

3/5/2015 14: Richard  
51:57 Freedman

DC0314

1-4

all

@a3,@all,@all,@1-2

T/B 3/5 and  
S/T 6

HR, Polyphonic  
Citation (exact)

The same  
passage  
recurs later in  
the work

1  
Superius

2 3 4

Ma bou - - che n'o - - se di - re Mon

Contratenor

Ma bou - - che n'o - - se di - re Mon

Tenor

Ma bou - - che n'o - - se di - re Mon

Bassus

Ma bou - - che n'o - - se di - re Mon

3/5/2015 14: Richard  
53:28 Freedman

DC0314

4-7

all

@3,@all,@all,@1-2

HR T/B 3/5  
S/T 6

HR, Polyphonic  
Citation (exact)

A direct  
repetition of  
the same  
passage from  
earlier in the  
work.

4  
Superius  
di - re  
Mon ap pa - - rent de - - sir, Ne

5 6 # 7  
Contratenor  
di - re  
Mon ap pa - - rent de - - - sir, Ne

Tenor  
di - re  
Mon ap pa - - rent de - - - sir, Ne

Bassus  
di - re  
Mon ap pa - - rent de - - - sir, Ne

Bassus  
di - re  
Mon ap pa - - rent de - - - sir, Ne

3/5/2015 14:57: Richard  
08 Freedman

DC0508

1-5

1-2,1-2,all,  
3-4,3-4 @all

The two portions of a  
NIM

NIM

1 2 3 4 5 6

Superius  
Mu si ci - ens qui chan - tez à plai - - sir, Si vous vou -

Contratenor  
Mu si ci - ens qui chan - tez à plai - - sir, Si vous vou - lez fai - -

Tenor  
Mu si ci - ens qui chan - tez à plai - -

Bassus  
Mu si ci - ens qui chan - tez à plai - -

DC0408

1-3

all

@all+@all+@3-4+@all,@all,@all+@1-  
2+@1-2+@all

See related example:

Acc 3rds S/Ct become

Acc 6ths S/T; 5/3 S/B

become 5/3 T/B

HR, Transformation of  
Schema

DC0407

1 2 3 4

Superius  
4/2  
A Mais - - - mour a se my - tié doibt

Contratenor  
4/2  
A Mais - - - mour a se my - - - doibt fi

Tenor  
4/2  
- Mais - - - mour a se my - - - doibt tié fi

Bassus  
4/2  
- Mais - - - mour a se my - doibt tié est

3/5/2015 Richard  
15:09:58 Freedman

DC0407

36-39

1+2

-3,

all,

all,1 @4,@all,@all+@1-2+@all+@1-3,@1-2

HR staggered

HR, Polyphonic  
Citation (exact),  
Transformation of  
Schema

See  
DC0408

36 Superius

37 38 39

A - mour se doit fi -

Contratenor

- - mour se doit, A - mour se doit fi gu - - rer u - ne

Tenor

A - mour se doit fi gu - rer

Bassus

A - mour se doit fi gu - rer u - ne

3/5/2015 15: Richard  
16:56 Freedman

DC0303

25-26

1,3

@4,@1-3

An 'ouvert' cadence,  
since it is evaded.  
S/T>D evaded

Cadence

See 'clos'  
cadence for  
second ending

DC0303, phrase 8

25 Superius 1. # 27 28 2. #

tour - - - - ment, pou - vez mon mal - ment.

Contratenor - mon tour - - - - ment, pou - vez mon mal - ment.

Tenor - mon tour - - - - ment, pou - - - - - ment.

Bassus - vez mon mal, et mon tour - ment, Pou - vez mon mal mon tour - ment.

3/5/2015 15: Richard  
18:33 Freedman

DC0303

25,28

1,3

@4,@all

This is the 'clos'  
ending. S/T>D, now  
authentic,

Cadence

See 'ouvert'  
ending

DC0303, phrase 8

25 Superius  
tour - - - ment, pou - vez mon mal  
1. # 27 28 2. #  
- ment.

Contratenor  
- mon tour - - - ment, pou - vez mon mal  
- ment.

Tenor  
- mon tour - - - ment,  
pou - - - ment.

Bassus  
- vez mon mal, et mon tour - ment,  
Pou - vez mon mal  
mon tour - ment.

3/5/2015 15: Richard  
22:35 Freedman

DC0508

7-8

2-4,3

@2-4+@3-4+@1-3,@1

PEN B>Ct>T +  
INV

PEN

See also  
overlapping PEN  
with INV

7 8

not - te, Si vous vou - lez,

Si vous vou - lez,

lez, Si vous vou - lez fai - re va - loir la

Si vous vou - lez fai - - re va - loir la not - -

The image shows a musical score with four staves. The first staff has a measure starting at measure 7 with notes for 'not - te,' and a measure starting at measure 8 with notes for 'Si vous vou - lez,'. The second staff continues with 'Si vous vou - lez,'. The third staff continues with 'lez, Si vous vou - lez fai - re va - loir la'. The fourth staff continues with 'Si vous vou - lez fai - - re va - loir la not - -'. There are three blue shaded regions: one covering the 'Si vous vou - lez,' in the second staff, one covering the 'Si vous vou - lez' in the third staff, and one covering the 'Si vous vou - lez' in the fourth staff. These regions overlap between the second and third staves, and between the third and fourth staves, illustrating overlapping PEN and INV annotations.



3/5/2015 15: Richard  
25:25 Freedman

DC0508

7-8

3-4,1  
+3 @3-4+@1-3,@all+@1

PEN B>T>S +  
Stacked

PEN

See overlapping  
PEN

7 8

not - te, Si vous vou - lez,

Si vous vou - lez,

lez, Si vous vou - lez fai - re va - loir la

Si vous vou - lez fai - - re va - loir la not - -

**DC0519, measures 38–40**

38  
Superius

39

1.

fre.

Contratenor

- je souf - - - - - fre.

Tenor

- tant je souf - - - - - fre.

Basses

- - - - - fre.

Detailed description: This image shows a musical score for four voices: Superius, Contratenor, Tenor, and Basses. The score covers measures 38, 39, and 40. Measure 38 begins with the Superius part on a treble clef staff, followed by the Contratenor, Tenor, and Basses parts on their respective staves. Measure 39 is highlighted with a light blue background and contains a melodic line for the Superius part, which is also repeated in the Tenor and Basses parts. The Contratenor part has a rest in measure 39. Measure 40 is marked with a first ending bracket and contains a final cadence for all parts. The lyrics are: Superius (fre.), Contratenor (- je souf - - - - - fre.), Tenor (- tant je souf - - - - - fre.), and Basses (- - - - - fre.).

24

25

cog - - - - - nois tu?

cog - nois tu ?

cog - nois tu?

co - - - gnois tu?

3/5/2015 16: Richard

01:38 Freedman

DC0316

6-7 all

@4+@4+@4+@3-4,@all,@1,@all,@1-2

Cadence in

Cadence Ct/B to

C, then S/T to F. Cadence

6 7

es - - - - tre,

ne veult es - - - tre, Ny bon vou -

es - - - - tre,

veult es - - - tre, Ny

Detailed description: The image shows a musical score for four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The lyrics are in French. There are four blue highlighted sections: the first is on the first staff, the second is on the second staff, the third is on the third staff, and the fourth is on the fourth staff. The first highlighted section covers the notes 'es' and 'tre,'. The second highlighted section covers the notes 'es' and 'tre,'. The third highlighted section covers the notes 'es' and 'tre,'. The fourth highlighted section covers the notes 'es' and 'tre,'.

3/5/2015 16: Richard  
08:40 Freedman

DC0102

23-24

1+3-4

@all+@all+@3-4,  
@all+@all+@1-3

EVADED CAD: S/T to D;  
B up2

Here the cadential motion  
is complete in the S/T.

But the bassus  
undermines the closure of  
that movement.

Cadence

23  $\flat$  24  $\sharp$

y va - - - - - loir

y va - loir et

va - - loir, L'ou - y va - loir

L'ou - y va - - loir et

3/5/2015 16: Richard

15:43 Freedman

DC0320

18-23

3,1-

3,1-

2,all,

3-

4,3-4 @4.5,@2-4+@3-4+@all,@all,@all+@1+@all+@3-4,@all,@1

Imitative Duo:

S>Ct @5 below,

T>B @5 below

[Comment: Tenor  
motive *anticipates*  
main subject. It is  
not part of the ID  
itself.]

ID

18 Superius # 19 20 21 22 23

Superius  
- - e,  
Par le corps bien ain - si qu'a vous ves - - cu, Je n'ay faict coup

Contratenor  
- - e,  
Par le corps bien ain - si qu'a - vous ves - cu, Je n'ay faict coup

Tenor  
li - - e,  
Par le corps bien,  
par le corps bien ain - si qu'a vous ve - - cu, Je n'ay faict coup, je

Bassus  
- - e,  
Par le corps bien ain - si qu'a - vous ves - cu, Je

3/5/2015 16: Richard

27:22 Freedman

DC0515

11-13

3-4,1+3-

4,1

@2-4+@4,@2-4+@1-2+@all,@1-2

PEN T>B>S + INV  
The model is down 3  
up 4. This mark up  
picks structural  
tones.

PEN

2. 12 13

Superius

- - tes

Vou - lez sça - voir les plai san

Contratenor

- - tes

Vou - lez sça - - voir les plai san -

Tenor

- - tes

Vou - lez sça - voir les plai san - tes re traic -

Bassus

- - tes

Vou - lez sça - voir les plai san - tes