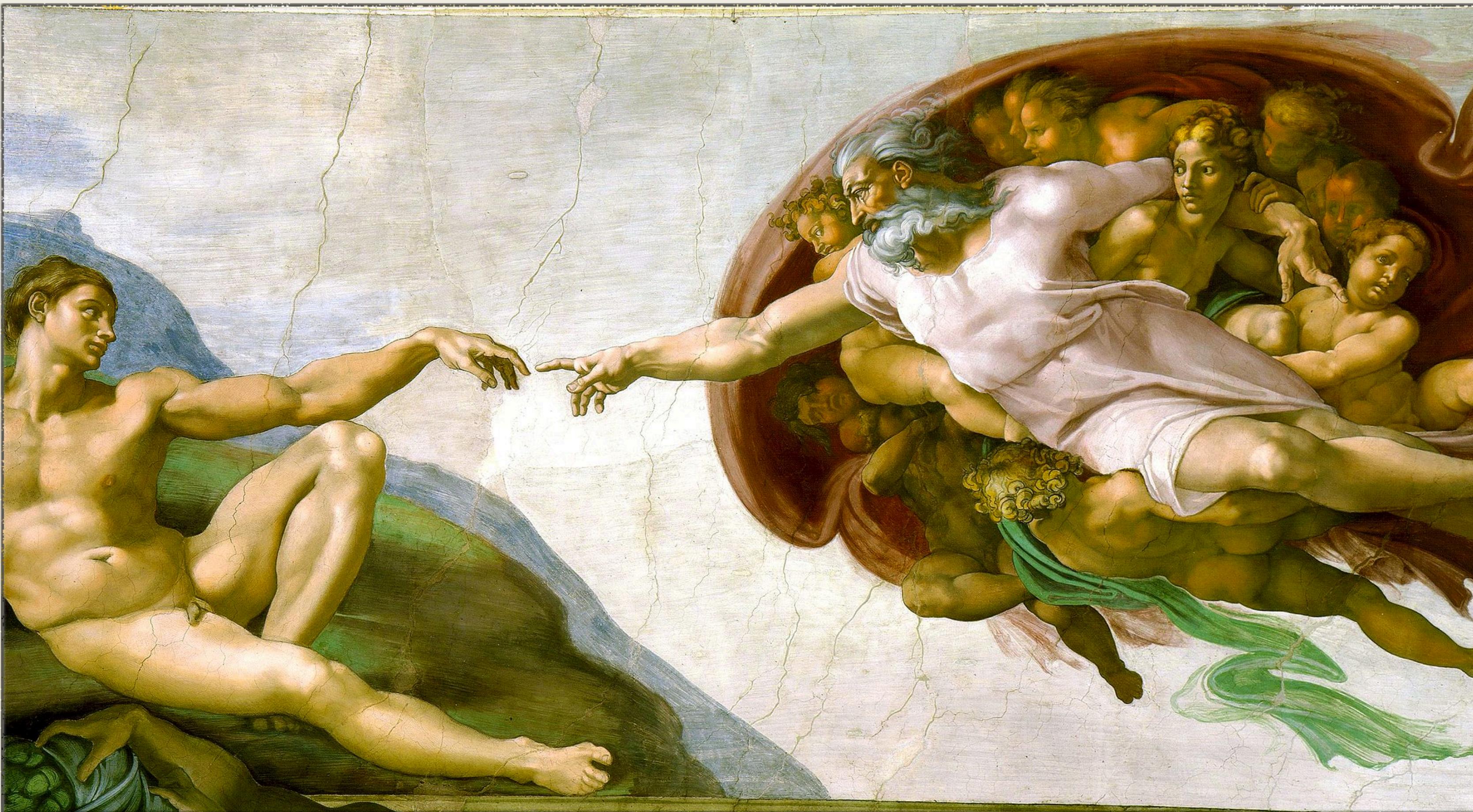


# Polyphonic Mass in Medieval and Renaissance



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# Announcements

- Welcome to those who have recently added the course!
  - Handouts on table in front
  - Please review syllabus and other materials on Canvas
  - Especially terminology/definitions
  - What to know about Canvas assignments
  - Attendance
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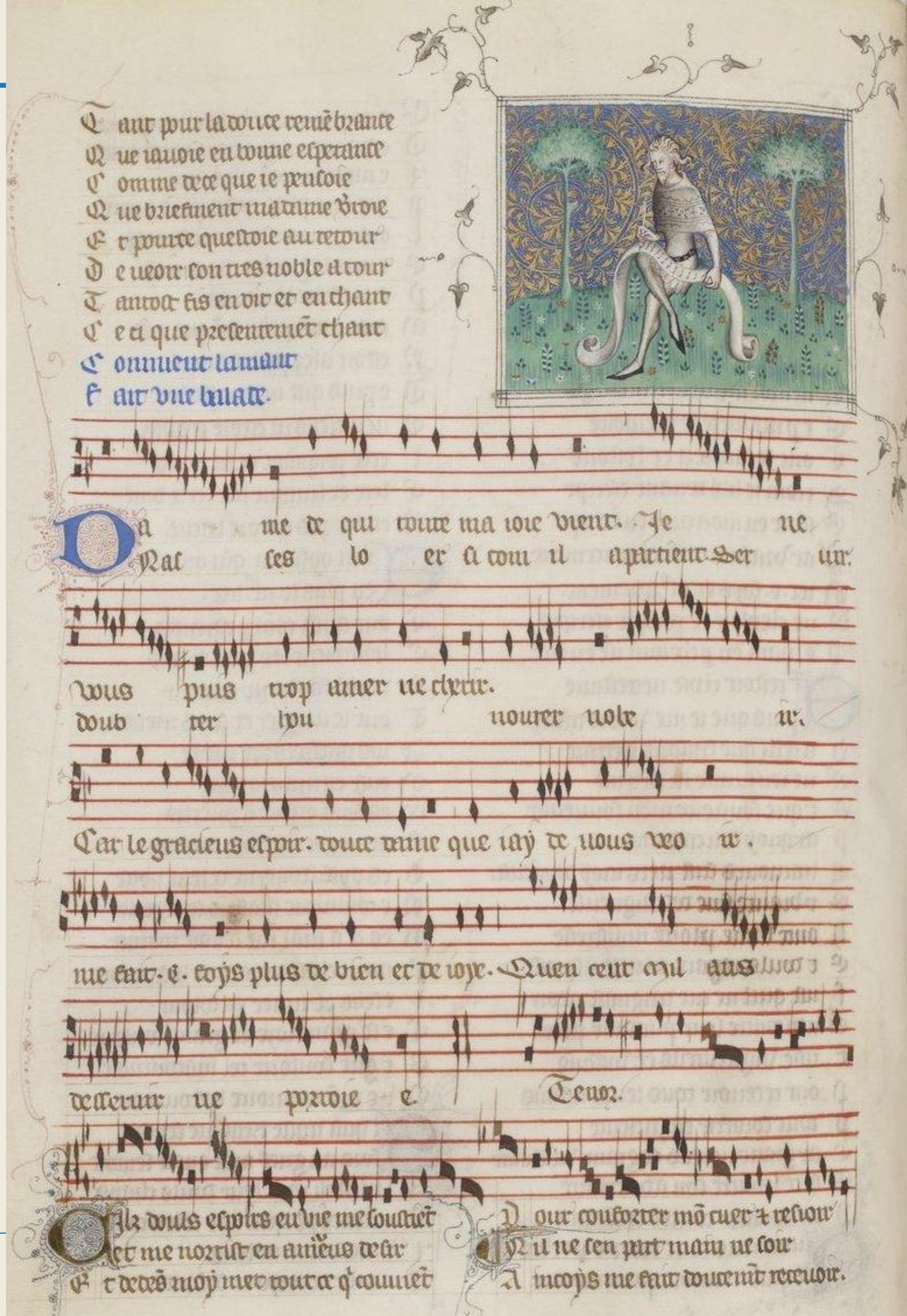
# Medieval Secular Polyphony

- French chanson—a successor to the troubadour/trouvère tradition
- Polyphonic but not based in chant
- Yet still uses tenor voice as scaffold (longer durations of notes)
- Formes fixes— poetic forms that influenced musical form in the chanson
- Ballade- 3 stanzas of poetry each ending with same refrain (a single poetic line)
  - Typically uses strophic form and bar form
  - Virelai- refrain is a whole section of its own that repeats after each stanza of poem
  - Also strophic but usually has internal ABBA form instead of bar form

# Machaut: “Dame de qui toute ma joie vient”

Illustrated version of *Le remède de Fortune* from the earliest of Machaut's complete works manuscripts

MS C (Paris, Bibliothèque Nationale de France, MS fonds français 1586)



# Medieval Mass

- Catholic Mass consists of two types of sections:
- Mass Ordinary- included in each Mass
  - Kyrie, Gloria, Credo, Sanctus, Agnus Dei
- Mass Proper- changes depending on liturgical calendar
- Mass Ordinary became common for composers to set to music (could be used for any service regardless of date)
- Like organum, mass settings started with plainchant and later became polyphonic and more complex
- Our first listening activity in Class 1a was a chant for Mass (Agnus Dei)

# A Monophonic Sanctus

xii. c.

4.

S An- ctus, \* Sán-ctus, Sán-ctus Dóminus Dé-us  
Sá- ba- oth. Pléni sunt caéli et térra gló-ri- a tú- a.  
Ho- sánna in excél- sis. Benedíctus qui vé-nit in  
nómi-ne Dómi-ni. Ho- sánna in excél- sis.

Sanctus, Sanctus, Sanctus

Dominus Deus Sabaoth.

Pleni sunt cæli et terra  
gloria tua.

Hosanna in excelsis.

Benedictus qui venit in  
nomine Domini.

Hosanna in excelsis.

Holy, holy, holy,

God of power and might.

Heaven and earth are full of  
your glory.

Hosanna in the highest.

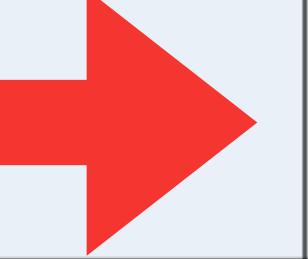
Blessed is he who comes in  
the name of the Lord.

Hosanna in the highest.

# Machaut: Messe de Notre Dame

- Earliest complete setting of the Mass Ordinary by a single (known) composer
- Earlier settings anonymous or created by combining sections by different composers
- Some sections based on pre-existing plainchant (Kyrie, Sanctus, Agnus Dei)
- Others freely composed (Gloria, Credo)
- Four individual voice parts (one below tenor)
- Unifies different parts of Mass Ordinary as an artistic whole
- Connected musically by using a similar melodic motive in each section
- Fairly melismatic (typical of Machaut)
- Uses isorhythm (Ars Nova)
- Uses technique called hocket
  - A single melody split in an interlocking fashion between two or more voices alternating

# Machaut: Messe de Notre Dame

Sanctus, Sanctus, Sanctus		<i>Each of the three "Sanctus" words gets its own phrase and ends with a clear cadence on a 5th.</i>
Dominus Deus Sabaoth.		<i>The bottom two lines move more slowly and the upper voices move quickly, including in hocket (this pertains to all sections below as well).</i>
Pleni sunt cæli et terra gloria tua.		<i>Listen to how each individual word gets a handful of beats. The end of the sentence—"tua"—becomes a cadence, again on a fifth.</i>
Hosanna in excelsis.		<i>Words of praise are set more melismatically in the upper voices, but all voices join together at the cadence.</i>
Benedictus qui venit in nomine Domini.		<i>Quick notes decorate the "insides" of the words, but the beginnings and endings of syllables are clearer, perhaps because there are slightly more words to set in this phrase. Cadence slightly more continuous to next section this time.</i>
Hosanna in excelsis.		<i>This is similar to, but not a repetition of, the other Hosanna. A final hocket rockets to the final cadence.</i>

# Renaissance (15th-17th century)

- Humanism or a Humanist viewpoint:
  - Influence of the Roman Church declines
  - 1378-1417 - Great Schism (divide in the church, two popes)
  - 1517 - on October 31 Martin Luther nailed his Ninety-five Theses to the door of All Saints' Church in Wittenberg (apocryphal)
- Human intellect could solve problems and bring fulfillment
  - Observation over authority
  - A sense of exploration will turn to exploitation
- Study of ancient Greek and Roman thought and cultures gains prominence

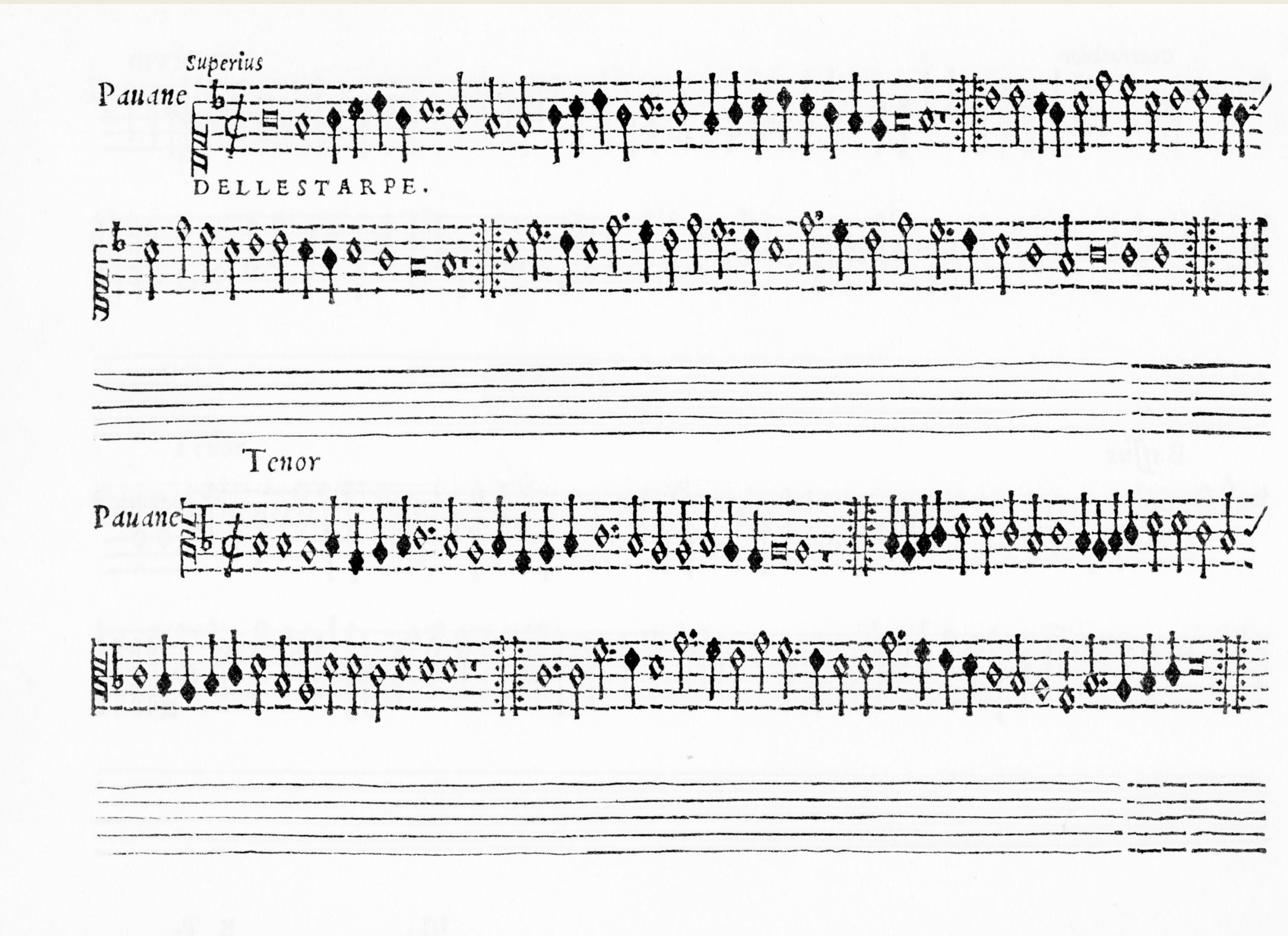
# Music Printing



*Harmonice Musices  
Odhecaton* published by  
Ottaviano Petrucci, 1501.

Triple-impression printing.

# Music Printing



Pierre Attaignant (1494-1551/52), French music printer who popularized single impression printing method.

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# Renaissance (15th-17th century)

- Some musical characteristics:
  - Melody: somewhat shorter in length
  - Harmony: “filled in” to our ears
  - Triad - a chord (simultaneously-sounding sonority) made up of thirds
  - Rhythm/meter: less use of long-held lines in the lower voices
  - Texture: Homophony, Melody + accompaniment
  - stronger relationship between text and music
  - Word painting - using musical elements to represent a word or portion of a text
-

# Renaissance Mass Settings

- Plainchant no longer the only structural basis for polyphonic composition
- Chant melody no longer confined to tenor
- Paraphrase- embellishing chant melodies with extra notes (modernizing them)
- Alternation of homophonic and polyphonic textures in a single piece
- Imitation- short motive is passed from voice to voice
- Music using imitation is called imitative counterpoint or imitative polyphony
- Cadences become even more important in delineating sections of form
- New approach to cyclic mass:
- Cantus firmus mass
- Using pre-existing melody usually in the tenor voice as scaffold
- Cantus firmus melody appears at least once in each movement
- Or paraphrase a pre-existing melody and give it to each voice as a motive often in imitation

# L'Homme Armé

- Cantus firmus- popular (secular) song L'Homme Armé ("The Armed Man")
- Song is in ternary form ABA
- Text refers to soldiers and is a call to arms
- Use as cantus firmus recontextualizes and reinterprets meaning of secular song in sacred context
- This tune reinterpreted to refer to the Archangel Michael as the armed man
- Or to the soldier as a Christian soldier (literally or spiritually)

L'homme armé doibt on doubter.  
On a fait partout crier  
Que chascun se viegne armer  
D'un haubregon de fer.  
L'homme armé doibt on doubter.

The armed man should be feared.  
Everywhere it has been proclaimed  
That each man shall arm himself  
With a coat of iron mail.  
The armed man should be feared.

# L'Homme Armé

A



L'homme, l'homme, l'homme ar - mé, l'homme armé, L'homme armé doibt on doub -

B



ter, doibt on doub - ter, On a fait par-tout cri - er, A' Que chas-cun se



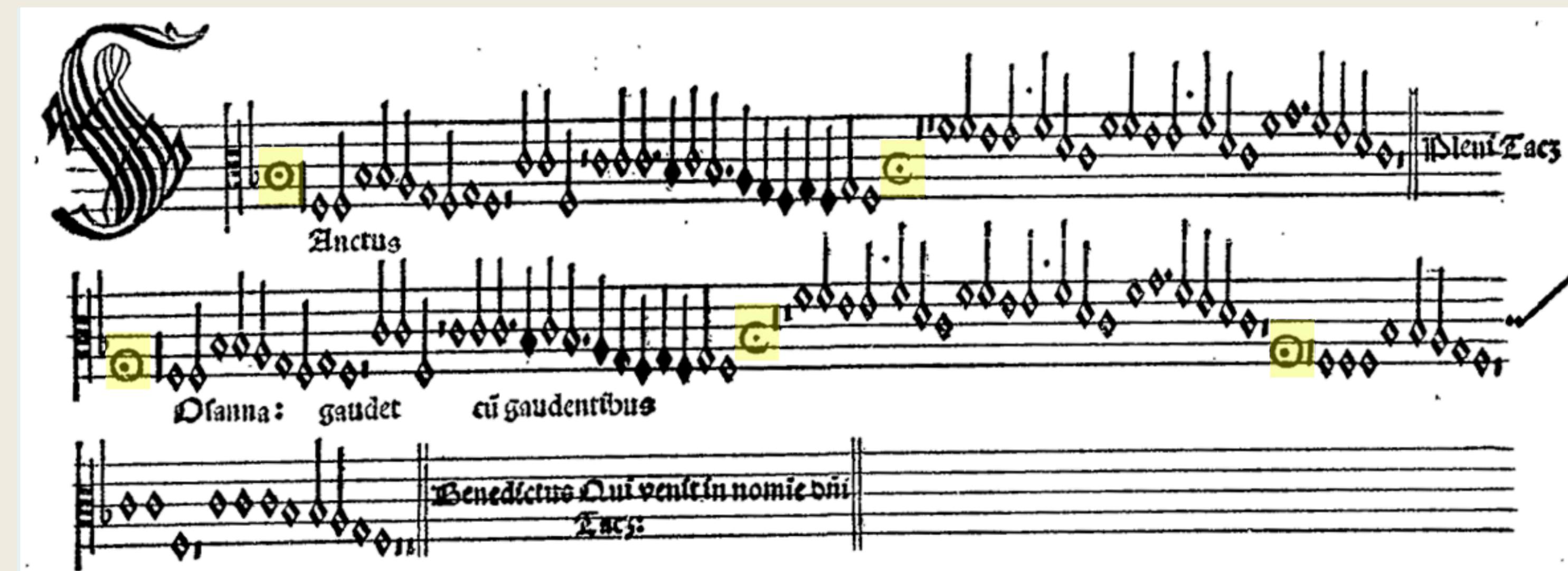
viegne ar - mer d'un hau - bre - gon de fer L'hom - me, l'hom - me,



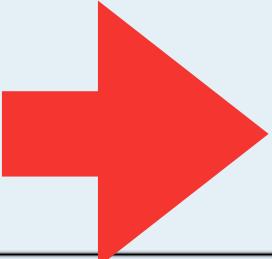
l'homme ar - mé, l'homme armé, L'homme ar-mé doibt on doub - ter.

# Josquin: Missa L'homme armé super voces musicales

- Probably Josquin's most famous mass setting
- Published in 1502 by Petrucci in a collection of mass settings by Josquin
- Composed sometime prior to that
- L'homme armé is used as cantus firmus
- But also appears in snippets in other voices (paraphrase)
- Compositional virtuosity
- Mensuration canon- each voice sings same melody at the same time moving at different speeds



# Josquin: Missa L'homme armé super voces musicales

Sanctus, Sanctus, Sanctus		<i>In triple meter. Starts in top two voices, then tenor (on cantus firmus) and bass enter. A point of imitation begins, leading to the first cadence.</i>
Dominus Deus Sabaoth.		<i>Still in 3. Free polyphony while the tenor intones "On a fait..." part of the melody. Ends on a clear cadence in all voices.</i>
Pleni sunt cæli et terra gloria tua.		<i>In duple. No tenor; three-voice imitation passages on each bit of text: "Pleni sunt caeli," then "et terra," then finally on "gloria tua." Cadence!</i>
Hosanna in excelsis.		<i>In triple again. Starts in top two voices, then tenor (on cantus firmus) and bass enter. Polyphony varies and is sometimes imitative. Cadence!</i>
Benedictus qui venit in nomine Domini.		<i>In duple meter. Sets of two-voice lines in strict canon (!!) on each bit of text ("Benedictus," "Qui venit," "In nomine Domini"), each ending in cadence.</i>
Hosanna in excelsis.		<i>Back to triple meter and the previous passage: Starts in top two voices, then tenor (on cantus firmus) and bass enter. Polyphony varies and is sometimes imitative. Cadence!</i>