original work, the sections within the transcription are based on melodic motives and rhythms. Breath marks have been placed at the end of text phrases; generally phrases can be made in one breath, although staggered breathing is encouraged if necessary. The conductor may add a slight ritardando and/or a fermata at the end. However, the intent here is that the original piece would continue on to the next movement and therefore does not need a dramatic ending. Having conducted the tran-

scription with a band, I find it makes more musical sense to flow right into the last bar without slowing down.

Each voice should be equally balanced when all parts have the same dynamic. Although there is no clear melody, sometimes certain lines are brought out because they seem interesting. For example, in measure 5, the soprano line has been chosen as the primary voice. In the next measure the bass voices crescendo to equal the melody in importance.

The sections of this piece are generally short, and shifts in style are to be made quickly. Any one of these sections could be played independently to develop articulations, such as weighted accents, slurs, and slightly separated notes. The percussion parts were inspired by dance music. The tom-tom emulates a hand drum, while the tambourine is an instrument that would have been used in the Renaissance.<sup>72</sup> Both instruments cease playing when the style changes to legato at measure 8. The timpani is used to emphasize cadences. The bells and xylophone have independent melodic lines, and the vibraphone includes some measures that have two voices.

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<sup>72</sup> Harms, "Early Percussion," 196.

**Franck, Melchior; *Intrada***

**Dates:** c. 1579-1639

**Country:** Germany

**Genre:** Instrumental

**Original Publication:** *Neue musicalische Intradan* (1608; No. 35)

**Modern Edition Used for Transcribing:** Denkmäler Deutscher Tonkunst, Vol. 16.

Edited by Freiherrn von Liliencron. Leipzig: Breitkopf and Härtel, 1904.

**Number of Voices:** 5

**Text:** N/A

**Number of Measures:** 62

**Performance Time:** 0:50

### **Historical Background**

While the Thirty Years' War (1618-1648) took its toll on much of Europe, the battlegrounds themselves were mostly in Germany. This was a religious war in which the Holy Roman Empire was invaded, at various times, by forces from Spain, Denmark, Sweden, and France. It began when the Catholic Hapsburg heir Ferdinand began persecuting Bohemian Protestants.<sup>73</sup> Ferdinand was named Emperor in 1619, but the Bohemians chose to elect their own emperor, Frederick V of the Palatinates. Neither emperor had an army or support from other countries, but Ferdinand had enough money to buy the allegiances of Duke Maximilian of Bavaria, Philip III of Spain, and the Lutheran elector of Saxony.<sup>74</sup> Many battles were fought, but few saw a true victor.

The Bohemians enjoyed their first decisive victory of the war in 1631, and in that single stroke, were able to reclaim land the Catholics had taken between 1618-1629. Two

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<sup>73</sup> Dunn, *Religious Wars*, 83.

<sup>74</sup> *Ibid.*, 84.

important army leaders, Albrecht von Wallenstein and Gustavus Adolphus, battled in 1632 in Saxony. It was during this campaign that Coburg, Melchior Franck's hometown, was destroyed.<sup>75</sup>

The final thirteen years of the war were the most destructive. Civilians suffered the most as countless towns were sacked and looted. Crops were destroyed, and famine and plague were rampant. Over one-third of the German population was killed during the war, including Franck's wife and two children.

### **Composer**

Franck's first known job was as a school choir master in Nuremberg between 1601-1603. Franck endorsed music education and published multiple volumes of pedagogical instrumental and vocal music.<sup>76</sup> He moved to Coburg in 1603 and became the court choir master to Duke Johann Casimir.<sup>77</sup> Franck's employment was affected by the war following the death of the Duke in 1633. For monetary reasons, his successor, Johann Ernst, was forced to demote Franck to the position of music inspector, and his salary was cut. Franck was offered a position in Nuremberg in 1636, but decided to stay with the Duke's court. He was eventually pensioned and remained in Coburg until his death in 1639.<sup>78</sup>

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<sup>75</sup> David Mason Greene, *Biographical Encyclopedia of Composers* (Garden City, NY: Doubleday, 1985), 107.

<sup>76</sup> John H. Baron, "Franck, Melchior," *Grove Music Online. Oxford Music Online*. 9 Sept. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/10126>>.

<sup>77</sup> Greene, *Encyclopedia*, 107.

<sup>78</sup> Baron, "Franck," *Grove Music Online*.

Franck is an early Baroque composer who often replaces the imitative polyphony of the Renaissance with the new style of antiphonal and homophonic textures. His compositional efforts were largely focused on motets and instrumental music. Franck published over forty motet collections between 1601-1636, the majority of which were settings of psalm text.<sup>79</sup> Franck also composed four printed collections of instrumental dance music.

### **Composition**

This intrada is the thirty-fifth from *Neue musicalische Intradan*, published in 1608. Each intrada is homophonic, written for four to six instruments, and usually in AABBC form.<sup>80</sup> The term intrada is borrowed from the Spanish “entrada,” which means entrance. Appropriately, an intrada is intended to announce or accompany the entrance of an important person or persons, or to open a dance suite.

The tonality of this piece is a study in the transition between the Renaissance and Baroque periods. In the Renaissance, the harmony is achieved through the creation of the individual polyphonic lines. During the Baroque, common practice period tonality developed slowly through the seventeenth century. The resulting music is linear with the harmony frequently more interesting than the melody. Even though this intrada reflects the new Baroque music, particularly at cadence points, its chord progressions still carry a strong Renaissance influence. The piece is in Dorian mode and ends with a Picardy third:

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<sup>79</sup> Baron, “Franck,” *Grove Music Online*.

<sup>80</sup> *Ibid.*

that is, the final chord is a major triad, despite the prevailing minor mode. Even though the term “Picardy third” was not used until 1767 by Jean-Jacques Rousseau, the technique had been common since the early sixteenth century.

The form of this piece, and most dances of the time, is AABBCC. In this case, the first two sections are eight and nine measures, respectively, that are repeated. The C section is longer at fourteen measures. In this homophonic intrada, the melody is clear, although it is not always in the top voice. Sometimes the top two voices overlap: for example, in measure 15 the second voice has the top melodic line. The melody in the C section is not as clear. The ascending eighth-note pattern appears in four of the voices as a repeating rhythmic motive. The descending whole notes begun by the top voice are prominent, and are echoed by the second voice two measures later. The top two voices function together, but there is an interesting moment in measure 27 when the second voice hands over the running eighth-notes to the top voice in the next measure. The same voices create the interesting cadence in the final bars, with the second voice providing a suspension and ornamented resolution.

### **Band Transcription (see page 132)**

The transcription was transposed down a whole step into C minor, which better suits the instrumental ranges. It includes a few pitches out of the grade three range: the second and third clarinet have an A5, and the second and third trumpets have an F5 and G5. The tuba has a G1 in measure seven, but alternate pitches above are provided.

There are no meter changes. This piece is in duple meter with implied bar-lines, which result in rhythmic emphasis on the downbeats. This kind of metrical arrangement

is common in Renaissance dance music, which is organized around repeating patterns of dance steps. The stately tempo is drawn from the genre: elegant entrance music.

The transcription takes the form of the original, but the repeated sections have been written out to provide an opportunity for changes in style, timbre, and texture. The full band begins the first A section. The accents on the downbeats should have weight and volume, but not excess front. The accent-staccato marks should also have weight but a little space between the notes. The repeat of the A section features the upper woodwinds with slightly separated articulations, and more dynamic rise and falls within the long phrase.

The beginning of the first B section at measure 17 is marked by the brass playing the theme down an octave. This was done for range considerations and to contrast the brighter woodwind timbres that precede and follow this section. There should be weight on the tenuto-marked downbeats, and a light, separated articulation on the staccato notes. The woodwinds respond in measure 26 with a full sound and almost identical articulations, but the tenuto is replaced by an accent to reinforce the louder dynamic.

The first C section begins in measure 35 and features the brighter-pitched instruments: woodwinds, trumpets, and trombone. The descending whole notes are scored louder than the lines around it. The full clarinet section begins the bell-tones and are echoed by the flutes and oboe two measures later. These should be the dominant lines through measure 48: the ascending eighth-note pattern is subservient and should be played lightly, as indicated by the staccato marks.



The repeat of the C section is scored differently in terms of dynamics and timbre. The louder dynamic is shifted to the inner voices: first and second clarinets, trumpets, and first french horn. Their dominance lasts only three measures as they decrescendo to allow the eighth-note patterns to be heard better. The ascending eighth-note pattern is always accompanied by a crescendo to forte, followed by a decrescendo as the note values become longer. The timbre changes slightly with each entrance of the ascending motive and the crescendo allows each one to be heard. The descending whole note pattern in the flutes, chimes, and bells should be subservient to the faster moving lines around it. All instruments crescendo into the final measures.

Breath marks are indicated at the end of every section. Even if a student does not play the next downbeat, a unified breath is recommended to mark the beginning of the next phrase. In the A and B sections, breath marks are different to accommodate the change in the peak of the phrase. Students should never breathe between notes when a crescendo is present: for example, no one should breathe between measures 4-5. Staggered breathing is recommended for students who cannot make it through a phrase in one breath.

Balance should be easier to attain in this piece due to its homophonic nature. The melodic lines are usually scored at a louder dynamic; it is important that both conductor and student note the differences. Because the top two lines often cross, they are usually written at the same volume.

The snare drum (without snares) and tambourine add color to a few sections of the transcription. The snare has nine-stroke rolls, however all other notes should be played

with one stick in order to avoid rushing. Chimes double the timpani in the first A section, and play again in the final C section to double and color the descending whole notes. If the director has two sets of chimes, the second set could double the whole notes in the second flute part between measures 49-62. Bells also double the descending whole-note pattern. The marimba has some rolls towards the end of the transcription. The timpani supports the harmony and cadences, and covers the breath between measures 48-49.

**Gombert, Nicolas; *Iay eu congie***

**Dates:** c. 1495-c. 1560

**Country:** Netherlands

**Genre:** French Chanson

**Original Publication:** *Le quatriesme livre des chansons* (1544), published by Tielman Susato

**Modern Edition Used for Transcribing:** Nicolai Gombert, *Opera Omnia*, Vol. 11.

Edited by Joseph Schmidt-Görg. Rome: American Institute of Musicology in Rome, 1951.

**Number of Voices:** 4

**Text:** Secular French text by unknown author

**Number of Measures:** 35

**Performance Time:** 1:45

**Historical Background**

Nicolas Gombert was a young man when the Protestant Reformation began in 1517. Although Lutheranism spread rapidly in Germany and Central Europe, the Calvinist movement was more prominent in the Netherlands. John Calvin was a reformer like Luther. At the age of twenty-five, Calvin published *The Institutes*, which described his theological ideals, and new systems that should be put into place.<sup>81</sup> His followers were vocal and militant about their purpose.

The Netherlands were under the rule of Holy Roman Emperor Charles V during Gombert's lifetime. Charles was instrumental in enacting the first legal peace between Catholic and Lutheran realms, signing the Peace of Augsburg in 1555. This treaty determined that no countries should engage in religious warfare until the church was reunited.

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<sup>81</sup> Johnson, *Europe*, 275.

## Composer

Gombert was a Catholic living in the Netherlands, but during his lifetime he did not endure any public persecution from the Calvinists. In fact, the Calvinists and intellectuals of the Netherlands were generally accepting of different religions and belief systems.<sup>82</sup> Gombert worked as a singer and composer at Charles' court in the late 1520s, and in 1526 he travelled with the court around Europe. By 1534 he was appointed as a canon (a cleric within a church) at the Cathedral in Tournai, and it is believed he lived out the rest of his life there.<sup>83</sup>

Gombert belongs to the post-Josquin era of Renaissance composers. Whereas Josquin is known for his elegant use of imitation and texture changes, Gombert's imitation is less predictable, and entrances often occur closer together than Josquin's. The texture in Gombert's music is dense, and usually has no fewer than three voices singing at once. Ten masses and over 160 of his motets survive. Many of his motet texts are taken from the Bible, especially the Psalms.<sup>84</sup> Gombert also wrote eight magnificats: one in each of the church modes.

The French chanson was a popular genre of the Renaissance. The early chansons were monophonic melodies composed by troubadours and trouvères. The first polyphonic chansons appeared around the end of the thirteenth century. During the Renaissance, chansons were in high demand in France and northern Europe, and many of the most im-

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<sup>82</sup> William J. Bouwsma, *The Waning of the Renaissance 1550-1640* (New Haven: Yale University Press, 2000), 110.

<sup>83</sup> George Nugent and Eric Jas, "Gombert, Nicolas," *Grove Music Online. Oxford Music Online*. 15 Sept. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/11420>>.

<sup>84</sup> *Ibid.*

portant composers of the Renaissance composed in that genre. By the middle of the sixteenth century, there were two primary styles of chanson writing: Franco-Flemish chansons and Parisian chansons. The Franco-Flemish composers (of which Gombert was a member) wrote using thick imitative polyphony. French composers around Paris featured lyrical style with primarily homorhythmic passages.<sup>85</sup> The authors of Gombert's chansons are mostly unknown, as he took many of his texts from older poems, often in a folk style. Around seventy of Gombert's chansons survive.

### **Composition**

Many of Gombert's chanson texts are often from the point of view of a person suffering from the loss of love.<sup>86</sup> This song is no exception. It tells of a man who has been cast away by his love, but who still feels unworthy of the object of his love.<sup>87</sup>

Gombert uses imitation in pairs or trios for most of the piece. The work begins with imitation in every voice, with entrances on D and G. At the second phrase of text in measure 6, the inner voices begin with three repeated quarter-notes, while the outer voices sing the ascending eighth-note motive that will then be imitated in every voice through measure 8. The third phrase of text in measure 10 features an ascending perfect fourth at the beginning of the phrase that is imitated in all voices except the alto. Gombert

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<sup>85</sup> Howard Mayer Brown and Richard Freedman, "Chanson: 1525 to the mid-16th century," *Grove Music Online. Oxford Music Online*. 15 Sept. 2010  
<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40032>>.

<sup>86</sup> Nugent and Jas, "Gombert," *Grove Music Online*.

<sup>87</sup> French translation by Dr. Timothy Mainland, personal E-mail, 14 September 2010.

returns to imitation in pairs in measure 18. The top voices repeat a four note motive in imitation separated by two beats. The bottom voices have a similar four-note motive beginning in the next measure.

In measure 21 the soprano, alto, and bass begin a new motive, but the tenor has an independent melodic line. A fascinating use of pairs, imitation, and homorhythm begins in measure 26. The inner voices begin a descending eighth-note pattern with the same rhythmic structure as the ascending eighth-notes introduced in measure 6. These inner voices move together in a homorhythmic duet through measure 30. In measure 31 those voices present the same motive, but now they echo each other, while the tenor extends the motive for two beats in measure 32. The outer voices work in an opposite way. They begin in imitation with the same motive in measure 26, but begin to move homorhythmically in measure 33 for the final statement of the phrase.

The texture is dense throughout, with very little rest for any voice. With the exception of the first measure, the texture is never less than three voices. The text is largely syllabic, with melismas occurring at or near the end of a word. The final cadence remains an open fifth, without any third. Even though it resembles the modern authentic cadence in the dominant-tonic movement in the bass, the final cadence still bears the trademark Renaissance cadential movement of the major sixth expanding to the octave in the soprano and tenor voices.

### **Band Transcription (see page 139)**

The chanson is in a transposed Dorian mode. The transcription retains the song's pitch level and uses the key signature of G minor, with one flat as in the original.<sup>88</sup> The editor of the modern edition includes several instances of *musica ficta* in his edition, indicating where the sixth scale degree would have most likely been lowered; I have retained these altered pitches in the transcription.

A few of the voices extend past the grade three range: the bass clarinet has an E5, F#5, and G5, while the baritone saxophone has a D6, and the french horn an E4 and F4. The tempo is moderate because of the forlorn nature of the text. The descending minor arpeggios at the beginning should therefore be played slowly and deliberately. The conductor may choose to move the tempo slightly in either direction.

It is recommended that all players use a legato articulation for the first sixteen measures. The original text has few hard consonants so accents have been incorporated to mark new sections and give the chanson a variety of color. In measures 9-11, the low voices have tenuto-accent marks because their lines need to emerge from the texture and dominate for a brief time. The note-lengths remain long but the accent indicates extra emphasis on the front of the note.

In measure 18 the four-note motive for the words "pour ses vertus" ("for its virtues") is marked with tenuto-accents. These need to be played with weight and length: not with a heavy front to the note. The legato articulation returns in measure 21. The final section of the work begins in measure 26 with the imitation of the five-note descending

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<sup>88</sup> Nicolas Gombert, *Opera Omnia*, ed. Joseph Schmidt-Görg (Rome: American Institute of Musicology in Rome, 1951), vol. 11, 58-60.

motive. These phrases need to be played deliberately and with a sense of longing, since they represent the tears the poet is shedding for his lady love. The final four bars are to be played with a full sound, and the perfect fifth in the final bar should be powerful, even ominous.

Articulations and dynamics delineate the sections. The frequently dense texture requires crescendos and decrescendos within the parts to avoid a constant block of sound. Individual lines, often with more active rhythms, are brought out of the texture with changing dynamics.

The voices are usually distributed in score order, but sometimes the alto line is written for the higher instruments to create a descant melody. This occurs in measure 6, when the flute plays the alto line an octave above where it is written. Breath marks have been carefully placed and are based on the original text. Tenuto marks are included on a quarter-note when it is followed by a breath mark, to remind the student not to clip the last note of a phrase. The breath must be short, not the note.

With the exception of suspended cymbal and bass drum, all percussion parts are pitched and function much like in the previous pieces. The xylophone and vibraphone have some measures with two notes simultaneously, but these can be played by two players if necessary or desired. The bass drum should be played with a soft mallet and needs to play quietly until the final three measures.



## Isaac, Heinrich; “Credo”

**Dates:** c. 1450-1517

**Country:** Netherlands

**Genre:** Mass Movement

**Original Source:** Bavarian Chapel Manuscript, date unknown (c. 1510)

**Modern Edition Used for Transcribing:** Heinrich Isaac, *Opera Omnia*, Vol. 5. Edited by Edward R. Lerner. Rome: American Institute of Musicology, 1974.

**Number of Voices:** 4

**Text:** Sacred Latin

**Number of Measures:** 57

**Performance Time:** 2:00

### Historical Background

Heinrich Isaac worked for Holy Roman Emperor Maximilian I between 1503-1514. Maximilian (1494-1519), the son of Habsburg Emperor Frederick III and Eleanor of Portugal, was born into a powerful dynasty. He and his children made important political marriages. Maximilian wed Mary of Burgundy in 1477 and, after a conflict with the French and much political conniving, was able to secure Burgundy for his son, Philip. Mary died in 1482 and Maximilian became Emperor in 1493. He quickly took a new wife, the daughter of the Duke of Milan. Maximilian was trying to expand his empire through these unions and did the same with his children: His son and daughter married into the Spanish royal family and his daughter later became the Duchess of Savoy.

Maximilian was considered an adventurous knight, holding to the ideals of chivalry. He was a great supporter and admirer of artists and intellectuals.<sup>89</sup> As a worldly Renaissance man, he could speak six languages and collected Medieval poetry.<sup>90</sup>

### **Composer**

Heinrich Isaac was born in the Netherlands and received his education there. Many Netherlandish musicians were recruited by Italian patrons, and Isaac was no exception, working for the Medici family in Florence by 1485.<sup>91</sup> It is believed that Isaac may have taught music to two members of the Medici family, Piero and Giovanni.<sup>92</sup> This relationship benefited Isaac early in his career through the powerful family's connections, allowing him to send prints of his music to other nobles. In high demand, he left Florence in 1496, assuming a post in Vienna. Isaac traveled to Austro-German towns like Innsbruck and Nuremberg, and briefly returned to Ferrara in 1502. Isaac was in competition with fellow composer Josquin for a job in Florence, which Josquin eventually won. Isaac began to work for Maximilian in Tyrol (in modern Austria) in 1503. By 1514 he was permanently back in Florence, and was again employed by the Medicis.<sup>93</sup>

More than fifty of his motets survive, as well as songs in French and Dutch.

Thirty-six of Isaac's mass cycles survive, most of which are cantus firmus masses in an

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<sup>89</sup> Jensen, *Renaissance Europe*, 241.

<sup>90</sup> *Encyclopedia Britannica*, s.v. "Maximilian I." 2 June 2011  
<<http://www.luminarium.org/encyclopedia/emperormaximilian.htm>>.

<sup>91</sup> Reinhard Strohm, "Isaac, Henricus," *Grove Music Online. Oxford Music Online*. 21 Sept. 2010  
<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/51790>>.

<sup>92</sup> *Ibid.*

<sup>93</sup> *Ibid.*

alternatim style.<sup>94</sup> In addition to these Ordinary mass cycles, Isaac was one of the first composers to write Proper mass cycles. Although most of the mass movements belong to a specific mass, this and twelve other Credos were composed as independent movements. The composition date is unknown, but it is believed they were written towards the end of his life.

The Credo (“I believe”) text is an early version of the Nicene Creed that is spoken in many churches today as a statement of belief in God, Jesus, and the church. The Credo did not permanently appear in the Roman Catholic mass until 1014, although the text had been spoken as part of the Eucharist since the fifth century. This band transcription is an excerpt from the first part of the Credo. The full Credo text begins with the words “Credo in unum Deum,” meaning “I believe in one God.” However, this text is sung by a priest or layperson to a brief chant melody. The polyphonic chorus section begins with the next line of text, “Patrem omnipotentem” (“Father Almighty”). The text from the transcribed section is as follows:

Credo in unum Deum,	I believe in one God,
Patrem omnipotentem,	Father almighty,
factorem coeli et terrae,	maker of heaven and earth,
visibilium omnium,	visible of all things,
et in visibilium.	and invisible.
Et in unum Dominum,	And in one Lord,
Jesum Christum,	Jesus Christ,
Filium Dei unigenitum.	Son of God only begotten.

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<sup>94</sup> Strohm, “Isaac,” *Grove Music Online*.

Et ex Patre natum.	And of the father,
Et ex natum ante omnia saecula,	born before all ages,
Deum de Deo,	God from God,
lumen de lumine,	light from light,
Deum verum de Deo vero.	true God from true God,
Genitum, non factum,	Begotten, not made,
consubstantialem Patri:	of one with the Father:
per quem omnia facta sunt.	by whom all things were made.
Qui propter nos homines	Who for us men,
et propter nostram salutem	and for our salvation
descendit de coelis.	descended from heaven.
Et incarnatus est de Spiritu Sancto	And made flesh was the Holy
	Spirit
ex Maria Virgine:	of Virgin Mary.
Et homo factus est.	And man was made. <sup>95</sup>

The voices work in pairs through much of the “Credo;” with a few exceptions, the top two voices function together against the bottom two. A few brief points of imitation are heard, but for the most part, the pairs of voices enter together as duets. The section of the work transcribed for band concludes with the words “Et homo factus est” (“and man was made”). Isaac sets this important part of the text homophonically to be sure the words are heard clearly. Because the Credo has the longest text of the Ordinary, Isaac (like most of his contemporaries) sets it syllabically through most of the movement.

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<sup>95</sup> Latin to English translation from  
 <<http://classicalmusic.about.com/od/theordinaryofthemass/f/credo.htm>>

### **Band Transcription (see page 144)**

The original movement and untransposed transcription are in Dorian mode with one flat in the key signature. The section transcribed ends on a D minor chord because it is not the end of the movement, where one would expect to find a Picardy third, or more likely, at this point in the Renaissance, an open fifth. Two of the instruments have notes above the grade three range: the second clarinet has an A5 and G5, and the bass clarinet has an E5.

The transcription begins in common time, changing to 6/8 in measure 32. Although the edition by Edward R. Lerner features quarter-note triplets in this section, I have transcribed it as 6/8 to develop the skill of reading changing meter.<sup>96</sup> The tactus remains the same going into the 6/8, with the pulse of the dotted quarter-note equal to the half-note. After four measures, the music returns to common time. I chose the metronome marking was chosen because of the length of the movement. The flowing tempo helps avoid dragging and will make the individual lines more interesting and challenging.

The articulations through measure 31 are legato. The nuances of the crescendos and decrescendos are important in bringing out interesting moments in the lines. The 6/8 section at measure 32 has weighted accents on the quarter notes. Emphasis must be placed on the fifth eighth-note of measure 33 in the clarinet parts to play against the emphasis on the fourth eighth-note in the flute. The tambourine, finger cymbals, and tom-tom have been added for color and to help create a dance-like feel. The staccato-tenuto

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<sup>96</sup> Heinrich Isaac, "Credo." in *Opera Omnia*, ed. Edward R. Lerner (Rome: American Institute of Musicology, 1974), vol. 5, 39-41.

marks in measure 39 are to be played with some weight, and a slight space between notes. Legato articulations are recommended for the remainder of the transcription.

The dynamics were chosen to highlight the shape of the phrases. Breath marks have been strategically placed according to the text. Most of the phrases are four measures or less, but during some of the longer ones, or where an instrument may move to another voice part, a breath is necessary.

The tambourine and finger cymbals play with the tom-tom only in the 6/8 section. The tom-tom also has a long roll over the last three measures to add depth to the slower, powerful ending. The xylophone and vibraphone parts play two simultaneous notes towards the end of the piece. One part can be left out if necessary or two players can be used. The mallet parts have no rolls, but the tom-tom plays nine-stroke rolls. The timpani is used to add color and depth to cadence points.

## Josquin Desprez; “Kryie”

**Dates:** c. 1450-1521

**Country:** France

**Genre:** Mass Movement

**Original Publication:** *Missae tredecim* (1539; written c. 1514) Published by Hans Ott

**Modern Edition Used for Transcribing:** *Missa Pange Lingua*. Edited by Thomas Warburton. Chapel Hill, NC: The University of North Carolina Press, 1977.

**Number of Voices:** 4

**Text:** Sacred Greek

**Number of Measures:** 69

**Performance Time:** 2:45

### Historical Background

Between 1494 and 1518 France, Spain, and other European nations fought over territories in Italy. Known as the Italian wars, they began when King Charles VIII of France invaded Italy. Louis XII succeeded Charles to the throne of France in 1498, but sired no male children. French law prohibited a woman taking the throne, so Louis' cousin, Francis, became king in 1515, around the time this mass was written.<sup>97</sup>

### Composer

Josquin Desprez was born in Northern France where he received his music education. He first appears in court records in Milan in 1484. He was in high demand throughout Europe, and also worked in Rome, Paris, and possibly Hungary. From 1489-c. 1495, Josquin worked in the papal chapel as a singer for two different popes.<sup>98</sup> After further travel throughout Italy and France, Josquin was appointed as provost of the collegiate

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<sup>97</sup> Johnson, *Europe*, 78.

<sup>98</sup> Patrick Macey, et al. “Josquin des Prez,” *Grove Music Online*. *Oxford Music Online*. 5 Oct. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/14497>>.

church of Notre Dame in Condé-sur-l'Escaut, a town in northern France, in 1504. He presided over a large number of clerics including canons, chaplains, and vicars. Josquin led a choir of approximately twenty-two singers. He lived in Condé until his death in 1521.

Josquin most clearly and effectively utilized common Renaissance compositional techniques, including clear and balanced imitation and a variety of textures. Because of these and other skills, Josquin is widely regarded as one of the greatest composer of the Renaissance era. The Italian diplomat, mathematician, and humanist Cosimo Bartoli (1503-1572) compared Josquin to the artist Michelangelo in 1567:

Just as Josquin had so far had no one who could surpass him in composition, so Michelangelo, among all those who have cultivated these arts, stands alone and without peer. Both of them have opened the eyes of all who take delight in these arts, or who will enjoy them in the future.<sup>99</sup>

Martin Luther (1483-1546) also praised Josquin, writing in 1538 “Josquin is the master of the notes, which must do as he wishes, while other composers must follow what the notes dictate. He most certainly possessed a great spirit....”<sup>100</sup>

Josquin wrote numerous chansons and motets, but Josquin was also important as a composer of mass cycles. The very first published masses were by him. Josquin began writing mass cycles around the turn of the sixteenth century, at a time when the cantus firmus mass was becoming old fashioned, and the parody mass was not yet commonly written. Josquin wrote twenty-two mass cycles in all three styles.

### **Composition**

One of Josquin's late masses is *Missa Pange lingua*, which uses a chant melody (*Pange lingua gloriosi corporis mysterium*) written in the thirteenth century. *Pange lin-*

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<sup>99</sup> Macey, et al. “Josquin,” *Grove Music Online*.

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



*gua* is an example of a paraphrase mass in which the chant melody is broken up into phrases that are used as points of imitation in all the voices.

The text of the Kyrie is in Greek and consists of only three lines:

Kyrie eleison,	Lord, have mercy,
Christe eleison,	Christ, have mercy,
Kyrie eleison.	Lord, have mercy.

In medieval chant, each phrase would be repeated three times. Traditionally, the Kyrie is melismatic; if it were sung syllabically, it would be short indeed. As the first movement of the Ordinary, the Kyrie intends to put the congregation in a penitent mood.

Many of Josquin's works feature sections of duets, especially at the beginning of the work or major section of the work. As the piece develops, he adds other voices and creates a thicker texture. All three sections of the Kyrie begin with two-voice imitation. In the opening "Kyrie," the tenor enters first and is imitated at the fifth below by the bass. The same imitation occurs between the soprano and alto in measures 5 and 6. All voices enter for the third statement of "Kyrie." The bass, tenor, and soprano, in that order, borrow the motive from the beginning. The alto's entrance is a new motive that will be repeated in some voices in the second "Kyrie."

The "Christe" also features imitation between pairs. The entrances on the word "eleison" in measure 35 introduce an additional motive to the first. The second "Kyrie" continues using imitation with pairs entering on different pitch levels. Beginning in measure 59, the soprano sings the brief motive introduced by the alto in the first "Kyrie."

In measures 60-62, Josquin introduces a descending sequence. Measures 63-66 feature a technique seen in a number of Josquin's later works: a small, rhythmic motive is repeated throughout the voices as if it were rolling towards the end of the piece. This rotating figure is most often seen at the end of a section or work.

### **Band Transcription (see page 152)**

The original mode of the piece is E Phrygian, a mode characterized by the minor second between the first two pitches. The transcription has been transposed up a minor third to G Phrygian, with three flats in the key signature. The transposition was chosen due to range considerations. The minor second characteristic of the mode is heard in the first motive of the movement, played in the transcription by the french horn and trombone, echoed in the next measure by the bass clarinet, euphonium, and tuba. These instruments were carefully chosen for their mellow tone quality, to set the mysterious tone for the work.

The key fits into the grade three classification and only a G1 in the tuba is below the range. The instrumental tessituras are quite low, especially in the brass. Although the full movement is long, it is divided into three smaller sections ("Kyrie," "Christe," "Kyrie"). Because of the low ranges and long phrases, these sections are ideal for use as warm-ups.

The first "Kyrie" is in 3/4 time. The tempo is slow and the conductor may choose to conduct with an eighth-note pulse. This will encourage students to subdivide and not to rush through their longer notes. The "Christe" section at measure 17 is in 2/4 time. The "poco piu mosso" indicates the conductor should alter the tempo slightly. The final "Ky-

rie” returns to 3/4 time and the original tempo. The tempo was chosen because the initial phrase set a sombre mood with its shape and low-ranged pitches. The frequent ties across bar-lines in the modern edition were also a factor.

In terms of articulation, the style does not change. All notes should be legato and played their full length. Tenuto marks need to be given extra weight. Beginning in measure 63, accent-tenuto marks are indicated for an extra emphasis to the notes. The descending third motive that begins in measure 59 is notated with a tenuto on the dotted quarter-note to emphasize the downbeats. Similarly, in measure 67, the bassoon, bass clarinet, baritone saxophone, euphonium, and tuba need to play the accent-tenutos with extra weight so the motive is recognizable within the thick texture.

The scoring of this transcription is different from the others, with only the flute and clarinet divided into two parts. The original choral score and several recordings inspired me to take a more minimal approach to scoring. Whereas the other pieces seemed ideal in presenting the variety of tone colors in a wind band, this work can be used to teach blend. Balancing parts is important in all of the transcriptions, but this one will require balance and blend within each section, as well as with others. For example, the french horns and trombones, whose natural tone colors are so different, will need to find a unified sound at the beginning.

The first “Kyrie” does not rise above a mezzo-forte. Because there will also be a closing “Kyrie” section, a dramatic finish to the first “Kyrie” does not seem appropriate. The overall dynamic of the “Christe” is louder; still, each statement of the motive needs to be balanced dynamically, since it is played by different sections of the band. The

“Christe” ends with a powerful minor chord after a cadential figure of an embellished minor arpeggio with a flat six played by the alto saxophone, tenor saxophone, and french horn. The final “Kyrie” begins with a piano dynamic suggested by the rhythm and repeated notes in the first measure of the motive. The volume increases quickly with the addition of more instruments, and the final ten measures of the transcription are full and dramatic because of the rhythm, articulations, and dynamic.

Breath marks are indicated based on the text. Because of the length of some of the phrases, this piece is ideal for teaching quick and full breaths. Because some sections of instruments may be significantly larger than others, balance may be a problem. To make sure that each has the same volume, it may be necessary for the number of players in some sections to be augmented or reduced. There is no percussion in this transcription, since it would interfere with the blend that is the goal of this transcription.

**Lasso, Orlando di; *Gentem auferte***

**Dates:** 1532-1594

**Country:** Belgium (wrote the piece in Germany)

**Genre:** Hymn

**Original Publication:** *Das Hymnarium* (1580/81; the second hymn for November; verse six). Copied as manuscript by Franz Flori

**Modern Edition Used for Transcribing:** *Das Hymnarium*. Edited by Marie Louise Göllner. Kassel: Bärenreiter, 1980.

**Number of Voices:** 4

**Text:** Sacred Latin

**Number of Measures:** 53

**Performance Time:** 1:45

**Historical Background**

Munich and all of Europe felt the effects of the Protestant Reformation. Orlando di Lasso and his employer of thirty-eight years, Duke Albrecht V of Bavaria, were Catholic, and remained steadfast in their religious convictions. Albrecht and his son and successor, Wilhelm V, were supporters of the Jesuit order. The Jesuits, or The Society of Jesus, were created by St. Ignatius in 1534 in an effort to continue the teachings and beliefs of the Catholic church. The Counter-Reformation, the Catholic response to Luther's writings, began with the Council of Trent in 1545, and continued until the end of the Thirty Years War in 1648.

## Composer

Orlando di Lasso was born Roland de Lassus in Hainut, a Franco-Flemish territory that was known for nurturing the talents of many musicians.<sup>101</sup> At the age of twelve, he was employed by Ferrante Gonzaga, a member of the powerful Italian family that ruled Mantua. Lasso traveled throughout Italy as a young man, earning posts and visiting cities including Mantua, Milan, Naples, and Rome. It is likely he adopted the Italian version of his name during these years. In 1556, Lasso accepted a position in Munich at the court of Duke Albrecht.<sup>102</sup>

When Albrecht died in 1579, the staff at the court's chapel was reduced, but before his death, Albrecht made sure Lasso would be paid for the rest of his life.<sup>103</sup> Lasso was offered a position with the Duke of Saxony, but refused, citing that he was comfortable at his house and job in Munich where he remained until his death in 1594. Lasso published a large amount of music between 1581-1585, including this Latin hymn.

## Composition

Lasso belongs to the generation of composers who followed Josquin. His contemporaries were known for unbalanced imitation. This Lasso work is a prime example of that style of writing.

For this work, Lasso borrowed a chant melody from a Medieval hymn, *Christe Redemptor Omnium*. Medieval hymns are in Latin, they have multiple verses, and are in

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<sup>101</sup> James Haar, "Lassus," *Grove Music Online. Oxford Music Online*. 28 Sept. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/16063pg1>>.

<sup>102</sup> Ibid.

<sup>103</sup> Ibid.

an alternatim form: alternating between soloist and choir.<sup>104</sup> Lasso sets the hymn in a similar way. He uses the original Latin but does not use all of the same text. The form is alternatim, like the original, but instead of alternating monophonic chant verses, he alternates a monophonic verse (odd number verses) with a polyphonic setting (even number verses) of the chant. In addition, each polyphonic setting is different. Lasso uses the *cantus firmus* technique, placing the slower moving chant melody in the tenor voice. The remaining voices act as a trio around it, entering with points of imitation. Settings of Medieval hymns in the alternatim style of monophony and polyphony were first composed by early Renaissance composers Guillaume Dufay and Gilles Binchois.

This hymn was written for All Saints Day. Always falling on November 1, All Saints Day honors every Saint. The hymn would not have been sung during the mass, but during the Divine Office, the services held throughout the day at a monastery. This particular hymn appears with several others in the collection titled *Das Hymnarium*. It includes, in chronological order, hymns for November through March. The verse transcribed here is the sixth of seven. This text refers to separating the faithless and treacherous from the faithful. After the faithless are removed, the faithful might be better able to praise Christ.<sup>105</sup>

Since the chant melody is used as a *cantus firmus* in the tenor voice of each polyphonic verse, the tenor moves slowly and independently. The alto and bass enter with evenly spaced imitation in the first two measures. The soprano has a different and independent melodic line. The voices rarely enter with such clear imitation after this opening.

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<sup>104</sup> *The Harvard Dictionary of Music*, s.v. "Hymn."

<sup>105</sup> Latin translation by Dr. Beth Ann Zamzow, personal E-mail, 5 October 2010.

When imitation does occur, it is difficult to clearly recognize because the texture remains full, with all four voices singing for the majority of the piece. The tenor does not partake in the imitation. However, the other three voices occasionally borrow motives from the tenor melody. The first instance occurs in measure 15, when the alto and soprano imitate each other, using the chant motive the tenor will sing in measure 17.

The text “per solvamus,” is set to a motive that begins with three step-wise ascending notes. The soprano sings it first, before the tenor enters with the chant melody. The alto and bass enter together a beat later. In measure 9, the bass sings the first two bars of the chant melody through the second phrase of the chant; the tenor repeats it in measure 11, continuing the phrase as the *cantus firmus*.

### **Band Transcription (see page 162)**

The original piece and transcription are in G Dorian. The band version is untransposed and retains the key signature of one flat. The first trumpet and the tuba exceed the range of grade three band, with an A5 and G1, respectively. These pitches are *ossia*, so if a student cannot play the note, he or she may play the alternate octave as notated. The second trombone has an E4 and F4 above the grade three range. Those notes are doubled in the first trombone part.

The original edition by Marie Louise Göllner is in cut time, with the whole note receiving the beat.<sup>106</sup> For the transcription, I changed the meter to common time, but the

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<sup>106</sup> Orlando di Lasso, “Gentem auferte.” In *Das Hymnarium*, ed. Marie Louise Göllner (Kassel: Bärenreiter, 1980), Band 18, 6-7.



metronome marking indicates a half-note pulse. Nevertheless, the piece can be conducted in four, but it should be felt in two. The conductor is free to change the tempo slightly if desired.

The chant melody in the tenor voice has been transcribed as the prominent melodic line and is always scored at a louder dynamic. However, when the other voices have interesting melodic moments, crescendos help them emerge from the texture. Breath marks occur at the end of the text phrases in the transcribed melodic lines. Staggered breathing is recommended during the long phrases. No articulations have been added; all notes are to be played long and connected. The whole-note melody will be easier to hear if students place a slight lift before each note. Instead of a dynamic rise and fall in the melody, the notes should be sustained with steady and powerful air support. The other interesting lines will create the musical ebb and flow.

Crash cymbal hits have been added to mark the ends of phrases in the chant melody. Suspended cymbal rolls heighten certain phrases. The timpani and xylophone parts include rolls. All mallet parts play only one note at a time. The vibraphone doubles the chant melody.

## **Monteverdi, Claudio; *Sicut erat in principio***

**Dates:** 1567-1643

**Country:** Italy

**Genre:** Doxology of the Magnificat

**Original Publication:** *Vespro della Beata Vergine da concerto* (1610), published by Ricciardo Amadino

**Modern Edition Used for Transcribing:** *Vespro Della Beata Vergine*. Edited by Jerome Roche. London: Ernst Eulenburg Ltd., 1994.

**Number of Voices:** 6

**Text:** Sacred Latin

**Number of Measures:** 23

**Performance Time:** 1:20

### **Historical Background**

The Gonzaga family ruled the city of Mantua for almost 400 years. During Claudio Monteverdi's employment in Mantua, Duke Vincenzo (1562-1612) reigned. Vincenzo was a prominent music and art patron who also employed Flemish Baroque painter Peter Paul Rubens. Vincenzo also assisted astronomer Giovanni Antonio Magini with the publication of a detailed atlas of Italy that included significant historical events and persons.

### **Composer**

Claudio Monteverdi was born and raised in Cremona, Italy, where he studied composition with the choir master at the local cathedral. At the age of fifteen, Monteverdi published his first collection of music. After looking for work in Verona and Milan, Monteverdi was hired by Duke Vincenzo in 1590 to work as a court musician in Mantua. Monteverdi slowly worked his way towards the *maestro della musica* (master of music)

position, which he earned in 1601.<sup>107</sup> His duties included teaching, directing a women's vocal ensemble, and composing theatrical works, including some of the earliest surviving operas.<sup>108</sup> His first opera, *Orfeo*, was premiered in 1607 during Carnival. The forty days before Easter that mark Carnival also mark the beginning of Lent. Because Lent held so many restrictions, party-goers considered the masquerade balls, entertainments, and concerts that took place during Carnival their last chance for frivolity.

Monteverdi was the most important composer of the transitional period between the Renaissance and Baroque. His music incorporated new styles and with new compositional techniques like figured bass, combinations of voices and instruments, and virtuosic singing.<sup>109</sup> His nine books of Italian madrigals are perhaps his most influential works, and stand as a testament to his burgeoning Baroque style.<sup>110</sup> He also wrote several operas during his time in Mantua, and later in Venice.

### **Composition**

In 1610, Monteverdi published the *Vespro della Beata Vergine*, the “Vespers of the Blessed Virgin Mary.” Vespers is one of the services of the Catholic Office; it is performed during twilight, when the indoor lamps are lit.<sup>111</sup> The core of the service consists of the chanting of five psalms, each with its corresponding antiphon, a short melodic

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<sup>107</sup> Tim Carter and Geoffrey Chew, “Monteverdi, Claudio,” *Grove Music Online. Oxford Music Online*. 14 Nov. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/44352>>.

<sup>108</sup> Ibid.

<sup>109</sup> Ibid.

<sup>110</sup> Ibid.

<sup>111</sup> Ruth Steiner and Keith Falconer, “Vespers,” *Grove Music Online. Oxford Music Online*. 14 Nov. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/29261>>.

chant that is sung before and after its psalm. Monteverdi's publication includes settings of the five psalms for the Marian Vespers, two Magnificat settings, and several other works that would have no obvious place in the Vespers service. To this day, we are not sure for what occasion he wrote this piece, even though some believe it may have been written for the inauguration of the "Order of the Redeemer" in 1608.<sup>112</sup>

Throughout the 1610 publication Monteverdi used modern church compositional techniques like the inclusion of figured bass.<sup>113</sup> The complete work is monumental, lasting over seventy minutes. The collection was dedicated to the pope at the time, Pope Paul V, to whom Monteverdi personally presented a copy after traveling to Rome.

The Vespers service concludes with the Magnificat, which is followed by the doxology, which is similar to what is spoken in Christian churches today: "Glory be to the father, to the son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, without end. Amen." The *Sicut erat* text is the second half of the doxology:

Sicut erat in principio,	As it was in the beginning,
et nunc et semper,	is now, and ever shall be,
et in secula seculorem.	without end.
Amen.	Amen.

Monteverdi's two settings of the Magnificat are for very different ensembles. The first calls for seven voices and a large orchestra, while the second is scored for six voices and organ alone. Both were included in the 1610 publication. The second and smaller setting is what is transcribed here for band.

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<sup>112</sup> Carter and Chew, "Monteverdi," *Grove Music Online*.

<sup>113</sup> *Ibid*.

The six voices are labeled as follows (from high to low): cantus, sextus, altus, tenor, quintus, and bassus. In Renaissance vocal music, the top voice is frequently called cantus, which is synonymous with superius, discantus, or triplex (treble).<sup>114</sup> The altus part is the alto, and the tenor and bass parts are like those that are familiar today. Quintus and sextus simply mean the fifth and sixth parts, and here are second soprano and second bass.<sup>115</sup>

Monteverdi uses the recitation tone of the Magnificat as the top voice, an unusual position for it to be found in. For the most part, voices move together at the same pace, but some voices are offset from the texture and move more quickly within the larger beats. In the first eight measures the bottom four voices function as accompaniment. The harmony is rather static and does not actually change until measure 6.

There are brief moments of imitation in some of the voices, although they function more as echo effects than Renaissance-style imitation.<sup>116</sup> This is clear in the top voices at the beginning. The sextus voice echoes the cantus, one measure behind, through measure 8. The texture shifts in measure 9, when the tenor and quintus voices cease singing, and the remaining voices move in homorhythm. The movement of the voices here is mostly step-wise, and the general movement of the lines is downward.

The tenor and quintus re-enter in measure 15, and the voices move at nearly the same rhythm for the next four measures. The echo effect returns for the “Amen,” and the result is a glorious ending to this extended work. Except for the quintus, each voice echoes the five-note descending motive. The interaction of the top four voices is especially

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<sup>114</sup> *The Harvard Dictionary of Music*, s.v. “Cantus.”

<sup>115</sup> *Ibid.*, s.v. “Quinta, quinta vox.”

<sup>116</sup> Carter and Chew, “Monteverdi,” *Grove Music Online*.

interesting. The tenor sings the first statement but is quickly echoed by the cantus, and immediately echoed again by the sextus. Once the tenor completes the motive, the altus enters on a different pitch level than the other voices, and is echoed by the tenor.

The voice-leading in the final measure is quite interesting: four of the voices sustain their pitches while the sextus and tenor move in contrary motion towards the final chord, the Picardy third. The setting is largely syllabic until the “Amen,” where each voice states the word once to a long melisma on the first syllable.

### **Band Transcription (see page 169)**

The transcription is based upon the edition by Jerome Roche.<sup>117</sup> *Sicut erat* is in the Dorian mode on G and the transcription is untransposed, with one flat in the key. The transcription conforms well to band instrument ranges, although there are a few notes above the range. The bass clarinet has an E5, F5, and an A5. Clarinet two has an A5, and first alto saxophone has an E6, both one note above the range. The trombone and euphonium have a G3, but it is optional, and the lower octave is provided. The tuba ends with a G1, which is a half-step below the range. The octave above can be played, but the lower note gives the final chord greater strength.

The transcription is in common time. The tempo begins moderately, but when the piece nears the end, at the “Amen” text, the tempo slows significantly. The tenuto marks on the dotted quarter-notes are to be played with weight and emphasis, and should help drive the crescendos into measure 22. Since the voices enter on different beats, the tenuto

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<sup>117</sup> Claudio Monteverdi, “Sicut erat,” in *Vespro Della Beata Vergine*, ed. Jerome Roche (London: Ernst Eulenburg Ltd, 1994), 236-237.

mark will help each entrance be heard. No other articulations are used because all notes should be long and connected.

The texture in measures 9-14 is a woodwind quintet: flute, oboe, bassoon, clarinet, and french horn. If there is no oboist, there is a cue in the first alto saxophone part. If there is no french horn player, that part can be played by the first trombone.

The echoing melodic lines in the cantus and sextus voices are in the flutes, oboe, first clarinet, first alto saxophone, first trumpet, vibraphone, and marimba. They are marked at forte while the rest of the band is at mezzo-forte. Depending on band balance, the dynamics at the beginning can be altered. The soloists are scored at mezzo-forte with crescendos up to forte, to encourage students to play out, since many young players play solos timidly. The desired sound in the last eight measures is full, deep, and passionate, with a relaxation in the last bar.

The marimba plays one note at a time, but the vibraphone has two simultaneous notes between measures 15-20. They can be divided between two players, or one note at a time can be played. The timpani adds depth and color to the first nine measures.

**Scheidt, Samuel; *Nun komm, der Heiden Heiland***

**Dates:** 1587-1654

**Country:** Germany

**Genre:** Chorale Concerto

**Original Publication:** *Geistliche Concerte III* (1635), published by Friederich Lanckischen Erben

**Modern Edition Used for Transcribing:** *Lass Dir Unser Lob Gefallen*, Vol. 2. Edited by Johannes Boehland. Berlin: Lindemann and Lüdecke, 1966.

**Number of Voices:** 4

**Text:** German (from a Latin, Ambrosian chant)

**Number of Measures:** 16 (8 in source)

**Performance Time:** 0:45

### **Historical Background**

Samuel Scheidt was born, lived much of his life, and died in Halle, Germany. During his time there, Halle was suffering as a result of the Thirty Years War (1618-1648). In 1625, city administrator Christian Wilhelm left to fight for Protestantism alongside King Christian IV of Denmark.<sup>118</sup> Upon his departure, many of the city systems fell apart. Scheidt was still employed by the city but was not being paid. Further trouble came to Scheidt, and in 1636, he lost four children to an outbreak of the plague. The arrival of a new city administrator in 1638, brought peace and prosperity back to the city.

### **Composer**

Scheidt was born to non-musical parents, but he and two of his younger brothers became organists. By the time he was sixteen, he held the post of organist at the Moritz-

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<sup>118</sup> Kerala J. Snyder and Douglas Bush, "Samuel Scheidt," *Grove Music Online. Oxford Music Online*. 22 Oct. 2010  
<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40076>>.



kirche, one of the three city churches. Around 1608 he traveled to Amsterdam to study with organist/composer Jan Pieterszoon Sweelinck: Scheidt would later edit and publish a book of Sweelinck's fantasias.<sup>119</sup> In 1609, Scheidt was hired as organist and composer for Christian Wilhelm of Brandenburg. In the decade that followed 1610, Scheidt studied and worked with popular composers Michael Praetorius, Heinrich Schütz, and Johann Staden.

The years 1620-1625 proved to be the most productive and prosperous years of his career. He published several volumes of music, including motets, instrumental ensemble music, vocal concertos, and organ music. The decline of the city after the departure of Christian Wilhelm in 1625 was particularly hard on Scheidt. He was able to find enough work to feed his family, and in 1628, the city created the position of *director musices* for him. Despite the difficult times, Scheidt was able to publish a large amount of music, including four volumes of *Geistliche Concerte*.<sup>120</sup>

### **Composition**

The chorale concerto is a sacred vocal work that is a setting of a German chorale. It is meant to be performed by vocalists and instrumentalists in combination. Scheidt is considered one of the leading composers of this genre, along with Michael Praetorius and Johann Schein.<sup>121</sup> The chorale concerto later developed into the cantata, a large-scale vocal genre embraced by J.S. Bach and others. The melody of this particular chorale originates from a fourth-century chant by Saint Ambrose titled *Veni redemptor gentium*.

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<sup>119</sup> Snyder and Bush, "Scheidt," *Grove Music Online*.

<sup>120</sup> Ibid.

<sup>121</sup> Robert L. Marshall, "Chorale Concerto," *Grove Music Online*. *Oxford Music Online*. 22 Oct. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/05654>>.

The chant and its subsequent arrangements are meant to be sung during Advent. Martin Luther translated the Latin chant into German in 1524, and it is Luther's text that Scheidt has arranged.

Scheidt published four volumes of sacred concertos (*Geistliche Concerte*). The first, second, and fourth volumes contain settings of chorales and biblical passages. The third volume, where we find *Nun komm*, is mostly chorale settings and is arranged chronologically according to the church year.<sup>122</sup> The text of *Nun komm* foretells the birth of Jesus and how wonderful life will be because of his coming. It praises God for incarnating himself as a human to save mankind from their sins.

The chorale consists of four two-measure phrases, each matching a phrase from the original chant. However, Scheidt does not use every note of the chant. Each original phrase has eight single notes, except for the final phrase, which has nine. Scheidt keeps an average of five of the original notes and adds either two or three of his own, usually at the beginning or end of his own phrases.

The tonality of the piece is an example of transitional harmony between the Renaissance and Baroque. Although it is possible to analyze the piece with chord symbols for the key of G minor, the treatment of the seventh scale degree suggests an earlier modal treatment. While the beginning of each phrase is in G minor, three phrases end with a dominant-tonic cadence in G major, and the other is a dominant-tonic cadence in B-flat major. Scheidt uses minor dominant and major flat seven chords early in the phrases, choosing to keep the seventh scale degree lowered. In the common-practice harmony that

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<sup>122</sup> Snyder and Bush, "Scheidt," *Grove Music Online*.

slowly developed during the Baroque era, the seventh scale degree is raised, even in a minor key, creating major dominants and diminished sevenths. Scheidt chooses to raise the seventh and sixth scale degrees when he approaches cadences, using these new Baroque chord progressions.

The melody is always clearly placed in the top voice. There is no imitation, and the structure and texture are primarily chordal. Whereas in Renaissance music, the harmony is a result of the melodic lines working together, in this transitional period, the harmonic structure is equal in importance to the melodic line. Scheidt's setting resembles a modern hymn but with more movement in the inner voices. Ornamentation appears at the cadence points, which do not have Renaissance voice leading. The more modern harmony, especially the raised sixth and seventh at the cadences, will be easily accessible to young students.

### **Band Transcription (see page 173)**

The transcription is not transposed and is written in G minor with two flats in the key signature. All notes are within the grade three range. This transcription works well as a warm-up piece: it is sixteen measures in length, there are rests for each instrument, and the general range for all instruments is fairly low. It is also in a common band key. The key relationship of G minor to B-flat major makes this piece ideal for teaching minor scales.

The tempo is moderate and there are no time signature changes. Although the tempo marking indicates the quarter-note beat, the half-note should be the true pulse: it can therefore be conducted in two or four. This transcription can be treated like a Bach

chorale in four-measure phrases with all notes played smoothly and connected. There should be no breath within a four-bar phrase, unless there is a quarter rest in the part. Each phrase includes changes in dynamics.

Each phrase is given a different texture and tone color combination. The first alto saxophone has the melodic line in the first (and lowest pitched) phrase. It is supported by warm tone colors in all other saxophones, first french horn, trombones, euphonium, and tuba. The second phrase in measures 5-8 has a brighter timbre with flutes, oboe, bassoon, clarinets, trumpets, second french horn, and bottom trombone parts. A slight change in color occurs in measure 9, when all the brass cease playing except french horns and euphonium. A timpani roll covers the final breath in measure 12. All voices enter for the final phrase and decrescendo into the last bar. The bells, xylophone, and vibraphone play one note at a time and have no rolls. There are two marimba lines: one in treble and one in bass clef. These can be played by one or two players. The marimba parts include rolls.

## CHAPTER 4

### CONCLUSIONS

The ultimate goal of this research is publication into a “method book,” with each transcription representing one independent unit. The conductor will be free to learn the pieces in any order. Some of the information included in this dissertation will appear in the book to address one of the national music standards which requires students to understand music as it relates to history and culture. All of the information in chapter two (historical overview, vocabulary, event/composer timeline, composers, genres, and period instruments), as well as some of the detailed historical context in chapter three, will appear in both the conductor and student books.

Reading music is another national standard. Included in the conductor and student books will be the original source material so that band students will have the opportunity to read mensural notation and Renaissance vocal scores that may be foreign to them.

Music theory topics will also be included in the book, many of which are addressed in this dissertation, including cadences, modes, scales, and imitation. Renaissance harmony may be difficult for the students, and listening to vocal pieces and music on period instruments will help adapt their ears. Listening and music theory topics fulfill the sixth national standard: listening to, analyzing, and describing music.

Renaissance and early Baroque music provides a unique opportunity to teach basic reading and performance elements. More difficult and unusual rhythms coupled with independent lines will encourage each student to focus while they subdivide. Students will face new challenges in terms of listening as they learn to balance each melodic line and understand what role their part plays. This is one reason everyone will see a score: they can *see* how they fit in the big picture which will better enable them to *hear* how they fit.

In this one source, several music topics and national standards will be addressed. Normally, if a teacher selected a Renaissance band piece, he or she must do historical and stylistic research on their own. The conductor book will provide this historical background and include “style notes” that describe the articulations, balance considerations, and possible challenges in more detail.

My initial plan for this dissertation was to transcribe Renaissance music for use as a warm-up book. It turns out that some pieces would not be ideal for use as a warm-up; those that are have been indicated as such in chapter three. Each transcription is ideal for concert use, and can also be used, for example, as a festival performance warm-up piece. Each one will certainly focus students’ minds, develop their breathing, and encourage good tone production.

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APPENDIX A

FULL SCORE TRANSCRIPTIONS

# When I Was Otherwise

English Song

William Byrd  
trans. Laura Zamzow

Bright  $\text{♩} = 88$

Flute

Oboe

Bassoon

Clarinet in B-1

Clarinet in B-2

Clarinet in B-3

Bass Clarinet

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

Trumpet in B-1

Trumpet in B-2

Trumpet in B-3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Timpani

Xylophone

Vibraphone

Marimba

Chimes

Side Drum

## A Legato

Musical score for a symphony orchestra, page 116, section A Legato. The score includes parts for Flute, Oboe, Bassoon, Clarinets (Bb, B, Bb), Bass Clarinet, Saxophones (A, T, B), Trumpets (Bb), Horns (F, Eb), Trombones (Bb), Euphonium, Tuba, Timpani, Xylophone, Vibraphone, Maracas, Chimes, and Snare Drum. The score is marked with dynamics such as *mf*, *p*, and *mp*. The tempo is marked *Legato*. The score is in 4/4 time and features a key signature of two flats (Bb and Eb).



**B**

Fl. *mf*

Ob. *mf*

Bsn. *mf* *mp*

B. Cl. 1 *mf*

B. Cl. 2 *mf* *mp*

B. Cl. 3 *mf* *mp*

B. Cl. *mp*

A. Sx. 1 *mf*

A. Sx. 2 *mf* *mp*

T. Sx. *mp*

B. Sx. *mf* *mp*

B. Tpt. 1 *mp*

B. Tpt. 2 *mp* *mf*

B. Tpt. 3 *mp* *mf*

Hr. 1 *mp* *mf*

Hr. 2 *mp* *mf*

Tbn. 1 *mf* *mp* *mf* *mp*

Tbn. 2 *mf* *mp* *mf* *mp*

B. Tbn. *mp* *mf* *mp*

Euaph. *mp* *mf* *mp*

Tuba *mf*

Timp.

Xyl.

Vib.

Mrb. *mp*

Chm. *mp*

SD

C

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Bsn. *mf* *cresc.*

B♭-Cl. 1 *mf* *cresc.*

B♭-Cl. 2 *cresc.*

B♭-Cl. 3 *cresc.*

B♭-Cl. *mf* *cresc.*

A. Sx. 1 *cresc.*

A. Sx. 2 *mf* *cresc.*

T. Sx. *mf* *cresc.*

B. Sx. *mf* *cresc.*

B♭-Tpt. 1 *mf* *cresc.*

B♭-Tpt. 2 *cresc.*

B♭-Tpt. 3 *mf* *cresc.*

Hn. 1 *mf* *cresc.*

Hn. 2 *mf* *cresc.*

Tbn. 1 *cresc.*

Tbn. 2 *cresc.*

B. Tbn. *mf* *cresc.*

Euph. *mf* *cresc.*

Tuba *mf* *cresc.*

Timp. *mf* *cresc.*

Xyl. *mf* *cresc.*

Vib. *mf* *cresc.*

Mrb. *mf* *cresc.*

Chm. *mf* *cresc.*

SD *mp* *cresc.*

**D** *rit.*

Fl.  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B. Sx.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tuba  
Timp.  
Xyl.  
Vib.  
Mrb.  
Chm.  
SD

*mf* *f*

# Sanctus

from Missa Misericorde

Jacobus Clemens non Papa  
trans. Laura Zamzow

Flowing  $\text{♩} = 116$

Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Clarinet in B $\flat$  3  
Bass Clarinet  
Alto Sax, 1  
Alto Sax, 2  
Tenor Sax.  
Baritone Sax.  
Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2  
Trumpet in B $\flat$  3  
Horn in F 1  
Horn in F 2  
Trombone 1  
Trombone 2  
Euphonium  
Tuba  
Timpani  
Cymbals  
Bells  
Xylophone  
Vibraphone





Fl. 1  
Fl. 2  
Ob.  
Bsn.  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba  
Timp.  
Cym.  
Bis.  
Xyl.  
Vib.

Sus. Cym.  
*mp* *f* *mf*

B

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba  
Timp.  
Cym.  
Bbs.  
Xyl.  
Vib.

The musical score for page 124 is arranged in a standard orchestral format. The top section contains woodwinds and saxophones, which are mostly silent in this section. The middle section features the brass instruments, including three trumpets, two horns, two trombones, an euphonium, and a tuba, all of which are playing active parts. The bottom section includes the percussion and low brass instruments, which are also mostly silent. The score is written in a key signature of two flats and a common time signature. The woodwinds and saxophones are in treble clef, while the brass instruments are in bass clef. The percussion instruments are in a separate staff with a different clef. The score is marked with a forte (f) dynamic and includes various musical notations such as slurs, accents, and fermatas.



Fl. 1  
Fl. 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B. Sx.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba  
Timp.  
Cym.  
Bbs.  
Xyl.  
Vib.

*f*  
*mf*

**D** *rit.*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Cym. *ff*

Bls. *f*

Xyl. *f*

Vib. *f*

# Hosanna

from Missa Misericorde

Jacobus Clemens non Papa  
trans. Laura Zamzow

**Celebratory** ♩ = 144

Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet in Bb 1  
Clarinet in Bb 2  
Clarinet in Bb 3  
Bass Clarinet  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Baritone Sax.  
Trumpet in Bb 1  
Trumpet in Bb 2  
Trumpet in Bb 3  
Horn in F 1  
Horn in F 2  
Trombone 1  
Trombone 2  
Euphonium  
Tuba  
Timpani  
Bells  
Xylophone  
Vibraphone  
Tom Tambourine

△

Fl. 1 *mp* *mf* *cresc.*

Fl. 2 *mp* *mf* *cresc.*

Ob. *mp* *mf* *cresc.*

Bsn. *mp* *mf* *cresc.*

B. Cl. 1 *mp* *mf* *cresc.*

B. Cl. 2 *mp* *mf* *cresc.*

B. Cl. 3 *mp* *mf* *cresc.*

B. Cl. *mp* *mf* *cresc.*

A. Sax. 1 *mp* *mf* *cresc.*

A. Sax. 2 *mp* *mf* *cresc.*

T. Sax. *mf* *cresc.*

B. Sax. *mp* *mf* *cresc.*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

B♭ Tpt. 3 *mp*

Hn. 1 *mp* *mf* *cresc.*

Hn. 2 *mp* *mf* *cresc.*

Tbn. 1 *mf* *cresc.*

Tbn. 2 *mp*

Euph. *mp* *mf* *cresc.*

Tuba *mp* *mf* *cresc.*

Timp. *mp* *mf* *cresc.*

Bs. *mp*

Xyl. *mp* *mf*

Vib. *mp* *mf*

Tom  
Tamb. *mp*



16

[B]

[C]

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. *f* *pp*

Bsn. *f* *ff* *pp*

B. Cl. 1 *f* *pp*

B. Cl. 2 *f* *pp*

B. Cl. 3 *f* *mp*

B. Cl. *f* *mp*

A. Sx. 1 *f* *mp*

A. Sx. 2 *f* *mp*

T. Sx. *f* *mp*

B. Sx. *f* *mp*

B. Tpt. 1 *f* *pp*

B. Tpt. 2 *f* *pp*

B. Tpt. 3 *f* *pp*

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

Euph. *f* *pp*

Tuba *f* *pp*

Timp. *f* *pp*

Bsn. *mf* *f*

Xyl. *mf* *f*

Vib. *mf* *f*

Tom/Tamb. *mf* *f* *p*

Musical score for page 131, featuring various instruments including Flutes, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Bassoon, Xylophone, Vibraphone, and Tom/Tambourine. The score is written in 3/4 time and includes dynamic markings such as *mp*, *cresc.*, *f*, and *ff*. The page number 131 is indicated at the top right.

25

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

27

Timp.

Bsn.

Xyl.

Vib.

25

Tom  
Tamb.

# Intrada

Mechior Franck  
trans. Laura Zamzow

Declamatory  $\text{♩} = 76$

Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet in B-1  
Clarinet in B-2  
Clarinet in B-3  
Bass Clarinet  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Baritone Sax.  
Trumpet in B-1  
Trumpet in B-2  
Trumpet in B-3  
Horn in F 1  
Horn in F 2  
Trombone 1  
Trombone 2  
Euphonium  
Tuba  
Timpani  
Bells  
Vibraphone  
Marimba  
Chimes  
Tambourine  
Snare Drum

snare off

## Slightly Separated

Musical score for the piece "Slightly Separated". The score is written for a large ensemble, including vocalists and various instruments. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems. The first system includes parts for Flute 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1 and 2, Euphonium, Tuba, Timpani, Bell, Vibraphone, Mallets, Chimes, Tambourine, and Snare Drum. The second system includes parts for Flute 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1 and 2, Euphonium, Tuba, Timpani, Bell, Vibraphone, Mallets, Chimes, Tambourine, and Snare Drum. The score features dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The music is characterized by a steady, rhythmic accompaniment in the lower strings and percussion, with melodic lines in the woodwinds and upper strings. The overall mood is calm and slightly melancholic.

The image shows a page of a musical score, page 134. The score is for a symphony orchestra and includes the following parts:

- Fl. 1
- Fl. 2
- Ob.
- Bsn.
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- Hrn. 1
- Hrn. 2
- Tbn. 1
- Tbn. 2
- Euph.
- Tuba
- Timp.
- Bell.
- Vib.
- Mbn.
- Chm.
- Tamb.
- S. Dr.

The score is in 4/4 time and features a key signature of two flats. A section titled "Separated" begins at measure 17. The dynamics for this section are marked as *mp* (mezzo-piano) and *f* (forte). The percussion parts include snare drum, cymbals, and tom-toms.

This page of a musical score contains the following parts and staves:

- Fl. 1
- Fl. 2
- Ob.
- Bsn.
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- B. Tpt. 1
- B. Tpt. 2
- B. Tpt. 3
- Hr. 1
- Hr. 2
- Trn. 1
- Trn. 2
- Euph.
- Tuba
- Timp.
- Bell.
- Vln.
- Mvn.
- Chm.
- Tamb.
- S. Dr.

The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *mf*), articulation marks (accents, slurs), and performance instructions. The bottom of the page features a double bar line with the number 20 on both sides, indicating the end of a section.

+picc

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
Bb Cl. 1  
Bb Cl. 2  
Bb Cl. 3  
B. Cl.  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B. Sx.  
Bb Tpt. 1  
Bb Tpt. 2  
Bb Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba  
Timp.  
Bells  
Vib.  
Mhb.  
Chm.  
Tamb.  
S. Dr.

-picc

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
Hr. 1  
Hr. 2  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba  
Timp.  
Bell.  
Vib.  
Mbn.  
Chm.  
Tamb.  
S. Dr.



Fl. 1  
Fl. 2  
Ob.  
Bsn.  
B-Cl. 1  
B-Cl. 2  
B-Cl. 3  
B-Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B-Tpt. 1  
B-Tpt. 2  
B-Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba  
Timp.  
Bells  
Vib.  
Mph.  
Cym.  
Tomb.  
S.Dr.

# Iay eu congie

French Chanson

Nicolas Gombert

trans. Laura Zamzow

Legato  $\text{♩} = 80$

Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet in Bb 1  
Clarinet in Bb 2  
Clarinet in Bb 3  
Bass Clarinet  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Baritone Sax.  
Trumpet in Bb 1  
Trumpet in Bb 2  
Trumpet in Bb 3  
Horn in F 1  
Horn in F 2  
Tenor Trombone 1  
Tenor Trombone 2  
Euphonium  
Tuba  
Timpani  
Bells  
Xylophone  
Vibraphone  
Percussion

Sn. Cym.  
p

Fl. 1 *mp* *f*

Fl. 2 *mp*

Ob.

Bsn. *mf* *f*

B. Cl. 1 *f* *mf*

B. Cl. 2

B. Cl. 3 *mf*

B. Cl. *mp* *f*

A. Sx. 1 *f* *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

B. Tpt. 1 *mf*

B. Tpt. 2 *f* *mf*

B. Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *mf* *f*

T. Tbn. 1 *mp* *mf* *f*

T. Tbn. 2 *mf* *f* *mf*

Euph. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Timp.

Bsn. *mp*

Xyl.

Vib.

Perc. *p* *mf*

B.D. *mf*

Fl. 1 *f* *ff* *f* *mf*  
 Fl. 2 *f* *ff* *f* *mf*  
 Ob. *f* *ff* *f* *mf*  
 Bsn. *ff* *f* *mf*  
 B. Cl. 1 *f* *ff* *f* *mf*  
 B. Cl. 2 *f* *ff* *f* *mf*  
 B. Cl. 3 *f* *ff* *f* *mf*  
 B. Cl. *f* *ff* *f* *mf*  
 A. Sax. 1 *f* *ff* *f* *mf*  
 A. Sax. 2 *f* *ff* *f* *mf*  
 T. Sax. *f* *ff* *f* *mf*  
 B. Sax. *f* *ff* *f* *mf*  
 B. Tpt. 1 *f* *ff* *f* *mf*  
 B. Tpt. 2 *f* *ff* *f* *mf*  
 B. Tpt. 3 *f* *ff* *f* *mf*  
 Hn. 1 *f* *ff* *f* *mf*  
 Hn. 2 *f* *ff* *f* *mf*  
 T. Tbn. 1 *f* *ff* *f* *mf*  
 T. Tbn. 2 *f* *ff* *f* *mf*  
 Euph. *f* *ff* *f* *mf*  
 Tuba *f* *ff* *f* *mf*  
 Timp. *f* *ff* *f* *mf*  
 Bsn. *f* *ff* *f* *mf*  
 Xyl. *f* *ff* *f* *mf*  
 Vib. *f* *ff* *f* *mf*  
 Perc. *f* *ff* *f* *mf* dampen

21

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. *p* *mp*

Bsn. *p* *mp*

B. Cl. 1 *p* *mp*

B. Cl. 2 *mp*

B. Cl. 3 *mp*

B. Cl. *mp*

A. Sx. 1 *p* *mp*

A. Sx. 2 *mp*

T. Sx. *mp*

B. Sx. *mf* *p* *mp*

B. Tpt. 1 *mp*

B. Tpt. 2 *mp*

B. Tpt. 3 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

T. Tbn. 1 *mp*

T. Tbn. 2 *p*

Euph. *mf* *p* *mp*

Tuba *p* *mp*

Timp. *mp*

Bsn. *p* *mp*

Xyl. *p* *mp*

Vib. *mf* *p*

Perc. *p*

C



# Credo

Heinrich Isaac  
trans. Laura Zamzow

**Flowing**  $\text{♩} = 60$

Flute 1 *mf*

Flute 2 *mf*

Oboe *mf*

Bassoon *mf*

Clarinet in Bb 1 *mf*

Clarinet in Bb 2 *mf*

Clarinet in Bb 3 *mf*

Bass Clarinet *mf*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Tenor Sax. *mf*

Baritone Sax. *mf*

Trumpet in Bb 1 *mf*

Trumpet in Bb 2 *mf*

Trumpet in Bb 3 *mf*

Horn in F 1 *mf*

Horn in F 2 *mf*

Trombone 1 *mf*

Trombone 2 *mf*

Euphonium *mf*

Tuba *mf*

Timpani

Bells

Xylophone

Vibraphone

Tambourine  
Floor Tom

9

14

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2

B♭ Trpt. 3

Hrn. 1

Hrn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Bs.

Xyl.

Vib.

Tamb.  
Tom







20

Fl. 1 *mf* *cresc.* *ff* *f*

Fl. 2 *mf* *cresc.* *ff* *f*

Ob. *mf* *cresc.* *ff*

Bsn. *mf* *cresc.* *ff* *f*

B-Cl. 1 *mf* *cresc.* *ff* *f*

B-Cl. 2 *mf* *cresc.* *ff* *f*

B-Cl. 3 *mf* *cresc.* *ff* *f*

B. Cl. *mf* *cresc.* *ff* *f*

A. Sx. 1 *mf* *cresc.* *ff* *f*

A. Sx. 2 *mf* *cresc.* *ff* *f*

T. Sx. *mf* *cresc.* *ff* *f*

B. Sx. *mf* *cresc.* *ff* *f*

B-Tpt. 1 *mf* *cresc.* *ff* *f*

B-Tpt. 2 *mf* *cresc.* *ff* *f*

B-Tpt. 3 *mf* *cresc.* *ff* *f*

Hn. 1 *mf* *cresc.* *ff* *f*

Hn. 2 *mf* *cresc.* *ff* *f*

Tbn. 1 *mf* *cresc.* *ff* *f*

Tbn. 2 *mf* *cresc.* *ff* *f*

Euph. *mf* *cresc.* *ff* *f*

Tuba *mf* *cresc.* *ff* *f*

Timp. *mf* *cresc.* *ff* *f*

Bb. *mf* *cresc.* *ff* *f*

Xyl. *mf* *cresc.* *ff* *f*

Vib. *mf* *cresc.* *ff* *f*

Tom-tom *mf* *cresc.* *ff* *f*

149

Fl. 1 *mf*

Fl. 2 *mf cresc.*

Ob. *mf cresc.*

Bsn. *mf cresc.*

B. Cl. 1 *mf cresc.*

B. Cl. 2 *mf cresc.*

B. Cl. 3 *mf cresc.*

B. Cl. *f*

A. Sax. 1 *mf cresc.*

A. Sax. 2 *f* *mf cresc.*

T. Sax. *f* *mf cresc.*

B. Sax. *f* *mf cresc.*

B. Tpt. 1 *mf*

B. Tpt. 2 *mf*

B. Tpt. 3 *mf cresc.*

Hn. 1 *f* *mf cresc.*

Hn. 2 *f* *mf cresc.*

Tbn. 1 *mf* *mf cresc.*

Tbn. 2 *mf* *mf cresc.*

Euph. *f* *mf cresc.*

Tuba *f* *mf cresc.*

Timp. *f*

Bds. *mp*

Xyl. *mp*

Vib. *mp*

Tom Tom *mp*

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1498

1499

1500

1501

1502

1503

1504

1505

1506

1507

1508

1509

1510

1511

1512

1513

1514

1515

1516

1517

1518

1519

1520

1521

1522

1523

1524

1525

1526

1527

♩ = ♩ Adagio

30

Fl. 1 *mf* *cresc.* *f* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

B. Cl. 1 *mf* *cresc.* *f* *ff*

B. Cl. 2 *mf* *cresc.* *f* *ff*

B. Cl. 3 *mf* *cresc.* *f* *ff*

B. Cl. *f* *ff*

A. Sx. 1 *mf* *cresc.* *f* *ff*

A. Sx. 2 *mf* *cresc.* *f* *ff*

T. Sx. *mf* *cresc.* *f* *ff*

B. Sx. *f* *ff*

B. Tpt. 1 *f* *ff*

B. Tpt. 2 *mf* *cresc.* *f* *ff*

B. Tpt. 3 *f* *ff*

Hn. 1 *mf* *cresc.* *f* *ff*

Hn. 2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Timp. *mp* *ff*

Bb. *f*

Xyl. *f*

Vib. *f*

Tamb. Tom *f*







## "Christe eleison"

[A] *poco piu mosso*

14

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt.

Hn.

Tbn.

Euph.

Tuba

*mf*

*mf*

*mf*

*mf*









"Kyrie eleison"  
Tempo I

52 D

Fl. 1

Fl. 2

Ob.

Bsn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B $\flat$  Tpt.

Hn.

Tbn.

Euph.

Tuba

59 E

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B. Cl. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. *mf* *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

64

*rit.*

Fl. 1

Fl. 2

Ob.

Bsn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

*ff*

*ff*

*ff*

*ff*

64

B $\flat$  Tpt.

Hn.

Tbn.

Euph.

Tuba

*ff*

*ff*

*ff*

Detailed description: This page of a musical score, numbered 161, contains staves for woodwind and brass instruments. The woodwind section includes Flute 1 and 2, Oboe, Bassoon, B-flat Clarinet 1 and 2, B Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes B-flat Trumpet, Horn, Trombone, Euphonium, and Tuba. The score begins at measure 64. The woodwinds play a melodic line with eighth-note patterns, while the brass instruments provide a rhythmic accompaniment with eighth-note patterns. A 'rit.' (ritardando) marking is placed above the woodwind staves at the start of the section. A 'ff' (fortissimo) dynamic marking is placed below the Bassoon staff. The score concludes with a final measure containing a double bar line and a 'ff' dynamic marking.



# Gentem auferte

Latin Hymn

Orlando di Lasso  
trans. Laura Zamzow

**Connected, Flowing**  $\text{♩} = 66$

Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Clarinet in B $\flat$  3  
Bass Clarinet  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Baritone Sax.  
Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2  
Trumpet in B $\flat$  3  
Horn in F 1  
Horn in F 2  
Trombone 1  
Trombone 2  
Euphonium  
Tuba  
Timpani  
Bells soft rubber mallets  
Xylophone  
Vibraphone  
Suspended Cymbal  
Crash Cymbal

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
B♭ Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba  
Timp.  
Bsn.  
Xyl.  
Vib.  
Snare Cymbal Chimes

*f* *mp* *mf* *mp* *f* *mp* *f*

A





Musical score for page 166, featuring various instruments and dynamic markings. The score is divided into two systems, with a rehearsal mark **C** at the beginning of the first system.

**First System (Measures 1-16):**

- Fl. 1: *p*
- Fl. 2: *p*
- Ob.: *p*
- Bsn.: *mp*
- B. Cl. 1: *mp*, N.B.
- B. Cl. 2: *mp*, N.B.
- B. Cl. 3: *mp*, N.B.
- B. Cl.: *mp*
- A. Sax. 1: *mp*
- A. Sax. 2: *f*
- T. Sax.: -
- B. Sax.: -

**Second System (Measures 17-32):**

- B-Tpt. 1: *p*
- B-Tpt. 2: *f*
- B-Tpt. 3: *f*
- Hr. 1: *f*
- Hr. 2: *f*
- Trp. 1: *mp*, *mf*, *mp*
- Trp. 2: *mp*, *mf*, *mp*
- Euph.: *mp*, *mf*, *mp*
- Tuba: -
- Timp.: *f*, *mp*
- Bls.: *mp*
- Xyl.: -
- Vib.: *f*
- Sus Cy: -
- Cr Cy: *mf*

20

D

Fl. 1 *mf* *mp* *mf*

Fl. 2 *mf* *mp* *mf*

Ob.

Bsn. *mf* *mf* *f*

B. Cl. 1 *mp*

B. Cl. 2 *mp*

B. Cl. 3 *mp*

B. Cl. *mf* *mf* *f*

A. Sax. 1 *mf* *mp* *mf*

A. Sax. 2 *mf* *mp* *mf*

T. Sax. *ff* *ff*

B. Sax. *mf* *f*

B. Tpt. 1 *mf* *f*

B. Tpt. 2 *ff*

B. Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *mf* *f*

Euph. *mf* *mf* *f*

Tuba *mf* *mf* *f*

Timp. *mf* *mf* *f*

Bdr.

Xyl.

Vib.

Sus Cy

Cy

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
B. Cl. 1  
B. Cl. 2  
B. Cl. 3  
B. Cl.  
A. Sx. 1  
A. Sx. 2  
T. Sx.  
B. Sx.  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba  
Timp.  
Bsl.  
Xyl.  
Vib.  
Sn. Cy.  
Cr. Cy.

# Sicut erat in principio

from Vespro della Beata Vergine

Claudio Monteverdi

trans. Laura Zamzow

Legato ♩ = 88

Flute 1

Flute 2

Oboe

Bassoon

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

Trumpet in Bb 1

Trumpet in Bb 2

Horn in F

Trombone 1

Trombone 2

Euphonium

Tuba

Timpani

Vibraphone

Marimba

Suspended Cymbal



5

[A] 1. Solo

Fl. 1 *mf*

Fl. 2

Ob. 1. Solo *mf*

Bsn. 1. Solo *mf*

B♭-Cl. 1 1. Solo *mf*

B♭-Cl. 2 *mf*

B♭-Cl. 3

B. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx.

B. Sx.

B♭-Tpt. 1

B♭-Tpt. 2

Hr. 1. Solo *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph.

Tuba

Timp.

Vib.

Mrb.

5

SC II

Musical score for page 171, featuring various instruments including Flutes, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Vibraphone, Mallets, and Snare Drum. The score is written in a grand staff format with multiple staves for each instrument. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings such as *mf* (mezzo-forte) and *sfz* (sforzando). The score is divided into measures, with measure numbers 11, 12, 13, and 14 indicated at the beginning of their respective staves. The score is written in a grand staff format with multiple staves for each instrument. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings such as *mf* (mezzo-forte) and *sfz* (sforzando). The score is divided into measures, with measure numbers 11, 12, 13, and 14 indicated at the beginning of their respective staves. The score is written in a grand staff format with multiple staves for each instrument. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings such as *mf* (mezzo-forte) and *sfz* (sforzando). The score is divided into measures, with measure numbers 11, 12, 13, and 14 indicated at the beginning of their respective staves.

Slower  $\text{♩} = 60$  *rit.*

Fl. 1  
Fl. 2  
Ob.  
Bsn.  
B♭-Cl. 1  
B♭-Cl. 2  
B♭-Cl. 3  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭-Tpt. 1  
B♭-Tpt. 2  
Hrn.  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba  
Timp.  
Vib.  
Mrb.  
SC

*p* *f* *ossia* *p* *f*

# Nun komm, der Heiden Heiland

German Chorale Concerto

Samuel Scheidt  
trans. Laura Zamzow

Moderato  $\text{♩} = 88$

Flute 1

Flute 2

Oboe

Bassoon

Clarinet in B♭1

Clarinet in B♭2

Clarinet in B♭3

Bass Clarinet

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

Trumpet in B♭1

Trumpet in B♭2

Trumpet in B♭3

Horn in F1

Horn in F2

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Timpani

Bells

Xylophone

Vibraphone

Marimba



APPENDIX B

RECOMMENDED LISTENING

### **Byrd *When I Was Otherwise***

*Songs and Fantasies from the 16th and 17th Centuries*. CD, Countdown Media GmbH, 2008. English Consort of Viols; James Bowman, conductor  
Available on iTunes

Solo singer and string consort.

*The Tallis Scholars: English Madrigals, 7 English Anthems*. CD, Gimell B001BVU2GO, 2007.

The Tallis Scholars; Peter Phillips, conductor  
Available on iTunes

Does not include the Byrd, but has several other similar works.

*Dowland: Lachrimae; Byrd: Consort Music*. CD, Veritasx2 724356156128, 1990.  
Fretwork

### **Clemens Mass Movements**

*Clemens non Papa Missa Pastores quidnam vidistis*. CD, Gimell Records CDGIM 013, 2001.

The Tallis Scholars; Peter Phillips, conductor  
Available on iTunes

*Jacobus Clemens Non Papa Missa Guade lux Donatiane and Motets*. CD, Arsis Audio 160, 2006.

Choir of the Church of the Advent; Boston, MA

Neither recording has the transcribed mass, but feature a similar style.

### **Franck Instrumental Works**

*Michael Praetorius: Dances and Motets*. CD, EMI Records CDM7690242, [1974] 2005.

David Munrow  
Available on iTunes

*Praetorius: Dances from Terpsichore and Others*. CD, Naxos 8.553865, 1998.

Ensemble Bourrasque  
Available on iTunes

*Intradas (Hassler, Orologio, Demantius, Otto, Franck)*. CD, Supraphon, 1995.

Brass Septet of Prague Castle

Available on iTunes

None of the recordings have the transcribed work. However, the Praetorius albums feature Renaissance dance suite music on period instruments. The *Intradas* album uses modern brass instruments and can provide examples of style.

### **Gombert Chansons**

*Nicolas Gombert Motets, Chansons and a Magnificat*. CD, Naxos 8.570180, 2006.

Capella Alamire/Woodman Consort; Peter Urquhart, conductor

Available on iTunes

The transcribed chanson is not on the CD, but features several chansons written by Gombert.

### **Isaac Mass Movements**

*Isaac: Missa Paschalis*. CD, Christophorus B001HJYWJS, 2004.

Ensemble Officium; Wilfried Rombach, conductor

Available on iTunes

*Isaac: Missa de Apostolis*. CD, Gimell CDGIM 023, 1991.

The Tallis Scholars; Peter Phillips, conductor

Available on iTunes

These masses should provide excellent reference as these masses were written around the same time as the “Credo.”

### **Josquin Missa Pange Lingua**

*Josquin Desprez Missa Pange Lingua*. CD, Gimell UK, 2001.

The Tallis Scholars; Peter Phillips, conductor

The Tallis Scholars transposed the Kyrie up a minor third.



*Desprez: Missa Pange Lingua*. CD, Harmonia Mundi, 1986.

Ensemble Clément Janequin & Ensemble Organum; Marcel Pérès, conductor  
Available on iTunes

The Ensemble Clément Janequin transposed the Kyrie down a minor second.

*Missa Pange Lingua & Motets*. CD, Auvidis Astrée, 2000.

A sei voci; Bernard Fabre-Garrus, conductor

An untransposed version, the slow and deep sound from the beginning inspired the transcription scoring.

### **Lasso Sacred Music**

*Orlando di Lasso Regina Coeli and seasonal motets*. CD, Conifer Classics CDCF 230, 1994.

Cambridge Trinity College Choir; Richard Marlow, conductor

*Lassus: Mass 'Tous Les Regretz' and Motets*. CD, CRD Records Ltd. CRD3517, 2002.

Choir of New College Oxford; Edward Higginbottom, conductor  
Available on iTunes

*Orlando di Lasso Missa tous les regrez*. CD, Ars Musici AM 1242-2, 1999.

Hedwig Westhoff, conductor

None of these recordings include the hymn, but feature different kinds of Lasso's religious music.

*Lassus Masses and Motets*. CD, Nimbus Records NI5150, 1988.

Christ Church Cathedral Choir; Stephen Darlington, conductor

### **Monteverdi Vespers of 1610**

*Claudio Monteverdi: Vespers of the Blessed Virgin 1610*. CD, Seraphic Fire Media, 2010.

Seraphic Fire; Patrick Quigley, conductor  
Available on iTunes

The above album was the recording consulted for the transcription and inspired instrumentation, tempo, and dynamics.

*Monteverdi Vespers: Vespro Della Beata Vergine.* CD, Archiv Produktion 002894776147, 2006.

Gabrieli Consort and Players; Paul McCreesh, conductor

Available on iTunes

*Monteverdi Vespers of 1610.* CD, Telarc Digital CD-80453-A, 1997.

Boston Baroque; Martin Pearlman, conductor

*Claudio Monteverdi: Vespro Della Beata Vergine.* CD, deutsche Harmonia Mundi 7760-2-RC, 1989.

Kammerchor Stuttgart, Musica Fiata, Choralschola Niederalteich;

Frieder Bernius, conductor

Available on iTunes

*Monteverdi Second Vespers for the Feast of Santa Barbara.* CD, Hyperion CDA66311/2, 1988.

The Sixteen; Harry Christophers, conductor

### **Scheidt Sacred Music**

*Michael Praetorius, Samuel Scheidt, Johann Hermann Schein; Mass for Christmas Morning.* CD, Deutsche Grammophon 439 250-2, 1994.

Gabrieli Consort; Paul McCreesh, conductor

Available on iTunes

Included a Scheidt setting for organ and choir. There is also an organ prelude by Scheidt.

*Gallus, Hassler, Schein - Kontraste in der Deutschen kirchenmusik um 1600.* CD, Rondeau Production, 2011.

Thios Omilos

Available on iTunes

The recording features styles very similar to the Scheidt chorale concerto.

### Compilations with multiple composers and genres

*The Best of the Renaissance*. CD, Philips 289462862-2, 1999.

The Tallis Scholars; Peter Philips, conductor

Includes a Byrd mass, Josquin's *Missa Pange Lingua*, and Lasso motets.

*All at once well met: The King's Singers English Madrigals*. CD, EMI 7492652, 1974.

The King's Singers

Available on iTunes

Includes Byrd madrigals.

*Lassus: Missa Bell' Amfitrit' Altera. Sacred Music from Venice and Rome*. CD, Collins Classics 13602, 1992.

The Sixteen; Harry Christophers, conductor

Includes a Monteverdi motet and a Lasso mass and motet.

*Renaissance of the Spirit*. CD, Telarc CD-80521, 2000.

I Fiamminghi; Rudolf Werthen, conductor

Capella Currende; Erik Van Nevel, conductor

Includes Lasso motets, a Clemens *Ave Maria*, and a Gombert *Ave Maria*.

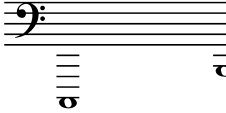
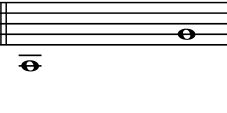
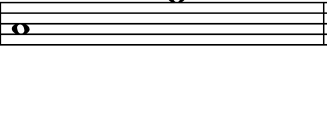
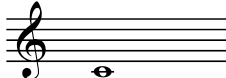
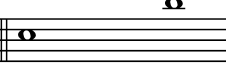
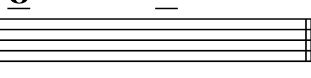
*The Best of the Tallis Scholars*. CD, Gimell 2894549902, 1998.

The Tallis Scholars; Peter Philips, conductor

Includes motets by Josquin, Clemens, Isaac, and Lasso. Also includes Byrd's Mass for Five voices.

APPENDIX C  
OCTAVE DESIGNATION CHART

## Octave Designation Chart

Contra Octave C0-B0	Great Octave C1-B1	Small Octave C2-B2
		
One-Line Octave C3-B3	Two-Line Octave C4-B4	Three-Line Octave C5-B5
		

APPENDIX D  
GRADE THREE INSTRUMENT RANGES

### Grade Three Instrument Ranges

Flute                                      Oboe                                      First Clarinet



Second/Third Clarinet                      Bass Clarinet                      Bassoon



Alto Saxophone                      Tenor Saxophone                      Baritone Saxophone



First Trumpet                      Second/Third Trumpet                      French Horn



First Trombone                      Second/Third Trombone                      Euphonium                      Tuba

