

(Primo modo) = Dorian in authentic range (both parts)

(Istit. Harm. Venezia 1558, pt. IV, p. 321)

By nature this mode is religious and devout and somewhat sad; hence we can best use it with words that are full of gravity and that deal with lofty and edifying things.

G. Zarlino (1517-1590)

6

4th leap A-D

# Unison D      4th leap A-D

Octave A Imitation on D and A

A musical score page featuring two staves. The top staff is in treble clef and consists of eight measures. The first measure has a dotted half note. The second measure has two eighth notes. The third measure has a dotted half note. The fourth measure has a dotted half note followed by a sixteenth note and a eighth note. The fifth measure is a repeat sign with a bar line. The sixth measure has two eighth notes. The seventh measure has a dotted half note. The eighth measure has a dotted half note followed by a sixteenth note and a eighth note. The bottom staff is in bass clef and consists of ten measures. The first measure has a dotted half note. The second measure has two eighth notes. The third measure has a dotted half note. The fourth measure has a dotted half note. The fifth measure has a dotted half note. The sixth measure has a dotted half note. The seventh measure has a dotted half note. The eighth measure has a dotted half note. The ninth measure has a dotted half note. The tenth measure has a dotted half note.

## (Secondo modo) = Hypodorian or plagal range (both parts)

(Istit. Harm. Venezia 1558, pt. IV, p. 322)

Some have claimed that the second mode contains a certain severe and unflattering gravity, and that its nature is tearful and humble. Thus they have called it a lamentful, humble, and deprecatory mode. They have said that it was a mode fit for words which represent weeping, sadness, loneliness, captivity, calamity, and every kind of misery.

G. Zarlino (1517-1590)



Imitation on D and A



Emphasis on lower 4th D-A

Arrival on D (=final)



Completion of range from A to A

Imitation on D and A



13



Octave leap on A



19



Unison on A Imitation on D and A



## (Quarto modo) = Hypophrygian or plagal range

(Istit. Harm. Venezia 1558, pt. IV, p. 325)

This mode is said by musical practitioners to be  
 marvelously suited to lamentful words or subjects  
 that contain sadness or supplicant lamentation,  
 such as matters of love, and to words which express  
 languor, quiet, tranquillity, adulation, deception, and slander.

G. Zarlino (1517-1590)

The musical score consists of six staves of music, each with a basso continuo staff at the bottom. The voices are in soprano and alto ranges. The music is in common time, with various note values including eighth and sixteenth notes. Measure numbers 1, 7, 12, and 17 are indicated on the left side of the score.

## (Quinto modo) = Lydian in authentic range

(Istit. Harm. Venezia 1558, pt. IV, p. 326)

Some claim that, in singing, this mode brings to the spirit modesty, happiness, and relief from annoying cares. Yet the ancients used it with words or subjects that dealt with victory, and because of this some called it a joyous, modest, and pleasing mode.

G. Zarlino (1517-1590)

The musical score is divided into four systems, each starting with a measure number (1, 6, 11, 16) in the top left corner. The music is written in common time (C). The key signature is one sharp (F#), indicating the Lydian mode. The vocal line (treble staff) and basso continuo line (bass staff) are shown for each system. The vocal line features mostly eighth-note patterns, while the basso continuo provides harmonic support with sustained notes and simple chords.

## (Settimo modo) = Mixolydian in authentic range

(Istit. Harm. Venezia 1558, pt. IV, p. 328)

The words which are appropriate to this mode  
 are said to be those which are lascivious or which  
 deal with lasciviousness, those which are cheerful  
 and spoken with modesty, and those which express  
 threat, perturbation, and anger.

G. Zarlino (1517-1590)