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THE IDENTIFICATION AND USE OF THE

AVE MARIA CANTUS FIRMUS IN

SIXTEENTH CENTURY MOTETS

VOLUME I

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THE IDENTIFICATION AND USE OF THE

AVE MARIA CANTUS FIRMUS IN

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VOLUME I

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PREFACE

Ave *Maria*, a prayer of salutation and supplication, has
long been used in the liturgies of the Roman Catholic
Church. Because of its use in the Mass and devotions to the
Virgin Mary, many composers have set the *Ave* *Maria* text through
liturgical need influenced by artistic choice. As a result,
Ave *Maria* motets are found throughout the collected music of
the Western world. The list of composers who have set the *Ave*
Maria text, or some variant of it, is most impressive.
Josquin, Palestrina, Lasso, Monteverdi, Gluck, Mozart, Brahms,
Mendelssohn, Liszt, Fauré, Saint-Saëns, Verdi, Bruckner, Holst,
Kodály, Janáček, Stravinsky, Pizzetti, Pinkham, Binkerd,
Gaburo, Davies, Smith, Chihara, and Stout are only some of the
composers who have been attracted by the text.

To prepare a satisfying interpretation of any
composition it is valuable to be aware of the elements that
influenced the composer's creative process. It may not be
possible to be aware of all the influences that had an effect
upon a composition but it is feasible to add more information
to that which is currently known. When studying a work which

is based on borrowed material, as is the case with many Ave Marias, it is of particular interpretive value to recognize the borrowed elements so they may be identified within the texture of the composition.

Writings that relate to church history, theology, and Mariology[1] provide valuable accounts of Ave Maria development and use as a prayer. Herbert Thurston's articles written in 1901 detail the history of the Ave Maria prayer and are a basic bibliographic reference for most subsequent writings on the subject. Many specific prayer texts, which lead to the form known and used today, are identified in these writings. Walter Lipphardt identifies a prayer form that was used by many sixteenth century composers.[2] Stephen Beissel, in a discussion of Palestrina's Marian litanies, notes the use of the same Ave Maria text.[3]

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1. Mariology is the study of the Blessed Virgin Mary and the body of history and theology concerning her. A Catholic Dictionary, 3rd. ed. (1961), s.v. "Mariology."

2. Zwischen 1539 u. 1590 finden wir häufig die Erweiterung des Mariagebetes in der Form: "...fructus ventris tui, Jesus. Sancta Maria, regina coeli dulcis et pia, o Mater Dei, ora pro nobis peccatoribus, ut cum electis te videamus." Lexikon der Marienkunde, 1967 ed., s.v. "Ave Maria," by Walther Lipphardt.

3. Auch eine um 1593 von Palestrina in Musik gesetzte Litanei der Gottesmutter hat fünf Abteilungen. Jede derselben sichliesst mit der Anrufung einer Klasse von Heiligen, endet aber mit einer wiederholten Motette, die lautet: Gegrusset seist du, Maria,... Stephen Beissel, Geschichte der Verehrung Marias im 16. und 17. Jahrhundert (Freiburg: Herder, 1910; reprint ed., Nieuwkoop: B. DeGraef, 1970), pp. 474-475.

Important information relevant to this study is not found in these writings. Thurston and other historians do not identify the prominent sixteenth century _Ave Maria_ noted by Lipphardt and Beissel. No study has been made of the many _Ave Maria_ motets that used Lipphardt's text. Writings with a musical point of view, when they do focus on _Ave Maria_, are most frequently associated with its melodic use as a _cantus firmus_ in Marian Masses.

Studies of the musical settings of other Renaissance texts provide important insights that will be applied to this study. Bonnie Blackburn and Jacquelyn Mattfeld[4] make some valuable observations about the use of Gregorian melodies in polyphony and their association with specific texts. The works of both authors indirectly support the premise of this study that an _Ave Maria_ prayer, known during the Renaissance but no longer in use today, provided the text for numerous polyphonic _Ave Maria_ motets which were composed with borrowed chant melodies that were associated with that specific text.

Since literature, which directly relates to the premise of this study, is not available, personal letters were written to recognized authorities in musicology, theology, and

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4. Bonnie J. Blackburn, "Te Matrem Dei Laudamus: A Study in the Musical Veneration of Mary," _The Musical Quarterly_ 53 (1967): 64; Jacquelyn A. Mattfeld, "Some Relationships Between Texts and Cantus Firmi in the Liturgical Motets of Josquin des Pres," _Journal of the American Musicological Society_ 14 (1961): 178.

Mariology. Among the correspondents were Juniper Carol, Simeon Daly, Jacques Hourlier, Aidan Kavanaugh, Théodore Koehler, Robert Maloy, and Robert Snow.[5] Each correspondent reaffirmed the lack of literature related to the Ave Maria treated in this study.

Following an historical account of the Ave Maria prayer and of the chant melodies associated with it, this study will isolate a sixteenth century cantus firmus and analyze Ave Maria motets of the sixteenth century to determine their use of the identified cantus firmus. The analysis will be limited to the identification of pre-existing monophonic melodies and a study of their compositional use as a cantus firmus. The structural functions to be explored are 1) inversion, 2) imitation, 3) transposition, 4) coloration, and 5) paraphrase.   The music used for this study will be those motets available in the editions of complete works for those composers whose motets meet the criteria of text and melody.

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5. Juniper Carol is a foremost scholar in studies on Mary and has edited and authored a number of works on the subject. Juniper B. Carol, Fundamentals of Mariology (New York: Benziger Brothers, Inc., 1956); Mariology, 3 vols., (Milwaukee: Bruce Publishing Co., 1961; and Marian Studies, (Tampa: Mariological Society of America, 1950-); Daly is Librarian at St. Meinrad Archabbey; Hourlier is working with the music manuscripts at Solesmes; Kavanaugh is a Professor at the Yale School of Divinity; Koehler is director of the Marian Library at Dayton; Maloy is Director of the Smithsonian Institution Libraries; and Snow is Musicologist at the University of Texas.

THE IDENTIFICATION AND USE OF THE

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CHAPTER I

HISTORY

History of the Ave Maria Prayer

Introduction

Ave Maria is the Latin title of a popular prayer that
has been widely used in honor of the Blessed Virgin Mary. The
text of the prayer used today remains unchanged from the form
adopted by the Roman Catholic Church in 1568.

    Ave Maria, gratia plena; Dominus tecum;
      (Hail Mary, full of grace, the Lord is with thee;)
    benedicta tu in mulieribus,
      (blessed art thou among women,)
    et benedictus fructus ventris tui, Jesus.
      (and blessed is the fruit of thy womb, Jesus.)

    Sancta Maria, mater Dei,
      (Holy Mary, Mother of God,)
    ora pro nobis peccatoribus,
      (pray for us sinners)
    nunc et in hora mortis nostrae. Amen.
      (now and at the hour of our death. Amen.)

    Prior to the adoption of the prayer in 1568, there was
a wide variety of similar texts in use. During the sixteenth

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century one of these variant texts dominated the musical
settings entitled <u>Ave Maria</u>. It is the use of this sixteenth
century text and the melody associated with it that is the
focus of the present study.

    Ave Maria, gratia plena; Dominus tecum;
      (Hail Mary, full of grace, the Lord is with thee;)
    benedicta tu in mulieribus,
      (blessed art thou among women,)
    et benedictus fructus ventris tui, Jesus.
      (and blessed is the fruit of thy womb, Jesus.)

    Sancta Maria, regina coeli, dulcis et pia;
      (Holy Mary, queen of heaven, sweet and holy;)
    O mater Dei, ora pro nobis peccatoribus,
      (O mother of God, pray for us sinners,)
    ut cum electis te videamus.
      (so that among the elect we may see you.)[1]

    <u>Ave Maria</u> is a twofold prayer in honor of the Blessed
Virgin Mary. The first half of the prayer consists of biblical
phrases of greeting while the second half is a petition for
assistance. Because of this dual nature, the prayer halves are
commonly referred to as the "salutation" and the "petition."
The salutation is taken from scripture while the petition
expresses man's plea for spiritual assistance.

    The salutation consists of two separate Biblical
verses. Luke 1:28 is Gabriel's greeting to Mary, "Hail, full
of grace, the Lord is with thee, blessed art thou among women,"
and Luke 1:42 is Elizabeth's greeting to Mary, "blessed art
thou among women and blessed is the fruit of thy womb." In

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    1. <u>Choral Music</u>, ed. by Ray Robinson (New York: W. W.
Norton, 1978), p. 104.

combination, the two verses form the salutation half of the prayer. The petition is made up of several commonly used Marian titles followed by the popular plea for assistance, "pray for us."

Sixteenth century liturgies allowed for many uses of the Ave Maria prayer. It was used as an Offertory verse in the Masses for the Fourth Sunday of Advent, and of the Feasts of the Annunciation, the Nativity of Mary, and the Immaculate Conception. The prayer was also used in the Divine Office, the Little Office of the Blessed Virgin Mary, the Angelus, and the Rosary. In these devotions, the Ave Maria was frequently recited in combination with other prayers, especially the Lord's Prayer, i.e., Pater noster. Many composers of the sixteenth century reflect this prayer combination by setting the Ave Maria as a companion piece to a Pater noster.

Salutation Texts

Ave Maria existed as a prayer in Christian worship as early as the seventh century. An Egyptian pottery fragment, dated 600 A.D., contains the following inscription in Greek:

> Hail Mary, full of grace, the Lord is with thee, blessed art thou amongst women, and blessed is the fruit of thy womb, because thou didst conceive Christ, the Son of God, the Redeemer of our souls.[2]

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2. Juniper B. Carol, ed., Mariology, vol. 3: Marian Prayers (Milwaukee: Bruce Publishing Co., 1961), p. 68.

During the same century, the Eastern Church included the salutation prayer in the liturgies of St. James and St. Mark. The Abyssinian Jacobites also used the salutation but added the petition "pray and intercede for us with thy beloved Son that he forgive us our sins."[3]

In the Western Church old liturgical books indicate that by the sixteenth century there were at least four important church celebrations where Ave Maria was used as an Offertory verse or an optional Gradual verse. The four celebrations were the Fourth Sunday of Advent, the Immaculate Conception, the Nativity of Mary and the Annunciation.

The earliest known use of the salutation prayer in liturgies of the Western Church is in the Antiphonary of St. Gregory the Great, ca.600. It is used as the Offertory verse in the Mass for the Fourth Sunday of Advent. This particular form, and use, of the prayer was maintained until the liturgy was revised by the Second Vatican Council in 1972.

> Ave Maria, gratia plena; Dominus tecum;
> benedicta tu in mulieribus,
> et benedictus fructus ventris tui.

Besides the Mass for the Fourth Sunday of Advent, Ave Maria is used in Masses celebrated for Feasts commemorating

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3. The liturgies of St. James and St. Mark used the salutation as part of the "Intercession" prayers. The Jacobites used the Ave Maria between the second Epistle reading and the Gospel reading. Hilda Graef, Mary: A History of Doctrine and Devotion, vol. 1: From the Beginnings to the Eve of the Reformation (New York: Sheed and Ward, 1963), p. 230, n. 3.

events in the life of Mary. Since the seventh century, the Feast of the Annunciation has been celebrated on March 25, as indicated in the Sacramentorium of Pope Gregory, and possibly as early as Pope Gelasius, d.496. By the time of the Synod of Trullan in 692, the Feast of the Annunciation was universally celebrated. This celebration recognizes the appearance of Gabriel to Mary recorded in Luke 1:28 as the biblical source of the Angelic salutation. First celebrated in the Eastern Liturgies, the Feast was introduced to Rome in Pope Gregory's seventh century Sacramentorium. The Angelic salutation serves as an Offertory verse for the Mass of the day and, if the Feast should happen during the Easter season, the regularly assigned Gradual prayer is replaced by Ave Maria. The Masses for the Fourth Sunday of Advent and the Annunciation are also found in a Carmelite Missal, ca.1380, and a Roman Missal, dated 1474. The Roman Missal also allows Ave Maria as an optional Offertory verse for the Mass on the Feast of the Nativity of Mary which was celebrated on the eighth day of September.

A Feast commemorating the Conception of Mary, now called the Immaculate Conception, was celebrated on the eighth day of December and was observed in England during the twelfth century but was not introduced in Rome until the reign of Pope Sixtus IV in 1476. This Mass also uses Ave Maria as its Offertory verse.

While each of these Masses used the _Ave Maria_ as a designated part of the liturgy, i.e., the Offertory or Gradual of the Mass, practices developed that included it elsewhere in the Mass. Local customs allowed the use of _Ave Maria_ as a:

1. prayer included with the prayers of confession and absolution

2. congregational greeting before the sermon

3. religious instruction following the sermon

4. reverent act during the consecration.

French and Italian Missals from the late fifteenth century show that a _Pater noster_ and _Ave Maria_ were inserted among the prayers of confession and absolution which open the liturgy of the Mass. These insertions are also found in Carthusian and Cistercian Missals of the same time period.[4]

> According to the rubrics of the Carthusian _Ordinarium_ of _circa_ 1500, the _Confiteor_ and _Misereatur_ are followed by a _Pater_ and _Ave_, to be said bowed, and then there follows the absolution formula.[5]

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4. Carthusians are a religious order of monks and nuns founded by St. Bruno at Grande Chartreuse in Dauphiny in 1084. Cistercians are a religious order of monks and nuns founded at Citeaux by St. Robert of Molesme, St. Alberic and St. Stephen Harding in 1098 for strict observance of the Rule of St. Benedict. This order is sometimes wrongly referred to as the Trappist. Both religious orders have their own form and manner of religious observance within the Latin rite of the Catholic Church. _A Catholic Dictionary_, 3rd ed., s.v. "Carthusian," "Cistercian," "Latin Rite," "Rite," and "Trappist."

5. Joseph A. Jungmann, _The Mass of the Roman Rite: Its Origin and Development_, translated by Francis A. Brunner, 2 vols. (New York: Benziger Brothers, Inc., 1955), 1:307, n. 63.

During the Mass, a sermon generally followed the reading of a Gospel passage. It was customary for the preacher to greet the congregation in some manner, frequently with the sign of the cross. During the fifteenth century the greeting was more elaborate in nature.

> Toward the end of the Middle Ages, however, it was the practice for the preacher to begin with an Ave Maria while everybody knelt. It is prescribed in the Caeremoniale episcoporum and seems to have been in use for a long time within the Mass. Alongside of the Ave, however, the Veni, Sancte Spiritus or the Lord's Prayer was also permitted.[6]

Following the sermon, or in its place, the congregation was taught the words and meanings of the Pater noster and Creed. During the thirteenth century, these teachings began to include the Ave Maria, the Ten Commandments and other religious instructions. Which particular form of Ave Maria was taught depended upon the local customs and Order of preachers.

The Consecration, or the action of the celebrant where the bread and wine are changed into the body and blood of Christ, is a most solemn moment in the Mass. It is usually accompanied by kneeling or bowing by the participants. Pope Sixtus IV, in 1480, encouraged the faithful to recite the Pater noster and Ave Maria during the time the consecrated bread was elevated. The practice grew to include hymns and other prayers during the elevation, but by the middle of the sixteenth

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6. Jungmann, The Mass of the Roman Rite, 1:461.

century the practice diminished and the consecration was conducted in silence.

While the previous discussion noted the importance of Ave Maria as an Offertory verse, it also noted four other opportunities to use the prayer within the liturgy. Since these uses were inserted into the structure of the Mass, they do not technically qualify as liturgical uses. But, because they are so closely associated with the actual Eucharistic service, they will be considered as liturgical uses in this instance.

Paraliturgical services account for many uses of the Ave Maria prayer. These liturgies are worship services that take place apart from the Eucharistic Celebration of the Mass. The Divine Office, Angelus, Rosary, and the Little Office of the Blessed Virgin Mary, are paraliturgical services.

In an Ecclesiatical context, "Office" is defined as the performance of a required duty or service. The Divine Office consists of psalms, canticles, antiphons, lessons, hymns, commemorations, and prayers. The emphasis is on praise to God and includes the recitation of all one hundred fifty psalms each week. For strict observance, the day is divided into eight parts for recitation of the Office. They are frequently referred to as the "Hours." Briefly, the Hours consist of:

1. Matins--recited in the morning before sunrise

2. Lauds--recited at sunrise

3. Prime--recited at six a.m.

4. Terce--recited at nine a.m.

5. Sext--recited at noon

6. None--recited at three p.m.

7. Vespers--recited at sunset

8. Compline--recited at night.

Clergy and members of most religious orders are required to recite or sing the Office each day under penalty of having committed a serious sin if they neglect this duty. While internal structure and content of the Office may vary among different religious communities, Ave Maria, used as an antiphon or responsory during Advent and for the Feast of the Annunciation, is found in twelfth century books of Hours. When used as an antiphon, Ave Maria is said or sung before and after a psalm. The following setting, combined with Psalm 112, is used for Vespers on the Feast of the Annunciation.[7]

    Hail Mary, full of grace;
        the Lord is with thee;
        blessed art thou among women,
        alleluia.

    Praise, you servants of the Lord, praise the name of the
        Lord.

    Blessed be the name of the Lord both now and forever.

    From the rising to the setting of the sun is the name of
        the Lord to be praised.

    High above all nations is the Lord: above the heavens
        is his glory.

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        7. Liber Usualis Tournai: Desclée & Cie., 1951),
pp. 1416 and 148.

Who is like the Lord, our God, who is enthroned on high
and looks upon the heavens and the earth below?

He raises up the lowly from the dust: from the dunghill
he lifts up the poor:

To seat them with princes, with the princes of his own
people.

He establishes in her home the barren wife as the joyful
mother of children.

Glory be to the Father, and to the Son, and to the Holy
Spirit.

As it was in the beginning, is now, and ever shall be,
world without end. Amen.

Hail Mary, full of grace;
the Lord is with thee;
blessed art thou among women,
alleluia.

The Little Office of the Blessed Virgin Mary is first
used in the tenth century and is modeled after the Divine
Office, but it is considerably shorter, and has less variety.
A sin is not committed if its recitation is neglected.
Gabriel's salutation, "Hail Mary, full of grace, the Lord is
with thee," is used in the Invitatory of the Little Office of
the Blessed Virgin Mary. The Invitatory is the opening psalm at
Matins, the principal hour of the Office. Matins is recited
in the early morning and serves as an invitation to prayer and
an introduction to all of the Office for that day. Psalm 94,
in combination with an appropriate response, is always used for
the Invitatory of both the Divine Office and the Little Office
of the Blessed Virgin Mary. In the Little Office of the Blessed
Virgin Mary, Psalm 94 is combined with "Hail Mary, full of
grace, the Lord is with thee" in the following format, which is

typical for an Invitatory. Other examples of an Invitatory, other than one which uses the Ave Maria as an antiphon, can be found in the Liber Usualis.[8]

Hail Mary, full of grace, the Lord is with thee.

Hail Mary, full of grace, the Lord is with thee.

O come, let us exult in the Lord: let us rejoice before God our Saviour. Let us come into His presence with thanksgiving; and rejoice before Him with psalms.

Hail Mary, full of grace, the Lord is with thee.

For the Lord is a great God; and a great King above all gods. For the Lord will not reject His people. For in His hand are all the ends of the earth: and the heights of the mountains are His.

The Lord is with thee.

For the sea is His, and He made it: and His hands formed the dry land. O come, let us worship and fall down: and weep before the Lord that made us. For He is the Lord our God: and we are His people and the sheep of His pasture.

Hail Mary, full of grace, the Lord is with thee.

To-day, if ye shall hear His voice, harden not your hearts, as in the provocation, and in the day of temptation in the wilderness: where your fathers tempted Me, proved Me, and saw My work.

The Lord is with thee.

Forty years long was I nigh unto that generation, and said: These always err in heart: And they have not known My way; so I swore in My wrath that they shall not enter into My rest.

Hail Mary, full of grace, the Lord is with thee.

Glory be to the Father, and to the Son, and to the

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8. Liber Usualis (Tournai: Desclée & Cie., 1951), p. 368.

Holy Ghost.   As it was in the beginning, is now,
and ever shall be, world without end. Amen.

The Lord is with thee.

Hail Mary, full of grace, the Lord is with thee.[9]

While this use of Ave Maria, or some other prayer, may
be mistakenly called an antiphon, it is more correctly called a
"psalm response."[10] The psalm is divided into five sections
by combining verses one-two, three-four, five-six-seven,
eight-nine, and ten-eleven with a doxology at the end.   The
full text of the response is recited or sung six times. At the
beginning it is introduced by the cantor and repeated by the
full assembly. Other repetitions follow psalm verses two,
seven, and eleven, with a final repetition at the close. Only
the last half of the response is performed following verses
four and nine and the doxology.   While the format   and
translation are from a twentieth century publication, the
indications for similar performance are found in an eleventh
century English manuscript.[11]

Elsewhere in the Little Office of the Blessed Virgin
Mary, both the twentieth and eleventh century sources show the

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9. The Little Office of the Blessed Virgin Mary (St.
Louis: B. Herder Book Co., 1965), pp. 14-17.

10. Pierre Batiffol, History of the Roman Breviary,
translated by Atwell M. Y. Baylay (New York: Longmans, Green &
Co., 1898), p. 100.

11. Facsimiles of Horae de Beata Maria Virgine: from
English MSS of the Eleventh Century, ed. E. S. Dewick (London:
Harrison and Sons, 1902, for Henry Bradshaw Society, vol. 21),
cols. 3, 51; facsimile 2 B.v. fol. Ib.

salutation of Elizabeth used in an antiphon format. A typical antiphon format found in the twentieth century source has the text "Blessed art thou" opening the first Nocturn of Matins. The Nocturn continues with Psalm eight, which concludes with "Blessed art thou amongst women and blessed is the fruit of thy womb."[12] The eleventh century manuscript uses "Benedicta tu in mulieribus et benedictus fructus ventris tui" as an antiphon for Vespers.[13]

The previous examples show the two salutations used separately. When combined into one prayer, they are found elsewhere in the Office. Indications for the fifteenth and sixteenth century use of Ave Maria in the Little Office of the Blessed Virgin Mary are found in a late fifteenth century English work entitled The Myroure of oure Ladye. The author is unknown but there still exists a manuscript which was copied by hand ca.1460, and several copies of an edition that was printed in 1530. The work is a "'Rationale' of Divine Service in General, with a translation and explanation of the 'Hours' and 'Masses' of our Lady."[14] In an introduction to the Office, the following directions are given:

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12. The Little Office, pp. 20-22.

13. Facsimiles of Horae de Beata Maria, col. 14; facsimile 2 B.v. fol. 5.

14. The Myroure of oure Ladye, ed. John Henry Blunt (London: N. Trübner & Co., for The Early English Text Society, Extra Series, 1873), p. vii.

> And when ye come to the chyrche before the
> begynnynge of eche houre, ye say a Pater noster, and
> an Aue maria, knelynge. And that ys for to sturre
> youre hartes to more deuocyon, or ye begynne youre
> seruyce. And therfore ytis sayde in sylence.[15]

These directions are followed by an English translation
of the Latin prayer and a commentary on the meaning of the text
of the Lord's Prayer and the Ave Maria. The text used for the
Ave Maria is the combined salutations ending with, "and blessed
is the fruit of thy womb, Jesus."

The form and use of Ave Maria are not always as clearly
indicated as in the Myroure. Complete prayer texts are
frequently not given at the point in the service where they are
to be recited. In contemporary publications of the Divine
Office and Little Office of the Blessed Virgin Mary, it is
common to see indications that the Pater noster and Ave Maria
prayers be recited. The prayers are so commonplace that
frequently only the titles are given with the understanding
that the reader has the prayers memorized.[16] The listing of
titles, incipits, or other abbreviations was a common practice
in the early centuries when manuscripts were copied by hand.
Frequently, only the title of a prayer or hymn was indicated at
the point where it was to be recited. The full text was either
elsewhere in the same volume or it was an accepted fact that it

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15. The Myroure of oure Ladye, p. 73.

16. Liber Usualis, p. 368.

was memorized. The manuscripts of Hours from the eleventh
century list several prayers and responses in this manner.[17]
Among them are the <u>Pater</u> <u>noster</u> and <u>Ave</u> <u>Maria</u>. Since the
unchanged form of the <u>Pater</u> <u>noster</u> prayer was recited, it may
be concluded that the currently popular form of <u>Ave</u> <u>Maria</u> must
have been recited, <u>i.e.</u>, "Hail Mary, full of grace; the Lord is
with thee: blessed art thou among women and blessed is the
fruit of thy womb." Thurston, in a study of these same
manuscripts says,

> Then in Lauds, Prime, Terce, Sext, None,
> Vespers, and Compline we find inserted in the
> 'preces,' the two words Ave Maria, which from the
> analogy of other clauses, must be a contraction
> representing both, [Gabriel's and Elizabeth's
> salutations.][18]

The Divine Office and The Little Office of the Blessed
Virgin Mary were not the only paraliturgical uses for <u>Ave</u>
<u>Maria</u>. The prayer was an integral part of both the Angelus and
the Rosary, which were devotions of popular and historical
importance during the fifteenth and sixteenth centuries. The
Angelus, which originated in the thirteenth century, was
encouraged as an evening devotion by the Franciscans. The
evening bell, which announced Compline, was a signal for all to
recite the Angelus. In later developments, the sounding of the

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17. <u>Facsimiles</u> <u>of</u> <u>Horae</u> <u>de</u> <u>Beata</u> <u>Maria</u>, col. 35;
facsimile Tib. A. iii fol. 112b.

18. Herbert Thurston, <u>Familiar</u> <u>Prayers:</u> <u>Their</u> <u>Origin</u>
<u>and</u> <u>History</u>, selected and arranged by Paul Grosjean
(Westminster, Maryland: The Newman Press, 1953), p. 96.

morning and noon bells was a signal for additional recitations of the prayer. During the fifteenth century it became customary to salute Mary at the aforementioned times of the day by reciting the Angelus, three _Pater_ _noster_ prayers, and three _Ave_ _Maria_ prayers. By the sixteenth century the following form of the Angelus had developed. The same form is used today.

    Verse   : The angel of the Lord declared unto Mary.

    Response: And she conceived of the Holy Ghost.
             Hail Mary, full of grace, etc.

    Verse   : Behold the handmaid of the Lord.

    Response: Be it done unto me according to thy word.
             Hail Mary, full of grace, etc.

    Verse   : And the Word was made flesh.

    Response: And dwelt among us.
             Hail Mary, full of grace, etc.

The Rosary, in a physical sense, is a string of beads used to count a certain number of prayers, a device not unique to Christianity. As stated earlier, the Divine Office required the use of all 150 psalms each week. Those among the religious who were unable to read could substitute the recitation of 150 _Pater_ _noster_ prayers. Since the psalter had been divided into three sections of fifty psalms each, the recitation of the 150 _Pater_ _nosters_ was also divided into three groups of fifty each. The strings of beads used for counting the correct number of prayers were called "paternosters". This practice of reciting _Pater_ _nosters_ spread from the monasteries to the lay

people, most of whom were also unable to read the psalms.
Eventually, Ave Maria was used in the same manner. The
recitation of "Mary's Psalter" consisted of 150 Ave Marias in
three groups of fifty. During the late fourteenth century,
five Pater nosters were added to Mary's Psalter to divide the
fifty Aves into five groups of ten, called decades. The Rosary
became a very popular devotion during the sixteenth century and
served as the vehicle for the greatest use of the Ave Maria
prayer. The Dominican Order did much to spread the popularity
of the Rosary throughout the world.

> In the first part of the 16th century the
> devotion of the Rosary was propagated all over Europe
> and it accompanied the missionaries going to America,
> India and the Far East. The Dominican Order must be
> given full credit for having been the chief promoters
> of this devotion, particularly through their
> Confraternity of the Rosary.[19]

As the prayer form of Ave Maria developed and its uses
increased, there were a number of insertions and additions to
the Biblical text. The name of "Mary" was an early and natural
insertion to the Angelic salutation as verified by the seventh
century Greek pottery fragment and Pope Gregory's Antiphonary.
The name of "Jesus" was not added to the close of the
salutation until the fourteenth century.[20] It became a
common practice during the fourteenth century to conclude the

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19. E. R. Hambye,"Ave Maria," The Clergy Monthly 18
(November 1945): 378-379.

20. John Hennig, "The Hail Mary as Liturgical Prayer,"
Clergy Review 27 (March 1947): 165.

salutation with the embellished and more final termination, "Jesus Christ. Amen."[21] This form of the prayer became the dominant version for liturgical use throughout the fifteenth and sixteenth centuries.

> Hail Mary, full of grace, the Lord is with thee, blessed art thou among women, and blessed is the fruit of thy womb, Jesus Christ. Amen.

This form of the salutation is documented by many authors. Thurston has stated that "for liturgical purposes the Ave [sic] down to the year 1568 ended with 'Jesus, Amen.'"[22] Concerning the same prayer form, Willam said, "the formula is found in a prayer book printed in Paris in 1498 and in practically all the catechisms of the sixteenth century, if they have them at all."[23]

Petition texts

While the dominant liturgical use of Ave Maria was the salutation form, it became increasingly popular to add a prayer of petition to the salutation. Hambye said,

> the addition of a prayer to the salutation seems to have started in Italy. It is found at the

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21. Hambye, "Ave Maria," p. 374.

22. Catholic Encyclopedia, 1913 ed., s.v. "Hail Mary," by Herbert Thurston.

23. Franz Michel Willam, The Rosary: Its History and Meaning, translated by Edwin Kaiser (New York: Benziger Brothers, Inc., 1953), p. 22.

end of Compline in a manuscript of the Roman breviary dated from the beginning of the fourteenth century.[24]

Prayers of petition were quite common during the fifteenth and sixteenth century so it was not unlikely that a petition to Mary should be added to the salutation prayer. Petitions, and evidence of their use, are found in hymns, antiphons, poems, sermons and litanies. The litany is the oldest non-biblical prayer of petition.

The Litany of the Saints presents a format that provides direct precedence for the petition half of the Ave Maria prayer. The first documented use was by Pope Gregory the Great in the year 590. Because of pestilence caused by flooding of the Tiber, Pope Gregory ordered a procession during which one of the prayers to be said was the Litany of the Saints. In the litany, a Saint's name or appellation was recited by a leader or small group. This was followed by a phrase of petition, which was said in response by the congregation.

Leader	Response
Lord, have mercy on us.	Christ, have Mercy on us.
Lord, have mercy on us.	
Christ hear us.	Christ, graciously hear us.
God the Father of heaven:	have mercy on us.
God the Son, Redeemer of the world:	have mercy on us.
God the Holy Ghost:	have mercy on us.
Holy Trinity, one God:	have mercy on us.
Holy Mary:	pray for us.
Holy Mother of God:	pray for us.
Holy Virgin of virgins:	pray for us.

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24. Hambye, "Ave Maria," p. 374.

(Leader)	(Response)
Saint Michael:	pray for us.
Saint Gabriel:	pray for us.
Saint Raphael:	pray for us.
All you holy Angels and Archangels:	pray for us.
All you holy orders of blessed Spirits:	pray for us.
Saint John the Baptist:	pray for us.
Saint Joseph:	pray for us.
All you holy Patriarchs and Prophets:	pray for us.
Saint Peter:	pray for us.
Saint Paul:	pray for us.
Saint James:	pray for us.
(continues in a similar manner)[25]	

While the opening prayers of the litany were addressed directly to God, the saints were petitioned to intercede on behalf of mankind. The appelations were much like those found in the Ave Maria prayer.

Possibly the beginnings of our present-day "Holy Mary, Mother of God, etc." might be found in the invocations of Mary in the Litany of the Saints: "Holy Mary, pray for us! Holy Mother of God, pray for us!"[26]

By its very nature of simple repetitive congregational response, the litany was an easy form of prayer to adapt to new situations and teach to the participants. This resulted in a great variety of litanies appearing during the Middle Ages and Renaissance with emphasis on special saints, liturgical feasts,

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25. Benjamin Francis Musser, O.F.M., Kyrie Eleison: Two Hundred Litanies (Westminster, Maryland: The Newman Bookshop, 1944), p. 140.

26. Willam, The Rosary: Its History and Meaning, p. 83.

and theological teachings. Some of the more prominent litanies during the fifteenth and sixteenth centuries were in honor of God the Father, God the Son, the Precious Blood, the Holy Name, the Immaculate Conception, the Blessed Virgin, and numerous patron saints. "In 1601 Baronius wrote that about eighty forms were in circulation."[27]

The Litany of Loreto, through popular use and church favor, was the most prominent Marian litany to develop although there is manuscript evidence that a number of Marian litanies existed. The Loreto litany was eventually designated as the official Mary litany and is still in use today. The actual beginnings of the Litany of Loreto are lacking in definitive documentation. During the twelfth century, a number of Marian Litanies preceded the Litany of Loreto. In the ensuing years, many developments took place with the shorter and simpler litanies gaining popularity. The earliest Italian copy of the Litany of Loreto found by De Santi is dated 1576. He feels certain that earlier examples exist. De Santi notes that "the earliest genuine text of a Marian litany thus far known is in a twelfth-century codex in the Mainz Library."[28] An important feature of this particular litany is the repetition

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27. Catholic Encyclopedia, 1913, ed., s.v. "Litany," by Francis Mershman.

28. Catholic Encyclopedia, 1913, ed., s.v. "Litany of Loreto," by Angelo De Santi.

of the invocation "Sancta Maria" before each of the Marian
titles.

Two other manuscripts contain Marian litanies with an
invocation formula similar to the one described by De Santi.
The first is a late thirteenth century or early fourteenth
century manuscript from Venice while the second is a late
fourteenth or early fifteenth century manuscript from Rome.
Invocations selected from each source show their structural
similarity, especially the repetition of "Sancta Maria."

    Sancta Maria, Mater Christi Sanctissima, ora pro me.
    Sancta Maria, gratia Dei plena, ora pro me.
    Sancta Maria, caelorum Regina, ora pro me.[29]

    Sancta Maria, Mater Christi sanctissima,
        intercede pro nobis.
    Sancta Maria, plena gratia Dei, intercede
        pro nobis.
  · Sancta Maria, Regina coelorum, intercede
        pro nobis.[30]

In a simpler form, the Litany of Loreto, as it is used
today, contains a listing of forty-eight appellations to Mary
with each one followed by the petition, "pray for us." A
selective listing of appellations reads:

    Leader   Response

    Holy Mary: pray for us.
    Holy Mother of God: pray for us.
    Mother of Christ: pray for us.

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    29. Dom M. Boval, Les Litanies de Lorette: Histoire,
Symbolisme, Richesse Doctrinales (Paris: J. Dupuis, 1946),
pp. 102-103.

    30. Boval, Les Litanies de Lorette, pp. 125-127.

(Leader)	(Response)
Mother of our Saviour:	pray for us.
Virgin most powerful:	pray for us.
Virgin most merciful:	pray for us.
Spiritual vessel:	pray for us.
Tower of David:	pray for us.
Ark of the covenant:	pray for us.
Refuge of sinners:	pray for us.
Gate of heaven:	pray for us.
Help of Christians:	pray for us.
Queen of angels:	pray for us.
Queen of all saints;	pray for us.
Queen of peace:	pray for us.

Further evidence of petitions to Mary are found in each of the four Marian Antiphons, Alma Redemptoris Mater, Ave Regina Caelorum, Regina Coeli and Salve Regina. Apel classifies them as pseudo-antiphons "since they do not, as a rule, embrace a psalm or canticle but are independent songs of considerable length and elaboration."[31] The oldest antiphons are Salve Regina and Alma Redemptoris Mater. Both are believed to have originated in the mid-eleventh century. Ave Regina Caelorum and Regina Coeli are from the twelfth century and the mid-thirteenth century respectively. "The daily use of them in the Roman Breviary was first adopted by Pope Clement VI in 1350."[32]

The Marian Antiphons are said or sung at the close of Compline, the final hour of the Divine Office. They alternate

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31. Willi Apel, Harvard Dictionary of Music, 2nd ed. (Cambridge, Harvard University Press, 1969), p. 41.

32. Kuo-Huang Han, "The Use of the Marian Antiphons in Renaissance Motets" (Ph.D. dissertation, Northwestern University, 1974), p. 39.

in use according to the season of the church year: 1) <u>Alma</u> <u>Redemptoris</u> <u>Mater</u> is used during Advent and Christmas; 2) <u>Ave</u> <u>Regina</u> <u>Caelorum</u> is used during Lent; 3) <u>Regina</u> <u>Coeli</u> is used from Easter to Pentecost; and 4) <u>Salve</u> <u>Regina</u> is used from the Feast of the Trinity to Advent. Each antiphon concludes with a phrase of petition.

1. <u>Alma</u> <u>Redemptoris</u> <u>Mater</u> ends with the petition phrase, "<u>peccatorum</u> <u>miserere</u>," (have pity on sinners)

2. <u>Ave</u> <u>Regina</u> <u>Caelorum</u> ends with the petition phrase, "<u>et</u> <u>pro</u> <u>nobis</u> <u>Christum</u> <u>exora</u>," (and pray to Christ for us)

3. <u>Regina</u> <u>Coeli</u> ends with the petition phrase, "<u>ora</u> <u>pro</u> <u>nobis</u> <u>Deum</u>," (pray to God for us)

4. <u>Salve</u> <u>Regina</u> ends with the petition phrase, "<u>et</u> <u>Jesum</u>, <u>benedictum</u> <u>fructum</u> <u>ventris</u> <u>tui</u>, <u>nobis</u> <u>post</u> <u>hoc</u> <u>exsilium</u> <u>ostende</u>," (and after this our exile show unto us the blessed fruit of thy womb, Jesus)[33]

The examples from the litanies and Marian Antiphons are evidence that it was common to conclude the exultations and hymns of praise to Mary with a petition for some type of assistance. It was natural that the <u>Ave</u> <u>Maria</u> should develop along similar lines. By 1420,

> many verse paraphrases of the Ave were
> known which clearly imply the existence of a custom

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33. Willam, <u>The Rosary: Its History and Meaning</u>, p. 83.

of adding some petition to Our Lady after the words
fructus ventris tui, Jesus.[34]

An Italian poetic version of Ave Maria, "Salve Regina
Vergine Maria," belongs to the fourteenth century and has been
erroneously attributed to Dante. The second stanza has a
distinct petition character.

> O blessed Virgin, pray for us always
> to God that He may pardon us and give
> us grace so to live here below that He
> will give us heaven at the end. [35]

The Ave Maria prayer with an added petition was also
the subject of sermons for some prominent clergy during the
fifteenth century. Thurston gives this account of St.
Bernardine of Siena, d.1444.

> St. Bernardine of Siena, in his sermons,
> shows his familiarity with a supplement to the Latin
> text of the Ave which was then evidently in popular
> use reciting the Ave to his audience, he says on
> coming to the words et benedictus fructus ventris
> tui, "nor can I refrain from adding Sancta Maria, ora
> pro nobis peccatoribus." As he uses the same final
> clause in another of his sermons, there can be little
> doubt that he was quite familiar with a "second part"
> consisting of just these six words "Holy Mary, pray
> for us sinners."[36]

Savonarola, 1452-1498, the noted Dominican preacher
from Florence, published a commentary on Ave Maria in 1495. In

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34. Herbert Thurston, "The Angelus. I. The Hail Mary,"
The Month 98 (November 1901): 496.

35. Carol, Mariology, n. 28, p. 71.

36. Thurston, Familiar Prayers, p. 113.

the course of his commentary he used the following petition.

> Holy Mary, Mother of God, pray for us sinners,
> now and at the hour of death. Amen.

The Compost et Kalendrier des Bergiers was printed in Paris at approximately the same time. A popular book, it was translated into English as the Kalender of Shepardys and published in 1503 and 1506. Containing a variety of information on the calendar, gardening, anatomy, religious instruction and prayers, it has a woodcut showing several clerics venerating Mary and Child. Contained in the woodcut is the following text:

> Hayle mary fulle of grace god is with the,
> thou arte blessyd amonge all wemen and blessyd be the
> freute of thy wombe Jesus. Holy mary moder of God
> Praye for us synners, amen.[37]

The author of The Myroure of oure Ladye expresses a different opinion on the use of additions to the salutation.

> Some saye at the begynnyng of this salutacyon.
> Aue benigne Iesu. and some saye after. Maria. mater
> dei. wyth other addycyons at the ende also. And suche
> thynges may be sayde when folke saye theyr Aues of
> theyr owne deuocyon. But in the seruyce of the
> chyrch. I trowe yt be moste sewer. and moste
> medefull to obey to the common vse of saynge. as the
> chyrche hathe set. without all suche addicions.[38]

Other versions of petition that were in use during the late fifteenth and early sixteenth centuries are listed by Hambye. The third, shorter form was apparently quite popular

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37. Thurston, "The Angelus. I. The Hail Mary," p. 499.

38. The Myroure of oure Ladye, p. 79.

and widely used as it appeared in the catechism of St. Peter
Canisius throughout the sixteenth century.

> Sancta Maria, Mater Dei et Domine Nostri Jesu
> Christi, ora pro me (nobis) et pro omnibus
> peccatoribus. (Amen)

> Sancta Maria, Mater Dei, ora pro nobis nunc
> et in hora nobis nostrae. Amen.

> Sancta Maria, Mater Dei, ora pro nobis
> peccatoribus. Amen.[39]

There exists evidence of another petition which must
have been widely used during the early sixteenth century.
Writings on Mariology and prayer history do not include this
petition, but, combined with the salutation, it was the
petition most often set to music during the sixteenth century.
Like the other petitions noted by Hambye, this version appears
to be a combination of various appellations and petitions found
in litanies, antiphons, and prayers popular during the
fifteenth and sixteenth centuries.

> Sancta Maria, regina coeli, dulcis et pia; O
> mater Dei, ora pro nobis peccatoribus, ut cum electis
> te videamus.

> Holy Mary, queen of heaven, sweet and holy; O
> mother of God, pray for us sinners, so that among the
> elect we may see you.[40]

Each phrase in this petition is frequently found as
part of other prayers. To illustrate:

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39. Hambye, "Ave Maria," p. 374.

40. Choral Music, ed. Ray Robinson (New York, W. W.
Norton, 1978), p. 104.

1. "Sancta Maria" is an appellation found in litanies and other petitions attached to the salutation.

2. "Regina coeli" is found in litanies and is the opening text of the well known Marian Antiphon of the same name.

3. "Dulcis et pia" is used in other petitions attached to the salutation as noted above.

4. "Ora pro nobis peccatoribus" is common in litanies and other petition forms.

5. "Ut cum electis te videamus" is a petition found in other prayers which use different words to express the same general meaning.[41]

The combination of a series of appellations followed by a phrase of petition is a common structure found in litanies. This particular petition, while different from other documented forms, is nothing more than a special arrangement of very common elements as enumerated above. Because of the numerous and different uses for each of the petition's component phrases, it is not surprising to find this particular combination.

During the early sixteenth century, religious orders began adding petitions to their use of the Ave Maria. Numerous

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41. A Book of Hours (Livre d'Heures) without imprint date or page numbers has a calendar that runs from 1503 to 1570 with a note that it was used at Rouen. It contains the following prayer: "Sancta Maria virgo virginum mater et filia regis regum omnium: tuum nobis impende solatium ut celestis regni per te mereamur habere premium et cum electis dei regnare imperpetuum."

writers cite these uses as being important precursors of the petition which was ultimately sanctioned by the church in 1568. Examples of petitions added to _Ave Maria_ are found in the following breviaries:

1.   Mercedarian, Paris, 1514

2.   Camaldolese, Venice, 1525

3.   Franciscan, Paris, 1525

4.   Sarum, 1531 and 1536

5.   Cardinal Quinones, Franciscan, 1536.

As a result of the reforms instituted by the Council of Trent, 1545-1563, Pope Pius V approved a Roman breviary that required the recitation of the _Pater noster_ and _Ave Maria_ before each canonical hour. The form of petition used in this Pian breviary, supported by Papal sanction, eventually became dominant to the exclusion of the other variant petitions. The breviary marks the official beginning of the _Ave Maria_ that is still used by the Roman church. Even though the formula was already in use by numerous religious orders, it took the official action of Rome and the centralizing of authority over religious publications, as a result of the Council of Trent, to cause this form to survive without further alteration. Pope Pius V used this formula in his breviary.

Ave Maria, gratia plena; Dominus tecum;
 benedicta tu in mulieribus,
 et benedictus fructus ventris tui, Jesus.

Sancta Maria, mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.   Amen.

All the uses of Ave Maria may never be known but evidence exists to show its wide appeal and use. In his study on Marian music, Han said that the Ave Maria is "the symbol of Marian devotion and the most recited monophonic chant or prayer in the entire history of Christianity."[42] While it is impossible to identify all the uses of Ave Maria, it is significant to know the widespread exposure of this prayer preceding and during the sixteenth century.

A variety of Ave Maria prayers had developed by the sixteenth century and there were a number of occasions where they could be used. They were able to flourish because the church exercised little control over regional and local use of variant prayers until after the Council of Trent in the middle of the sixteenth century. Since that time, a number of Ave Maria prayers have been listed. Gaps exist in this historical documentation because locations of many old manuscripts remain unknown. As a result, in musical compositions of the sixteenth century, an additional Ave Maria prayer can be found that does not appear in any of the available text manuscripts or historical documents. The component parts of this musical text are found in numerous other prayers of the period but the

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42. Han,   "The Use of the Marian Antiphons in Renaissance Motets," p. 28.

complete prayer is not identified outside of the musical idiom. The text must have been very popular during this time since it was the variant _Ave_ _Maria_ prayer most frequently set to music.

History of Chant Melodies for the Ave Maria Prayer

Salutation Chants

Many plainsong melodies were used with the _Ave_ _Maria_ prayer. The melodies that were in use during the sixteenth century can be found in manuscripts as early as the twelfth century and continue to be found in twentieth century Solesmes chant books. While new plainsong melodies have been written to _Ave_ _Maria_ since the sixteenth century, they are not the focus of this study and have not been included. Those twentieth century materials that are included in the examples show the continued presence and use of the earliest melodies associated with this text.

Plainsong melodies for the _Ave_ _Maria_ salutation have existed for many centuries. As with other popular prayers, alternate melodies exist for use with different liturgies, feasts, and calendar seasons. Among the earliest _Ave_ _Maria_ chants are those found in twelfth century manuscripts. While the same chants reappear in manuscripts from succeeding centuries most are found in chant books published by the Roman church in the twentieth century. In a brief historical account

of _Ave Maria_ plainsong melodies, it will be useful to refer to those melodies which reappear with the greatest frequency in the selected manuscripts and books. Their reappearance in manuscripts after the twelfth century attest to the stability and popularity of the melodies and their designated use. Through scribal error, local custom, deliberate alteration, and changing convention, later notational style and certain pitches became altered from the early form.

The plainsongs in EXAMPLES 1a-h (see pages 35-37) are versions of the most popular melody documented in this study. They appear with the greatest frequency, for the greatest variety of uses, and are most commonly associated with, and identified as, _Ave Maria_.

The melodies in EXAMPLES 2a-c (see pages 38-39) are found less frequently than the melodies in EXAMPLE 1. They are used as a psalm response, are more melismatic, and use only the Angelic salutation for their texts.

The melodies in EXAMPLES 3a-c (see page 39) document a use of _Ave Maria_ as a short response. The short response is one of two styles of response identified by Apel. The first, _responsoria prolixa_, is an extended response which is melismatic in style like the chant in EXAMPLE 2. The second, _responsoria brevia_, is a short response which is simpler and basically syllabic like the chant in EXAMPLE 3. The melodies for EXAMPLE 3 are simple with most of the melody on a recitation tone followed by a termination figure. The text for

EXAMPLES 3a-c is a combination of the two Biblical salutations with Elizabeth's salutation used as a versicle to the responsory of the Angelic salutation.

The melodies in EXAMPLES 4a-d (see pages 40-41) document the use of Ave Maria as an Invitatory antiphon (see page 10). The melody is a little more melismatic than the responsoria brevia in EXAMPLE 3 but less melismatic than the responsoria prolixa in EXAMPLE 2. The text used is the Angelic salutation only.

In some prayer structures, Ave Maria takes a secondary position and serves as a versicle for a responsory. The result is not a melody that can suitably stand alone since it is a continuation of the melody for the responsory. For purposes of comparison, one such melodic example will be taken from the manuscripts. EXAMPLES 5a-b (see page 42) show the Ave Maria text used as a versicle.

The chants for EXAMPLES 1 through 5 are taken from the Divine Office or other paraliturgical services. The manuscripts used for documentation were Antiphonales and Breviaries and do not contain music for the Liturgy of the Mass. An examination of Graduales gives musical settings for the Mass. As noted in the history of the salutation, the only use of Ave Maria in the Mass is for the Offertory verse. It is music for the Offertory that is shown in EXAMPLES 6a-c (see pages 43-45). The text combines both salutations in one

complete setting and is the most melismatic and elaborate of all the examples.

While Elizabeth's salutation is used in combination with the Angelic salutation, it is also used frequently as an antiphon or as a versicle to responsory texts. The melodies in EXAMPLES 7a-d (see pages 46-47) show the use of Elizabeth's salutation as an antiphon. These melodies are the ones most frequently found in the same manuscripts consulted for the Ave Maria melodies.

Melodic settings of Elizabeth's salutation are not as numerous as those for the Angelic salutation, nor are there as many varieties. The versicle melodies will not be listed since their melodic structure is dependent upon the accompanying responsory and do not stand alone.

Among the musical examples that use the salutation text, EXAMPLE 1 is the most suitable for a cantus firmus. The melody opens with an easily identifiable figure, has a moderate length, has little melismatic elaboration, but remains melodically interesting.

Petition Chants

While many chant examples exist that use the salutation text of Ave Maria, the petition text presents more of a challenge. As the history of the text demonstrates, the petition is a compilation of appellation phrases (to page 48)

EXAMPLE 1a   (12th century Advent antiphon.) Lucca. Biblioteca
             Capitolare,   601.   "Camaldolese Antiphoner,"   in
             Paléographie _Musicale_ (Solesmes: Abbaye Saint
             Pierre, 1906; reprint ed., Berne: Herbert Lang &
             Cie, 1974), v. 9, f. 6.

A - ve ma-ri-a gra-ti-a ple-na domi-nus te-cum be-ne-di-cta tu

in mu-li-e-ri-bus al-le-lu-ia
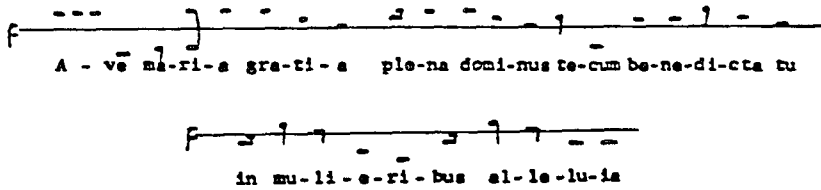
EXAMPLE 1b   (12th century Annunciation antiphon.)   Lucca 601.
             Paléographie Musicale, v. 9, f. 376.

A - ve ma-ri-a grati-a ple-na do-mi-nus te-cum be-ne-di-cta tu in

mu - li- e - ri- bus
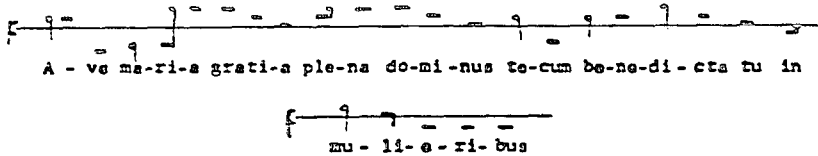
EXAMPLE 1c   (13th century Annunciation antiphon.)   Worcester.
             Cathedral   Chapter   Library,   F.160.   "Monastic
             Antiphoner," in _Paléographie_ _Musicale_ (Solesmes:
             Abbaye Saint Pierre, 1922; reprint ed., Berne:
             Herbert Lang & Cie, 1971), v. 12, f. 301.

A - ve ma - ri-a grati-a ple - na   do- mi- nus te-cum be-ne-di-cta

tu   in   mu - li- a - ri- bus al-le - lu-ia
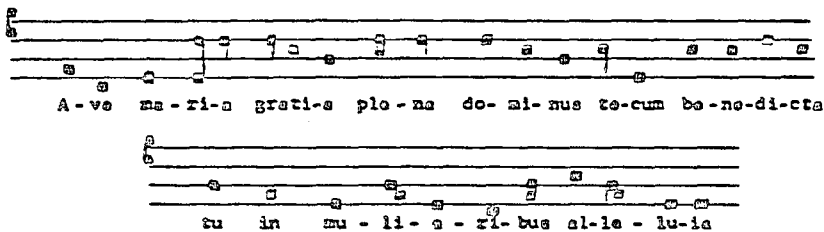
EXAMPLE 1d (15th century Advent antiphon.) Salisbury. Chapter
            Library, MS. 152. "Erlyngham Breviary," in Walter
            Howard Frere, _Antiphonale Sarisburiense_ (London:
            Plainsong and Mediaeval Music Society, 1901-1925;
            reprint ed., Farnborough, Hants.: Gregg Press
            Limited, 1966), f. 5.

A - ve ma - ri - a gra-ti - a ple - na do - mi-nus te - cum be-ne-di-cta

tu in mu - li - e - ri - bus al-le - lu - ia
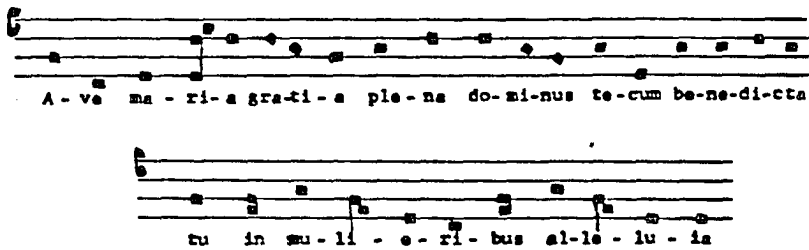
EXAMPLE 1e (15th century Annunciation antiphon.) Vatican
            City. Biblioteca Vaticana, Ottoban 527.
            "Processionale Hieronymitarum: Libri Liturgic" (St.
            Louis: Vatican Film Library, Ottoban 527), f. 43.

A - ve ma - ri - a gra-ti- a ple-na do-mi - nus te - cum

be - ne-di - cta tu in mu - li - e - ri - bus

EXAMPLE 1f (16th century Advent antiphon.) Vatican City. Capellae Sixtinae, 27. "Antiphonarum de tempore Adventus et Nativitatis" (St. Louis: Vatican Film Library, Capellae Sixtinae, 27).

A - ve ma - ri - a gra - ti - a ple-na do - mi - nus

te - cum be - ne - di - cta tu in mu - li - e - ri - bus

al - le - lu - ia *Clef change
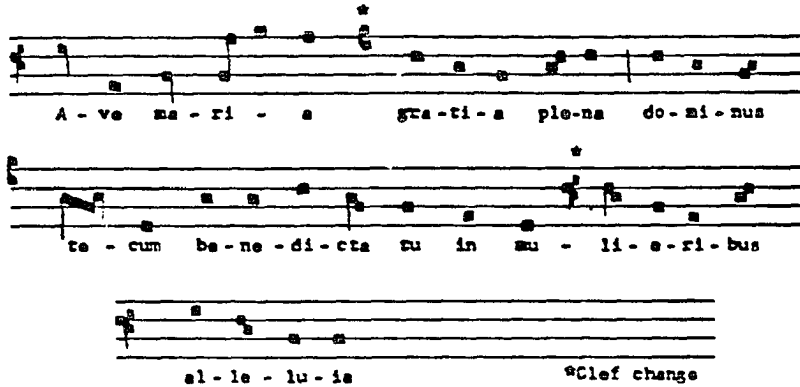
EXAMPLE 1g (16th century Annunciation antiphon, incipit only.) Joannes Guidetti, Directorium chori ad Usum Sacrosanctae Basilicae Vaticanae et aliarum Cathedralium Ecclesiarum (Rome: Robertum GranIon Parisieli, 1582), p. 310.

EXAMPLE 1h (20th century Advent, Annunciation, and Rosary antiphon.) Antiphonale Monasticum (Tournai: Desclée & Cie, 1934), pp. 228, 862, 1073.

A - ve Ma - ri - a, gra-ti-a ple -na: Do-mi - nus to-cum :

Be-ne-di-cta tu in mu - li - e - ri-bus
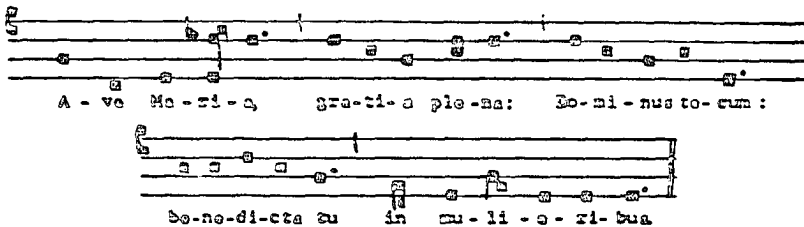
EXAMPLE 2a-1 (12th century Advent response.) Luca 601.
    Paléographie Musicale, v. 9, f. 3.

A - ve ma-ri - a gratia ple-na

. do- mi - nus   te - cum
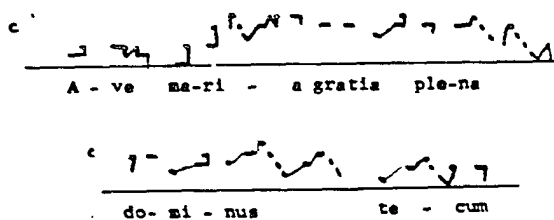
EXAMPLE 2a-2 (12th century Annunciation response.) Lucca 601.
    Paléographie Musicale, v. 9, f. 378.

A - ve ma- ri - a grati-a   ple-na

do- mi - nus   to - cum
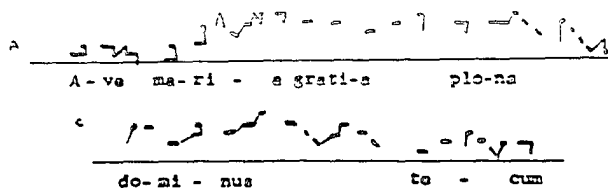
EXAMPLE 2b (15th century Advent response.) Erlyngham. Frere,
    Antiphonale Sarisburiense, f. 11.

A- ve   ma-ri - a gra-ti-a ple-na

do-mi- nus   to - cum
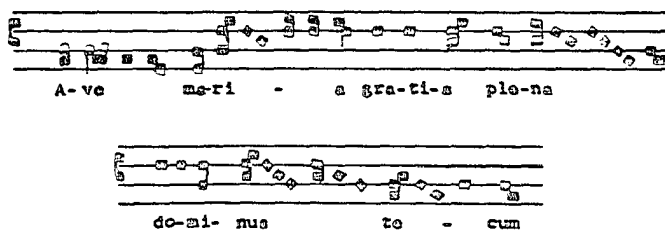
EXAMPLE 2c (19th century Advent response.) Ordinis Sancti
Benedicti. Processionale Monasticum Congregationis
Gallicae (Solesmes: Sancti Petri, 1893), p. 244.

A-ve   Ma-ri - a, gra-ti-a ple-na,

Do - mi - nus   te - cum.

EXAMPLE 3a (12th century Purification responsoria brevia.)
Lucca 601. Paléographie Musicale, v. 9, f. 355.

A - ve ma- ri - a gra-ti - a ple-na do- mi - nus to-cum
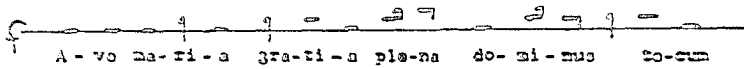
EXAMPLE 3b (13th century Invitatory psalm response, Advent I.)
Worcester F.160. Paléographie Musicale, v. 12, f. 7.

A - ve ma - ri - a gra-ti - a ple - na do- mi - nus te -cum
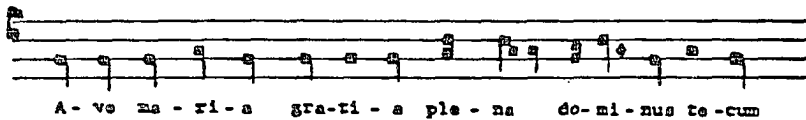
EXAMPLE 3c (20th century Vespers response for Feasts of the
Blessed Virgin Mary.) Antiphonale Monasticum pro
diurnis horis, (Tournai: Desclée & Cie, 1949),
pp. 703, 708.

A - ve Ma-ri - a, gra -ti - a ple-na: Do-mi - nus te - cum.
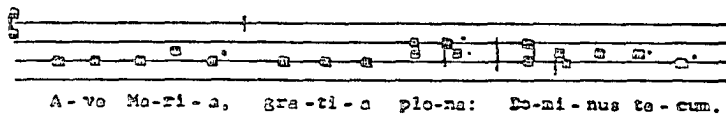
EXAMPLE 4a (12th century Invitatory psalm response, Annunciation.) Lucca 601. <u>Paléographie</u> <u>Musicale</u>, v. 9, f. 376.
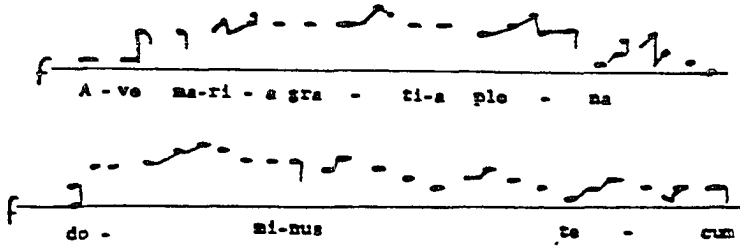
EXAMPLE 4b-1 (13th century Invitatory psalm response, Annunciation.) Worcester F.160. <u>Paléographie</u> <u>Musicale</u>, v. 12, f. 301.
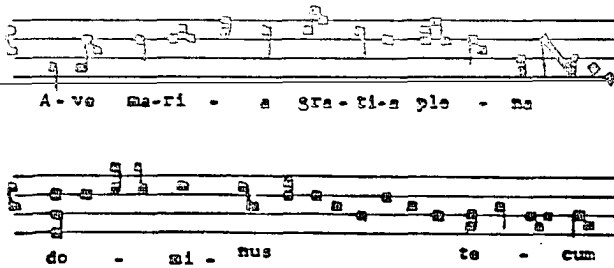
EXAMPLE 4b-2 (13th century Invitatory psalm response.) Worcester F.160. <u>Paléographie</u> <u>Musicale</u>, v. 12, f. 238.

EXAMPLE 4c-1 (16th century Invitatory psalm response, Annunciation.) Guidetti, *Directorium chori*, 1582, p. 308.

A - ve Ma - ri - a gra - ti - a ple - na

do - mi - nus te - cum.

EXAMPLE 4c-2 (16th century Invitatory psalm response, Office of the Blessed Virgin Mary.) Guidetti, *Directorium chori*, 1582, p. 467.

A - ve Ma - ri - a gra - ti - a ple - na

Do - mi - nus te cum.
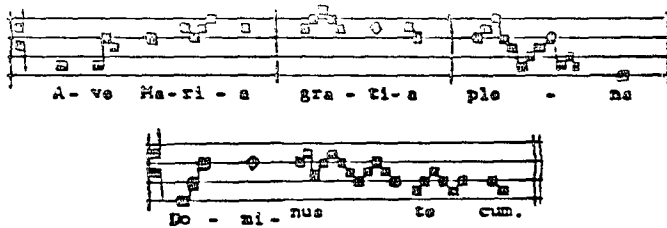
EXAMPLE 4d (19th century Invitatory psalm response, Annunciation.) *Liber responsorialis pro festis I. Classis* (Solesmis: Sancti Petri, 1895), p. 435.

A - ve Ma - ri - a, gra - ti - a ple - na :

Do - mi - nus te - cum.
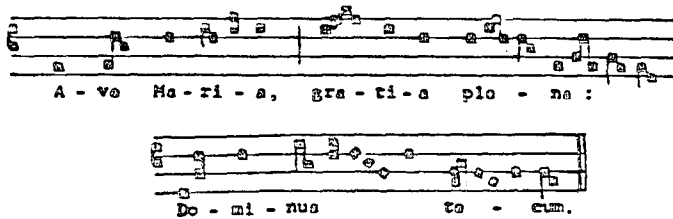
EXAMPLE 5a (12th century Versicle, Assumption.) Lucca 601.
Paléographie Musicale, v. 9, f. 445.

A - ve ma-ri - a gra-ti-a ple - na

do - mi-nus te - cum
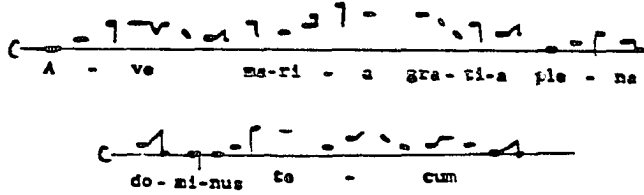
EXAMPLE 5b (15th century Procession, Assumption.) Ottoban 527.
Vatican City, "Processionale Hieronymitarum," f. 57.

A - ve ma-ri - a gra - ti- a ple - na

do-mi- nus te - cum.
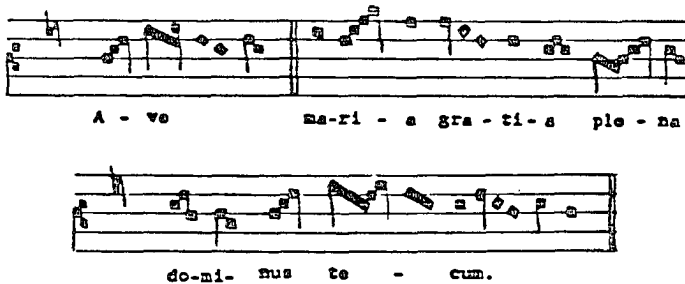
EXAMPLE 6a (13th century Offertory, Advent IV.) London. British Museum, MS. Add. 12194. Walter Frere, _Graduale Sarisburiense_ (London: Plainsong and Mediaeval Music Society, 1894; reprint ed., Farnborough, Hants.: Gregg Press Limited, 1966), f. 6.

EXAMPLE 6b (16th century Offertory, Advent IV.) Vatican City. Capellae Sixtinae, 37. "Graduale Romanum de tempore Adventus et Nativitatis" (St. Louis: Vatican Film Library, Capellae Sixtinae, 37), f. 42-43.

EXAMPLE 6c (20th century Offertory, Advent IV and Masses for Feasts of the Blessed Virgin Mary.) Liber Usualis, pp. 355, 1268.
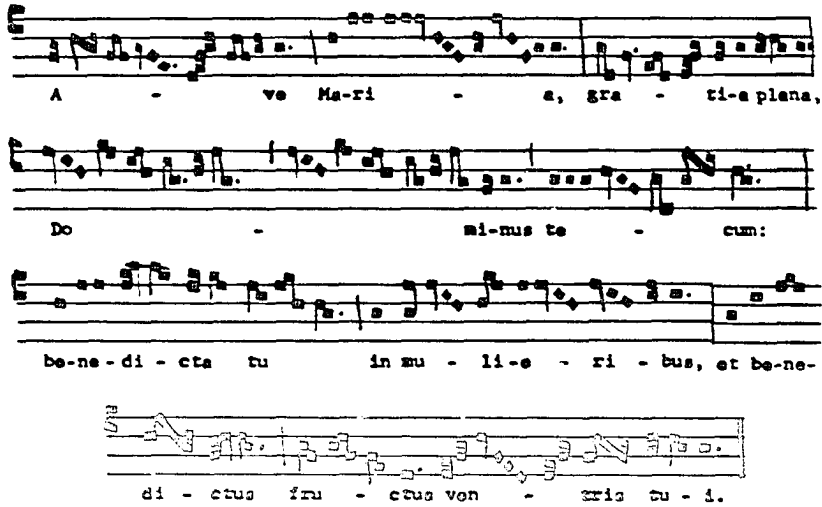
Note to EXAMPLE 6c

        This same Advent IV Offertory melody can be found in the Graduale Triplex which contains the Solesmes melody of EXAMPLE 6c with the Messine and St. Gall neumes superimposed above and below the square note neumes. Manuscripts used for those samples are:

    1. Laon, Bibliotheque municipale, 239. Graduale with Messine Neumes. c.930, f. 13. (This manuscript is also in Paleographie Musicale, v. 10).

    2. Einsiedeln, Stiftsbibliothek, 121. Gradual with staffless St. Gall neumes above the text. 10-11th centuries, f. 12. (This manuscript is also in Paleographie Musicale, v. 4).

EXAMPLE 7a (12th century antiphon for Advent I, Feria 3-6, Purification, Annunciation, and Assumption.) Lucca 601. Paléographie Musicale, v. 9, ff. 7, 347, 377, 444.
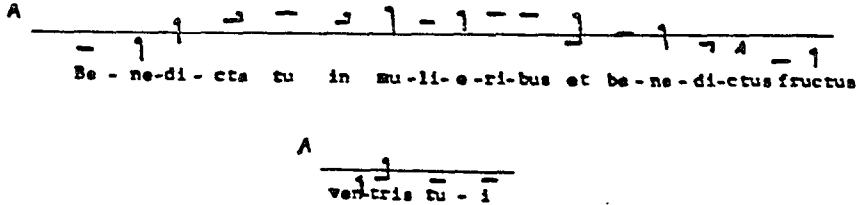
EXAMPLE 7b (13th century antiphon for Advent I, Feria 2-6, and Purification.) Worcester F.160. Paléographie Musicale, v. 12, ff. 9, 268.
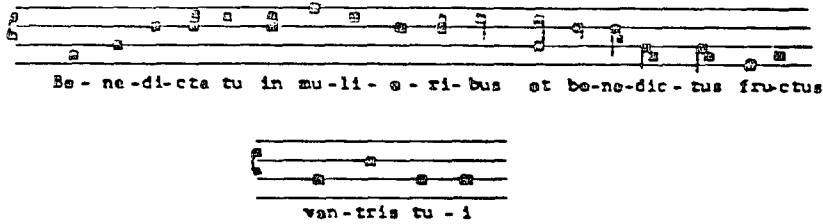
EXAMPLE 7c (13-15th century antiphon for Advent I, Feria V, and Annunciation.) Erlyngham. Frere, Antiphonale Sarisburiense, ff. 5, 19, 418.
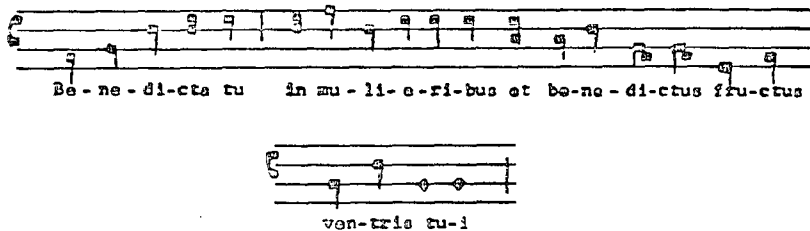
EXAMPLE 7d (20th century antiphon for Advent I, and Feria V.)
Antiphonale Monasticum pro diurnis horis, p. 193.

Be - ne - di - cta tu   in   mu -li - e - ri- bus et be-ne - di - ctus

fru - ctus ven-tris tu - i

EXAMPLE 8 (Pater noster, second part = Ave Maria), Josquin.

San - cta Ma - ri - a,   re - gi - na coe - li,

dul - cis et   pi - a;   O   ma - ter De - i,

o - ra pro no - bis pec - ca - to - ri - bus,

ut cum o - lec - tis te vi - de - a - mus.

and petition.   Unlike the salutation, no one source is available that provides plainsong melodies for the petition. A complete melody can be assembled from fragments of music that have a previous association with specific text phrases of the petition. This created melody is compatible with that used by Renaissance composers as a _cantus firmus_ in their _Ave Maria_ compositions. Because no one chant source is available for the petition, it is necessary to reconstruct a probable chant from a _cantus firmus_ found in Renaissance polyphony. Since it contains the earliest and most clearly defined _cantus firmus_ of Renaissance motets to this text, Josquin's _Pater noster_ is used as the point of comparison.[43]

The outline of Josquin's _cantus firmus_, notated in EXAMPLE 8 (p. 47), shows a very simple yet attractive melody that consists of two short phrases of equal length, each repeated with new text. Now that a _cantus firmus_ and probable chant melody are known, it is possible to search the chant sources for identical or similar uses.

Litanies are the primary source of melodies applied to the phrases of the petition text. At first, it would seem that the _Litany of Loreto_ or other Marian litanies should be the melodic source of Josquin's borrowing. Unfortunately, the

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43. Josquin des Pres, _Werken van Josquin des Prez_, ed. Albert Smijers, vol. 36: _Motetten_ (Amsterdam: G. Alsbach & co., 1954), pp. 56-57.

answer is more complex. The oldest copy of the _Litany of Loreto_ that De Santi found is dated 1558, although it is probably a copy from an earlier Italian work which has not been located.[44] The Loreto litany was not formally approved for paraliturgical use until 1587, almost 80 years after the first appearance of Josquin's _Ave Maria_. Due to the lack of official sanction, the _Litany of Loreto_ does not appear in the liturgical music manuscripts of the period, _i.e._, Antiphonale, Graduale, etc. It is known that the _Litany of Loreto_ was sung at the Loreto shrine every Saturday but the music used has eluded discovery. Late sixteenth century composers used a litany melody that was undoubtedly popular at that time. It may have been the same one used at Loreto, (see EXAMPLE 24). Several litany melodies are found in nineteenth and twentieth century official Roman Catholic chant publications, but their origins have not been documented. These melodies do not conform to the melody that is the central focus of this study.

A variety of Marian litanies were known to exist during the twelfth century, although like the _Ave Maria_, they were not officially approved versions. The only litany officially used by the church during the twelfth to sixteenth centuries, for which there are documented melodies, is called the _Litany of the Saints_.

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44. _Catholic Encyclopedia_, 1913 ed., s.v. "Litany of Loreto," by Angelo De Santi.

The papal court, at least from early in the reign of Innocent III, has a single litany which was used on various occasions: (1) as a Lenten penance with the Penitential Psalms, (2) at ordinations, dedications, blessings of bells, etc., (3) before Mass on Holy Saturday, (4) before the extreme unction, (5) before the commendation of the dying. The basic and longest litany was that for Lent, from which the others were made up by reduction...the Lenten litany called to mind all the saints of the Eternal City.[45]

The first phrase of the petition text, "Sancta Maria, regina coeli," can be found in chant sources if the appellations are examined separately. Sancta Maria (see page 22) is a dominant phrase in numerous litanies of the Renaissance. The Laudes regiae, or Christus Vincit, was a prominent litany used at the most important civic and church festivals since it contained acclamations to political and church dignitaries as well as the popular saints. Devotion to Mary was popular during the thirteenth to sixteenth centuries. Her name appears in many prayers including the list of saints in the Laudes regiae. The music to the Laudes regiae is simple in nature, like all litanies, but provides an attractive melodic setting for the text Sancta Maria.

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45. S. J. P. van Dijk, The Origins of the Modern Roman Liturgy (Westminster: The Newman Press, 1960), p. 348.

EXAMPLE 9 (13th century procession acclamation for Christmas, Easter, Ascension, Pentecost, Nativity of Mary and Assumption.) Worcester F.160. Paléographie Musicale, vol. 12, f. 201.

San-cta Ma - ri - a
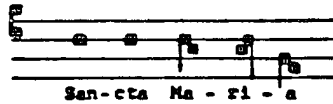
While these Laudes or acclamations are no longer used with prescribed regularity, they do appear in twentieth century Catholic hymnals that recommend their use for Papal coronation, Pontifical ceremonies, and special festivals. The noted Pius X School of Liturgical Music compiled a Hymnal in 1953. The Hymnal included the chant melody of EXAMPLE 9 in a Laudes regiae where it is acknowledged as an Ambrosian chant.

EXAMPLE 10 (20th century acclamations.) The Pius X Hymnal, revised ed. (Boston: McLaughlin & Reilly, 1954), p. 14.

San-cta Ma - ri - a

Wagner cites a slightly more elaborate version of this melody from two early manuscripts,[46] Munchener 17013 from the thirteenth century and Grazer 807 from the twelfth

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46. BRD, Munich, Bayerische Staatsbibliothek, Münchener Handschrift 17013 and Austria, Graz, Universitatsbibliothek 807, cited by Peter Wagner, Einführung in die Gregorianischen Melodien, vol. 3: Gregorianische Formenlehre (Wiesbaden: Breitkopf & Hartel, 1970), p. 262.

century. He gives the following example as a melody for the Litany of the Saints.

EXAMPLE 11 (13th century litany.) Peter Wagner, Einführung in die Gregorianischen Melodien, vol. 3: Gregorianische Formenlehre (Wiesbaden: Breitkopf & Härtel, 1970), p. 262.

San - cta   Ma - ri - a

When the melismatic notes are removed, this chant provides a perfect outline for the melody used by Josquin. Even though the chant may be Ambrosian in origin, it is not the only example that has found its way into the Gregorian repertoire of the Roman church. Josquin was familiar with Ambrosian chant since he spent thirteen years as a singer at the Milan Cathedral, the center of Ambrosian chant. The lack of Ambrosian chant as a source of cantus firmi in Josquin's music is noted by Mattfeld.[47] Perhaps this is one fragment from the Ambrosian background. This does not conclusively prove that Josquin drew upon one of these litany melodies for his Sancta Maria melody. The possibility is evident, especially when he is noted for borrowing pre-existing melodies associated with borrowed texts. As Mattfeld observed concerning Josquin's text and melody combinations, "Every motet

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47. Jacquelyn A. Mattfeld, "An Unsolved Riddle--The Apparent Absence of Ambrosian Melodies in the Works of Josquin des Prez," in Josquin des Prez, ed. Edward E. Lowinsky (New York: Oxford University Press, 1976), p. 360.

whose text had its own melody in the liturgy uses that melody as cantus firmus."[48]

An examination of the next phrase of the Ave Maria petition text will serve to strengthen the previous statements. Regina coeli (see page 23) is one of the Marian Antiphons. Its text and chant have been the source for many motets. The opening five-note melody is distinctive and recognizable as being associated with this particular text. The history of this well known text and chant spans the thirteenth to the twentieth centuries so there is no need to further document its sources.

EXAMPLE 12 (Regina coeli.) Liber Usualis, p. 275.

Re - gi - na coe-li
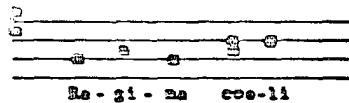
The two final phrases, "ora pro nobis peccatoribus" and "ut cum electis te videamus," share the same music, a repeated note pattern with a termination figure. The termination figure for the first phrase is turned to lead the melody back for a repetition of the music. The second termination is allowed to come to a close. The most obvious sources for a simple melody

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48. Jacquelyn A. Mattfeld, "Some Relationships Between Texts and Cantus Firmi in the Liturgical Motets of Josquin des Pres," Journal of the American Musicological Society 14 (1961): 177.

of this configuration are Psalm Tones and Litanies. Only the
first Psalm Tone fulfills the requirements of Josquin's cantus
firmus, a repeated note on the pitch "a" with a termination on
the pitch "d". The use of Psalm Tone One creates a suitable
union with the Ave Maria melody of EXAMPLE la, which is in the
comparable mode.

EXAMPLE 13   (Psalm Tone I.) Liber Usualis, p. 113.

While the termination figure is not exactly like those
in Josquin's cantus firmus, it does contain the outline
necessary for the completion of a chant in Mode I. It also
shows the repeated note pattern followed by a termination
figure. Since the Litany of the Saints has already been used
as an example, it will also be used to demonstrate this
instance. In EXAMPLE 14 the increased number of syllables in
the Saint's name creates a passage of repeated tones that were
not necessary in EXAMPLE 11.

EXAMPLE 14 (13th century Litany of the Saints.)   Wagner,
            Einführung in die Gregorianischen Melodien, 3:262.

San-cta Ma-ri-a Mag-da - le - na :   o - ra pro no-bis.
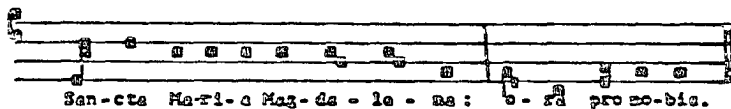
It is possible that Josquin used these psalm tones and litany melodies for the <u>cantus</u> <u>firmus</u> of the final text phrases. He was not the only Renaissance composer to borrow a litany melody for inclusion in a polyphonic work.

A number of chant melodies were available to sixteenth century musicians for inclusion in their polyphony when the accompanying text indicated a suitable borrowing. As van Dijk pointed out (see page 49), the <u>Litany of the Saints</u> was the dominant form approved for many centuries; therefore, it is this litany that provides the basis for litany chant melodies. Wagner lists five melodies for the <u>Litany of the Saints</u> other than the one shown in EXAMPLE 11. They show the development of the litany from the twelfth through the sixteenth centuries.

<u>EXAMPLE 15a</u>   (12th century Litany of the Saints.) Wagner, 3:261.

San-cta Ma - ri - a: o - ra pro no - bis.
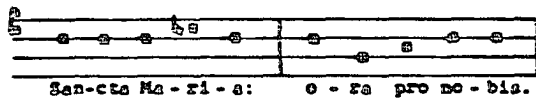
<u>EXAMPLE 15b</u>   (12th century Dominican Litany.) Wagner, 3:262.

San-cta Ma - ri - a: o - ra pro no - bis.
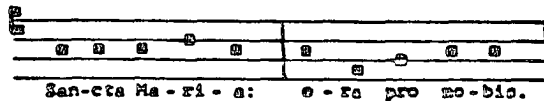
EXAMPLE 15c (14-15th centuries.) Wagner, 3:263.

San-cta Ma - ri - a,   o - ra pro no - bis.
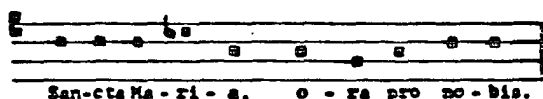
EXAMPLE 15d (16th century.) Wagner, 3:263-264.

San-cta Ma - ri - a,   o - ra pro no - bis.
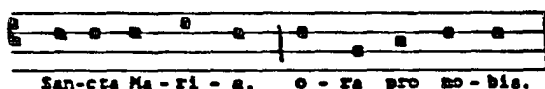
EXAMPLE 15e (15-16th centuries.) Wagner, 3:264.

San-cta Ma - ri - a,   o - ra pro no -bis.
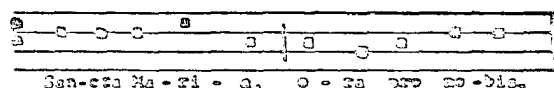
The melody of EXAMPLE 15d is found in the facsimile reproduction of Worcester F.160 in _Paléographie Musicale_, vol. 12. Wagner took EXAMPLE 15e from Guidetti's _Directorium chori_. It is this form of the litany melody that is still used in the Roman Liturgy. In EXAMPLE 15, the basic contour of the melody remains the same.   The altering of interval size between pitches gives each one a slightly different character.

This simple melody can be found in works composed during and following the era of Josquin. The melody of EXAMPLE

15d is used by Obrecht, c.1450-1505, in his Missa de Sancto
Martino. It appears as a cantus firmus in the tenor at m. 69 of
the Gloria with the text "Sancta Martine, ora pro nobis."[49]

EXAMPLE 16 (Gloria of Missa Sancto Martino.) Obrecht, p. 131.

Tenor m.69

San - cta Mar - ti - ne,   o - ra   pro no - bis.

Fogliano, 1473-1548, used the melody of EXAMPLE 15e in
his setting of Ave Maria. Unlike Josquin, Fogliano uses the Ave
Maria text that was to become the approved version in 1568. At
measure 21 and following, where the text is "Sancta Maria,
Mater Dei, ora pro nobis." the upper voice has the melody of
the Litany of the Saints.[50]

EXAMPLE 17 (Fogliano, Ave Maria.) Jeppesen, p. 164.

Soprano m.21

San - cta Ma - ri - a, ma-ter De - i,   o -ra pro no - bis

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        49. Edgar H. Sparks, Cantus Firmus in Mass and Motet
1420-1520 (Berkeley: University of California Press, 1963),
pp. 278-9; and Jacob Obrecht, Werken, ed. Johannes Wolf, Lief.
11: Missa de Sancto Martino (Amsterdam: G. Alsbach, 1908-1921),
p. 131.

        50. Knud Jeppesen, Die mehrstimmige italienische Laude
um 1500 (Bologna, Antiquae Musicae Italiene Studiosi, 1971),
p. 164.

The melody of EXAMPLE 15e is also used in an anonymous
Ave _Maria_ which Jeppesen included in his _Laude_ collection.
First used as a point of imitation in the alto at m. 28, later
the complete melody is sung by the soprano in mm. 42-45.

EXAMPLE 18   (Anonymous, _Ave_ _Maria_.) Jeppesen, p. 55.

A third work in Jeppesen's collection is a setting of
Sancta _Maria_ _ora_ _pro_ _nobis_ by Bartolomeo Tromboncino. The work
is a short composition of 20 measures and was originally
printed in Petrucci's _Laude_ _Libro_ _secondo_, f. 19. The text and
melody of the litany serves as a _cantus_ _firmus_ in the tenor
voice, mm. 1-4; the alto voice, mm. 5-9; the bass voice,
mm. 10-14; and the soprano voice, mm. 15-18 with a two measure
cadence at the end.

EXAMPLE 19   (Tromboncino, _Sancta_ _Maria_.) Jeppesen, p. 31.

An *Ave Maria* by Jeronimo de Aliseda, c.1548-1591, places the same litany melody and text in the superius which lies above the four-voice setting of the *Ave Maria* text. The slightly altered melody reappears eleven times at three and one-half measure intervals, much like the isorhythmic technique of the fourteenth century.

EXAMPLE 20 (Aliseda, *Ave Maria*.) Jose Lopez-Calo, *La Musica en la Catedral de Granada en el Siglo XVI*, 2 vols. (Granada: Fundacion Rodriguez Acosta, 1963), 2:75.

A number of sixteenth century composers set some of the litany texts that were prominent at that time. They drew upon the chant versions for some of their melodic material. In Lasso's *Litany of the Saints*, the chant melody found in EXAMPLE 15e is used as a structural component.

EXAMPLE 21 (Lasso, Litany of the Saints.) Karl Proske, ed., *Musica divina* (Ratisbon: Frederick Pustet, 1863; reprint ed., New York: Johnson Reprint Corp., 1973), 4:375.

Fossa and Palestrina use the outline of the melody in EXAMPLE 15e, but with a different placement of whole and half steps. As a result the melody takes on an altered character. Both composers use this form of the melody in settings of litanies to Mary.

EXAMPLE 22   (Fossa, Litany.) Proske, Musica Divina, 4:326.

EXAMPLE 23   (Palestrina, Litany.)   Giovanni Pierluigi da Palestrina, Le opere complete, ed. Raffaele Casimiri, vol. 20: Le litanie a (3), 4, 5, e 8 voci (Rome: Edizione Fratelli Scalera, 1955), p. 2.

Of the many litanies that were composed during the sixteenth century, some appear to be newly created melodies while others are borrowed from chant sources. A frequent melody for sixteenth century Marian litanies is listed by

Haberl as the melody for the Litany of Loreto.[51] Aichinger,
Lasso, de Mel, and Cornazzoni each use this melody for
litanies.[52]

EXAMPLE 24 (Litany of Loreto.) Haberl, Magister Choralis,
        p. 180.

Palestrina uses a variant of this melody in his
Deiparae litany, EXAMPLE 25. In part five, measure 120, the
melody appears in the tenor and soprano. At the same time, the
bass and alto voices have a melody that Palestrina uses even
more frequently. It is identical to the "Sancta Maria" melody
of Josquin's Ave Maria cantus firmus. In addition to this
example, Palestrina also uses the Josquin related melody in the
works shown in EXAMPLES 26-28.

EXAMPLE 25 (Litaniae Deiparae.) Palestrina, 20:32.

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        51. Franz Xavier Haberl, Magister Choralis: A
Theoretical and Practical Manual of Gregorian Chant, 2nd
English ed. trans. by Nicholes Donnelly from the 9th German
ed. (Ratisbon, New York, & Cincinnati: Frederick Pustet,
1892), p. 180.

        52. Proske, Musica Divina, 4:320, 321; 6:13, 15, 29.

EXAMPLE 26 (_Litaniae_ _Liber_ _secundus_.) Palestrina, 20:36.

EXAMPLE 27 (_Litaniae_ _Liber_ _secundus_.) Palestrina, 20:55.

EXAMPLE 28 (_Litaniae_ _de_ _Beata_ _Virgine_.) Palestrina, 20:73-74.

The _Litany_ _of_ _Loreto_ melody that appears as the approved setting in today's chant books is also found in Palestrina settings of litany texts. Note the close relationship to the _Litany_ _of_ _the_ _Saints_.

EXAMPLE 29   (Litany of the Saints.)   Liber Usualis, p. 757.

San-cta   Ma - ri - a   e - ra pro no - bis

(Litany of the Saints.)   Wagner, 3:263.

San-cta   Ma - ri - a   e - ra pro no - bis
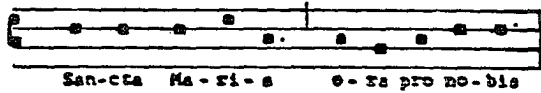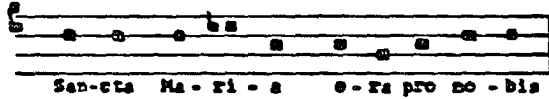
(Litany of Loreto.)   Liber Usualis, p. 1857.

San-cta   Ma - ri - a   e - ra pro mo-bis

(Litaniae de Beata Virgine.)   Palestrina, 20:82.
m. 91 Soprano

A - ve spon-sa prae - o - le - cta, e - ra pro mo - bis.
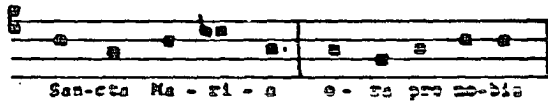
All of these litany melodies and examples of their use
show that sixteenth century composers had a variety of similar
sources available.   They also show that Josquin was not unique
in using a melody taken from a litany for use as a cantus
firmus.

Every phrase of the cantus firmus for the Ave Maria
petition has been documented by earlier chant sources.   The
text phrases "Sancta Maria" and "dulcis et pia" are related to
the Laudes regiae or the Litany of the Saints; "Regina coeli"
and "o mater Dei" are related to the Marian Antiphon, Regina

coeli; and the "ora pro nobis" section is related to Psalm Tone
One, or any number of litany configurations.

One final area of documentation needs to be examined.
Beginning with Josquin, most of the Ave Maria compositions were
written with the intention that they be performed following a
Pater noster. Josquin's Ave Maria is actually the second part
of his Pater noster. It is interesting to note that Josquin
made provision for the complete two-prayer motet to be
performed regularly.

> At his death, Josquin bequeathed his house
> and land to the church of Notre-Dame in Condé, to
> endow regular commemorations for himself. These were
> to consist of the celebration of the Salve service
> every evening during Marian feasts and every Saturday
> of the year, and the singing of his 'Pater noster'
> and 'Ave Maria' in front of his house, during all
> general processions.[53].

Where the two prayers are intended to be performed as a
unit, the Pater noster is based, without question, on its own
chant from the liturgy of the Mass. Can this imply that the two
prayers also existed in a complete chant form for use in some
of the paraliturgical services, or was Josquin's first union of
the two so compelling that other composers simply retained his
concept of the Ave Maria cantus firmus?

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53. Herbert Kellman, "Josquin and the Courts of the
Netherlands and France: The Evidence of the Sources," in
Josquin des Prez, ed. Edward E. Lowinsky (New York: Oxford
University Press, 1976), p. 208.

Summary of Text and Chant

If the full text for this form of Ave maria existed but has not been found in manuscript form, it is just as likely that a chant melody also existed. If, on the other hand, such a direct melodic source was not available to Josquin and he drew the melodies together to set the text, there is enough chant melody involved so it can be said that the cantus firmus is borrowed, albeit piecemeal. The evidence is clear and plausible that the relationships exist.

The question that remains is whether such a chant did exist and has been lost or whether Josquin created the cantus firmus from various fragments associated with the given text. Did he create the cantus that was so influential it served as a model to other Renaissance composers for nearly 75 years? This is a factor that will be examined in the next chapters of this study.

CHAPTER II

IDENTIFYING THE CANTUS FIRMUS

Use of Text and Melody in Sixteenth Century
Ave Maria Polyphony

Introduction

By following the development of the Ave Maria prayer
from the seventh century to the sixteenth century, culminating
with the version sanctioned by Pope Pius V in 1568, it is
evident that a number of Ave Maria prayer forms were in popular
use during the early sixteenth century. These forms have
several things in common.   They begin with the combined
biblical texts of Gabriel's and Elizabeth's greetings to Mary
and conclude with some form of petition that invokes Mary's
assistance in man's struggle for salvation. Certain petition
texts were used more frequently than others. By the frequency
of their use, a consensus may be drawn that some forms were
more popular than others. Studying the Ave Maria prayers set
to music by Renaissance composers, one text can be singled out
as the dominant form as a standard to which all other variants
may be compared. The text which appears below has been

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discussed at length in the previous chapter and will be referred to as "the standard text."

Ave Maria, gratia plena; Dominus tecum;
 benedicta tu in mulieribus, et benedictus
 fructus ventris tui, Jesus.

Sancta Maria, regina coeli, dulcis et pia;
 O mater Dei, ora pro nobis peccatoribus,
 ut cum electis te videamus.

In Chapter one, a melody was discussed that had a unique and strong association with the standard _Ave Maria_ text. The melody was a compilation of several chant melodies that created a whole unit which united with the standard text. Early sources of the component melodies were an _Ave Maria_ antiphon, an old litany, and the _Regina coeli_ chant. Since this melody was a compilation of several chant sources, a _cantus firmus_ from a polyphonic motet was used to help establish a definite and clear melody.

To identify a basic version of this _cantus firmus_ several criteria were applied. They were: 1) the earliest source available, 2) the use of the standard text, 3) the use of the melodic components of the _Ave Maria_ antiphon, _Regina coeli_ antiphon and litany, and 4) the use of a clear, long note _cantus firmus_. The only polyphonic motet that meets all these requirements is Josquin's _Pater noster_, c.1504, which has an _Ave Maria_ as a second part. Because of the motet's clarity of form and widespread popularity as evidenced by the large number of reproductions, Josquin's _cantus firmus_ will be established as the "standard _cantus firmus_" for the balance of this study.

The other _Ave Maria_ motets cited will be compared to this "standard _cantus firmus_."

Text Variants

While major composers of sacred polyphony during the sixteenth century used the standard text as a total unit, there are some instances of slight variances. TABLE 1 (see page 69) lists the composers and their uses of the prayer text. Eighteen motets use the prayer without textual variation, five motets use the prayer with minor textual variation, and five motets use the text approved in 1568. The three composers who wrote motets using the approved text also wrote motets that used the text shown above.

Festa's _Ave Maria_ was composed _circa_ 1539, and is found in a manuscript that was compiled at that time.[1] In place of the phrase "_dulcis et pia_," Festa uses "_sancta et pia_," an alteration which affects the meaning of the phrase but is not a major interruption to the full textual structure. Tiburtino, known as Giuliano Buonaugurio da Tiyoli, makes a significant change in his _Ave Maria_ which was composed _ca._1549, when a volume of his three-voice motets was published.[2] In place of

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1. Costanzo Festa, _Opera omnia_, ed. Albert Seay, vol. 3: _Motetti, I_ (n.p.: American Institute of Musicology, 1977), p. vii.

2. Knud Jeppesen, _Italia sacra musica_, 3 vols. (Copenhagen: Wilhelm Hansen, 1962), vol. 1, p. xiv.

TABLE 1 Use of _Ave Maria_ Texts by 16th Century Composers

Name	Standard text	Altered Standard text	Approved text
Josquin	1		
Layolle	1		3
Verdelot	1		
Festa		1	
Willaert	3		
Morales	1		
Gombert	1		
Tiburtino		1	
Phinot	1		
Palestrina	5		
Guerrero	1	1	
Porta		1	
Lasso	1		1
Merulo	1		
Aliseda		1	
Victoria	1		1

the phrases "ora pro nobis peccatoribus, ut cum electis te videamus," he uses "ora pro nobis a Dominum, nunc et in hora mortis," which is similar to the final phrase of the approved version. Guerrero's four-voice Ave Maria, published in 1555, omits the phrase "dulcis et pia." He uses the remainder of the text intact. Porta's Ave Maria was published in 1555. His text is even more closely allied to the approved version than was the text used by Tiburtino. Instead of "Sancta Maria, regina coeli, dulcis et pia, o Mater Dei," Porta's text is shortened to "Sancta Maria, o Mater Dei," and the final phrase is altered from "te videamus" to "ingredi mereamur vitam aeternam." The intent of the prayer remains the same; the words used to achieve it are changed. Porta's complete petition reads, "Sancta Maria, Mater Dei, ora pro nobis peccatoribus, ut cum electis ingredi mereamur vitam aeternam." Aliseda's Ave Maria is the last composition of the sixteenth century to use an altered text. Actually, Aliseda does not alter the text as much as expand it to a more "litany-like" form. The text is not altered but repeated. Instead of using the standard form, "Sancta Maria, regina coeli, dulcis et pia, o Mater Dei, ora pro nobis peccatoribus," Aliseda repeats the phrase "ora pro nobis" following each of the appellations. As a result, his text reads:

    Sancta Maria, ora pro nobis;
    Regina coeli, ora pro nobis;
    Dulcis et pia, ora pro nobis;
    O mater Dei, ora pro nobis;
    Ora pro nobis peccatoribus;
    Ut cum electis te videamus.

Allowing for normal repetitions due to the imitative structure of polyphony, the remaining seventeen motets of this study use the standard text in an unaltered state.

A majority of the motets listed in TABLE 1 also share an association with the Pater noster as a companion text. The close association of the two prayers was noted in the historical discussion of this study. It is not surprising to find the texts combined in musical situations as well. The Ave Maria may be:

1. joined to the Pater noster as the second part of a sectional motet,

2. published as a separate motet but in sequence with a Pater noster, or

3. combined with the Pater noster into one motet.

Listing the composers in order by their dates of birth may give the most useful arrangement for this study since the exact date for most of the works is not known. Dates for the first publication are available for a number of the works but it is not always certain how long a delay there may have been between composition and publication. Some of the motets were initially published after the death of their composers. In most instances, close approximations of dates can be made to provide sufficient reference information for this study. TABLE 2 (see page 72) shows relationships of age, text, dates of composition, and dates of publication. It also shows:

TABLE 2 16th Century _Ave Maria_ Composers, Sources, Dates

Composer	Dates	Composed/ Printed	Est. Date	Composer Age	MSS/ Printer	Work Center	Pater noster Relation
Josquin	c.1440-1521	C	1504	64	MSS	Conde	Secunda pars
Layolle	c.1475-c.1540	P	1539	64	Lyons	Lyons	Pub. Sequence
Verdelot	c.1470-c.1552	C	1530	c.55	MSS	Florence	Pub. Sequence
Festa	c.1490-1545	C	c.1539	49	MSS	Rome	Tutti
Willaert	c.1490-1562	P	1532	42	Venice	Venice	Secunda pars
		P	1539	49	Venice	Venice	(none)
		P	1542	52	Venice	Venice	Pub. Sequence
Morales	c.1500-1553	P	c.1536	36	Venice	Rome	Secunda pars
Gombert	c.1495-c.1560	P	1539	44	Venice	Tournai	Pub. Sequence
Tiburtino	1500-1569	P	1549	49	Venice	Rome	Pub. Sequence
Phinot	c.1510-c.1555	P	1554	44	Pesaro	Ferrara/Pesaro	Secunda pars
Palestrina	1525-1594	P	1563	38	Rome	Rome	(Litany-1593)
		P	1575	50	Venice	Rome	Pub. Sequence
		P	1581	59	Venice	Rome	(none)
		P	1593	68	Rome	Rome	(Litany-1593)
		P	Posth.		MSS	Rome	
Guerrero	1528-1599	P	1555	27	Seville	Seville	(none)
		P	1570	42	Venice	Seville	Pub. Sequence
Porta	1528-1601	P	1555	26	Venice	Osimo	Pub. Sequence
Lasso	1532-1594	P	1562	30	Nuernberg	Munich	Secunda pars
Merulo	1533-1604	P	1578	45	Venice	Venice	(none)
Aliseda	c.1548-1591	C	c.1580	32	MSS	Granada	(none)
Victoria	1548-1611	P	1572	24	Venice	Rome	(none)

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1. Almost all of the motets were written by musicians who
    lived, trained and composed in Italy.

2. Some Ave Maria motets to this standard text were written
    and published after the official form of the prayer was
    adopted in 1568.

3. Thirteen of the twenty-one motets have a definite and
    intentional connection with the Pater noster text.

The information in TABLE 2 takes on a different
character when it is rearranged according to the estimated
dates of composition or publication as was done in TABLE 3 (see
page 74). An examination of TABLE 3 shows that some works were
written and published early in a composer's life while works by
more mature composers were not yet written. One example from
TABLE 3 shows that a youthful Lasso had his motet published
before any of Palestrina's may have been written, and 31 years
before Palestrina's motet of 1593.

Melodic Variants

Variants of the melody will be far more common than
variants found in the use of the text. Because of the decline
of the long note cantus firmus technique, the rise of imitative
polyphony with a wandering and rhythmic cantus firmus, and the
accepted practice of elaborating on the melody, it is
inevitable that melodic alterations did occur. Despite the
alterations, it is obvious that many composers used the same

TABLE 3   Chronology of 16th Century _Ave Maria_ Motets

Composed/Published Date	Composer	Composed/Published Date	Composer
1504	Josquin	1555	Guerrero
1530	Verdelot	1555	Porta
1532	Willaert	1562	Lasso
1536	Morales	1563	Palestrina
1539	Layolle	1570	Guerrero
1539	Festa	1572	Victoria
1539	Willaert	1575	Palestrina
1539	Gombert	1578	Merulo
1542	Willaert	1580	Aliseda
1549	Tiburtino	1584	Palestrina
1554	Phinot	1593	Palestrina

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melodic structure as a basis around which to create their
polyphony. Those composers who definitely used the melody in
whole or part were Josquin, Verdelot, Festa, Willaert, Morales,
Gombert, Tiburtino, Phinot, Palestrina, Guerrero, and Merulo.
An application of this information to TABLE 1 will show how the
use of this melody coincides with the use of the standard
text. TABLE 4 (see page 76) shows that the Ave Maria motets
indicated in TABLE 1 may be placed in the following groups
which are:

1. use of the standard text and melody
2. use of the standard text in an altered form but with an
    unaltered standard melody
3. use of an altered form of the standard text and melody
4. use of the standard text with no significant use of the
    standard melody
5. use of the standard text in an altered form and no use of
    the standard melody.

In group one, Josquin, Verdelot, Willaert, Morales,
Gombert, Phinot, Palestrina and Merulo, each uses the standard
text and melody. This classification allows for individual
compositional paraphrasing, elaboration, modal changes,
rhythmic changes, and cadence figures. All this considered,
there is still no doubt as to the source of the melody.

Festa's motet is the only item in group two and it
could possibly be classified in group one. The one word of

TABLE 4   Combinations of Text and Melody in 16th Century _Ave_ _Maria_ Motets

Name	Standard Text & Melody		New Melody	Altered Text
Josquin	1	*		
Layolle	1		*	
Verdelot	1	*		
Festa		*		1
Willaert	3	*		
Morales	1	*	*	
Gombert	1	*		
Tiburtino		*	*	1
Phinot	1	*		
Palestrina	5	*		
Guerrero	1	*	*	1
Porta			*	1
Lasso	1		*	
Merulo	1	*		
Aliseda			*	1
Victoria	1		*	

text alteration, "sancta" for "dulcis," does not affect Festa's use of the standard melody.

In group three, Tiburtino and Guerrero use altered text and melody. Tiburtino uses the standard melody up to the point where the text alteration begins. It is at that point that he creates melodic material deviate from the standard. Guerrero omits the phrase "dulcis et pia" from the text in his motet published in 1555. He uses the chant melody for the Angelic salutation and "Regina coeli" texts only. The remaining text has melodies unrelated to the one set as the standard for this study.

Layolle, Guerrero, Lasso and Victoria are in group four which uses the standard text but not the standard melody. Guerrero's motet published in 1570, uses the chant melody for the Angelic salutation and "Regina coeli" phrases but not for the remainder of the motet. Victoria paraphrases the opening melodic phrase in the soprano voice but Layolle and Lasso use no part of the standard melody.

In group five, Porta and Aliseda use the text in an altered form but, unlike Tiburtino, at no time do they make use of the standard melody.

Of the five altered texts, four have new melodies, and one uses the standard melody. From the eighteen standard texts, three are set to new melodies. Tiburtino and Gurrero create motets that are partly standard and partly new in both text and melody. From the total of 23 motets, there remain

fifteen that combine both the text and melody in the form defined as the standard for comparative discussion.

Isolating the Cantus firmus in Josquin's Pater noster

Pater noster cantus firmus

Motets that use the standard cantus firmus of this study are frequently two-part motets consisting of a Pater noster followed by an Ave Maria. Josquin's Pater noster is such a two-part motet. This two-fold structure is useful in demonstrating the presence and use of a cantus firmus in both sections of the motet. The Pater noster chant can be compared with its use as a cantus firmus in Josquin's motet. Once its intrinsic use is identfied, the information can be transferred to the Ave Maria section of the motet to establish Josquin's use of a chant as his cantus firmus.

To reach that identification it will be useful to examine two studies that classify Josquin's motets in relation to his use of a cantus firmus. Mattfeld and Elders both study Josquin's use of chant for cantus firmi and develop independent systems of classification. Elders makes the following observations concerning the intrinsic use of the cantus firmus in Josquin's motets.

> Josquin elaborates a chant in a number of different ways: the chant may be quoted whole, or in part, in long or shorter note values; it may be quoted literally, or with some notes missing, some notes varied, some passing notes added; it may be

embellished or paraphrased; if quoted more than once,
it may appear in proportional diminution; it may be
set in canon, or it may migrate from one voice to
another.[3]

Elders classifies Josquin's compositions into six
groups. The Pater noster motet could be placed into the group
which "consists of motets in which the chant is treated
canonically."[4] This classification is suitable if it can be
assumed that the cantus firmus is a direct use of the chant. If
it is determined that the cantus firmus is not a direct use of
chant, the motet would belong to the group which contains
motets with a cantus firmus that has slight deviations or
embellishments. As part of this same group, Elders studies the
motet O bone et dulcis Domine Jesu which contains "one of the
more ornamented versions of the 'Pater noster' melody from the
Ordinary of the Mass."[5] A comparison of the Pater noster
cantus firmus in Josquin's motet O bone et dulcis and in his
Pater noster-Ave Maria to the Vatican chant melody, shows that:

1. the two cantus firmi are similar but not identical

2. twenty of the deviations are identical in the cantus
   firmus of both motets

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3. Willem Elders, "Plainchant in the Motets, Hymns and
Magnificat of Josquin des Prez," in Josquin des Prez, ed.
Edward E. Lowinsky (New York: Oxford University Press, 1976),
pp. 523-524.

4. Elders, p. 523.

5. Elders, p. 538.

3. there are more deviations in <u>Pater noster-Ave Maria</u> than in the <u>O bone et dulcis</u> motet

4. neither <u>cantus firmus</u> is identical to <u>Pater noster</u> examples listed by Wagner, Stäblein, or Steiner but most of the deviations can be found among their listed examples[6]

5. of the variant examples listed by Stäblein and Wagner, there is no single one which contains all the deviations found in Josquin although most may be found somewhere among the examples

6. prior to sixteenth century regulations, <u>Pater noster</u> melodies were subject to many variants, as were other prayer melodies

7. it is possible that:

   - Josquin deliberately deviated from the chant melody for his <u>Pater noster cantus firmus</u>

   - Josquin had access to two similar chant melodies to <u>Pater noster</u> that were not listed by Wagner or Stäblein.

Despite these deviations, Elders classifies the <u>Pater noster</u> <u>cantus firmus</u> that is used in <u>O bone et dulcis</u> as being exact

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6. Peter Wagner, <u>Einführung in die Gregorianischen Melodien</u>, vol. 3: <u>Gregorianische Formenlehre</u> (Wiesbaden: Breitkopf & Härtel, 1970), pp. 58-69; <u>Die Musik in Geschichte und Gegenwart</u>, s.v. "<u>Pater noster</u>," by Bruno Stäblein; <u>The New Grove Dictionary of Music and Musicians</u>, s.v. "Lord's Prayer," by Ruth Steiner.

but colored. Noting this, it will be useful to compare a different method of classifying Josquin's motets and his use of borrowed melodies.

Mattfeld devised a different system for classifying Josquin's motets and points out the need for, but lack of, chant sources that Josquin may have drawn upon for his plainchant melodies. Despite these limitations Mattfeld lists and discusses the following techniques that Josquin applied to the use of borrowed melodies:

1. "When he selected a chant to serve as an old tenor type cantus firmus he generally quoted it exactly regardless of the way in which he decided to dispose of it rhythmically."

2. "Josquin rarely handled the chant in terms of its longest melodic phrases, but rather dealt with each of the brief internal phrases successively."

3. "In borrowed liturgical melodies . . . melodic coloration was far more common to Josquin's writing than paraphrase . . . [A chant melody that may appear] 'highly colored' [when compared to chant melody found in today's Liber Usualis can become] melodically unadorned . . . when compared to melodies in fifteenth and sixteenth century chant books. . . . Paraphrase, where used . . . was a prevailing technique throughout a motet, . . . for this reason, if a motet which has followed a chant model closely except for the usual amount of coloration, a line appears to differ decisively from the source (as for example, if the phrase opens with intervals of a different size, or the melodic line preceeds in the opposite direction) it may be safely assumed that Josquin had a different chant version before him, not that he interjected a passage of paraphrase."[7]

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7. Mattfeld, "Cantus Firmus in the Liturgical Motets of Josquin des Prez," pp. 85-88.

With these observations, Mattfeld carefully classifies the motets into fourteen possible categories. She separates the Pater noster-Ave Maria combination into two motets for individual classification. She places the Pater noster into a classification which contains motets without cantus firmi where "the text is provided with a simple reading tone in the liturgy. The tone is largely or totally disregarded by the composer, and no other cantus firmus is used."[8] In a cumulative chart she states that the motet has no cantus firmus with only a suggestion of a prayer tone treated imitatively in all voices.

Recalling the comparison of the Pater noster chant to the cantus firmus in Josquin's motet O bone et dulcis (see page 79), it might be better to classify the motet elsewhere in Mattfeld's scheme since:

1. the cantus firmus for Josquin's Pater noster motet follows the same chant melody as was discussed in the O bone et dulcis comparison, although it is less ornate,

2. Elders classifies the cantus firmus used by Josquin in O bone et dulcis as an exact use of the chant with coloration,

3. the deviations of the Pater noster cantus firmus can be found in the Pater noster examples given by Stäblein and Wagner, and

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8. Mattfeld, p. 123f.

4. Josquin presents the tenor and alto in canon at the fifth after a three measure interval.

By applying Mattfeld's own guidelines (see page 82) to the above analysis, the Pater noster cantus firmus should be a different but complete chant version that is currently inaccessible. Rather, this motet would seem better suited to Mattfeld's classification which contains motets with a cantus firmus that is:

1. rhythmically homogenous with the other voices
2. the chant traditionally associated with the text
3. colored or paraphrased and doubled by being presented in canon.[9]

Ave Maria cantus firmus

The fact that the Pater noster cantus firmus bears the special characteristics listed in the section above allows the first part of the motet to be used as a guide to identify and compare the cantus firmus in the second part of the motet. Before making the comparison it should be noted that Elders classifies the Ave Maria used as a cantus firmus in Josquin's motet O bone et dulcis as exact·with coloration. This is the

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9. Mattfeld, "Cantus firmus in the Liturgical Motets of Josquin des Prez," p. 129f.

same classification he applied to the use of the _Pater_ _noster_
cantus _firmus_.   The _Ave_ _Maria_ text and melody of _O_ _bone_ _et_
dulcis are not in the complete form as the standard set for
this study or as found in Josquin's _Pater_ _noster-Ave_ _Maria_
motet.   A comparison of the _O_ _bone_ _cantus_ _firmi_ to original
chants shows that the _Ave_ _Maria_ _cantus_ _firmus_ follows the
original chant more closely than the _Pater_ _noster_ did.

Mattfeld's classification scheme places the _Ave_ _Maria_
of the _Pater_ _noster-Ave_ _Maria_ motet in a group that contains
the following guidelines:

1. motet   types   with _cantus_ _firmus_ voice   or   voices
    rhythmically homogenous with other voices

2. the full text has no chant of its own

3. part of the text appears elsewhere in the liturgy as
    chant

4. melody is used, colored and paraphrased, as _cantus_ _firmus_
    material for the part of the motet which coincides with
    the chant, but no further.[10]

By Elders' definition, if Josquin's use of the _Pater_
noster _cantus_ _firmus_ is considered exact, it is possible that
the _Ave_ _Maria_ _cantus_ _firmus_, which Josquin considered part of
the same motet, is equally exact. By combining the evidence

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10. Mattfeld, "_Cantus_ _firmus_ in the Liturgical Motets
of Josquin des Prez," p. 130f.

available at this time, two possible sources of the <u>Ave</u> <u>Maria</u> <u>cantus</u> <u>firmus</u> emerge.

1. As Mattfeld suggests, Josquin had access to, and quoted exactly, a complete <u>Ave</u> <u>Maria</u> chant melody that is currently inaccessible,

2. Josquin deliberately deviated from the chant melody for his <u>Ave</u> <u>Maria</u> <u>cantus</u> <u>firmus</u> and where needed, used fragments of chant melodies, traditionally associated with the text, to create a <u>cantus</u> <u>firmus</u>.

By comparing Josquin's <u>Ave</u> <u>Maria</u> <u>cantus</u> <u>firmus</u> to the available chant antiphons and fragments associated with specific texts, (see ILLUSTRATION 2 in the Appendix) it can be seen how the second option is just as valid as those of Elders and Mattfeld. The few notes that are different from the available chant sources can be attributed to 1) paraphrase, 2) coloration, or 3) a different chant version as a source.

Summary of Identification

From the <u>O</u> <u>bone</u> <u>et</u> <u>dulcis</u> example previously disussed, it is known that Josquin was familiar with the <u>Ave</u> <u>Maria</u> antiphon chant in EXAMPLE 1, the same chant that was used for comparison with the <u>cantus</u> <u>firmus</u> of his <u>Pater</u> <u>noster</u>-<u>Ave</u> <u>Maria</u> motet. Had he wished to do so, Josquin could have used the same chant in an exact form for the <u>Pater</u> <u>noster</u>-<u>Ave</u> <u>Maria</u> setting. Since the <u>Pater</u> <u>noster</u> <u>cantus</u> <u>firmus</u>, as it is used

in the _Pater noster-Ave Maria_ motet, is not exact (it has a 35%
note alteration rate), it should not be expected that the _Ave
Maria cantus firmus_ be exact (it has a 29% note alteration
rate). If, at this point, it can be accepted that Josquin used
a whole and complete _Ave Maria cantus firmus_ for the second
part of the _Pater noster-Ave Maria_, the work may be classified
as a motet which uses pre-existing chant as a source for its
cantus firmus (see pages 79 and 83).

     Until a complete chant source for the _Ave Maria_ text
can be found, Josquin's _cantus firmus_ is the earliest source
available. It will be used as a comparative basis on the
strength of his reliable use of chant melodies as a _cantus
firmus_ and his use of the known chant for the _Pater noster_
which is part of the same motet.

CHAPTER III

USE OF <u>AVE</u> <u>MARIA</u> <u>CANTUS</u> <u>FIRMUS</u>

IN SIXTEENTH CENTURY MOTETS

<u>Introduction</u>

In order to determine and discuss the use of the
standard <u>cantus</u> <u>firmus</u> in sixteenth century motets it will be
necessary to subject each one to an analysis which will be
limited to the:

1. determination of the location of the <u>cantus</u> <u>firmus</u> within
   each motet

2. determination of the source of the <u>cantus</u> <u>firmus</u>

3. identification of the use of the <u>cantus</u> <u>firmus</u>.

This limited analysis will be applied to the fifteen
motets listed in TABLE 2 which will be taken from contemporary
editions of the complete works. Each edition has bar lines
superimposed into the music which will be used as a means to
locate the music under discussion. The results of the analysis
will be tabulated in a summary of this chapter.

Some terms will be used with a definition expanded from
normal use. To clarify the following discussion these terms
will be defined according to their use in this study.

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1. <u>Cantus</u> <u>firmus</u>. A pre-existing union of text and melody which is the basis of a polyphonic composition. In this study, the pre-existing text and melody used as a point of comparative reference will be Josquin's <u>Ave</u> <u>Maria</u> <u>cantus</u> <u>firmus</u> from his <u>Pater</u> <u>noster</u> motet. If needed, the original <u>Ave</u> <u>Maria</u> antiphon and other chant fragments will serve as a reference should the analysis uncover text and melody uses different from those set out by Josquin.

2. <u>Colored</u>. When a motet's melody supplements the <u>cantus</u> <u>firmus</u> through the addition of extra notes, it will be termed "colored." This will coincide with the definition of the term as, ornamentation of the original. A simple coloration will be a one or two note ornamentation while a complex coloration will involve more elaborate figures.

3. <u>Exact</u>. When a motet's text and melody is identical in pitch and interval to the given <u>cantus</u> <u>firmus</u>, the use will be termed "exact." When a motet's text and melody is identical in pitch and interval except for one note, the use will still be termed "exact" since certain pitches are found to differ among the original antiphon manuscripts discussed in Chapter I.

4. <u>Paraphrase</u>. When a motet's melody is modified from the given <u>cantus</u> <u>firmus</u> in two or more pitches or intervals, the

use will be termed "paraphrase." This makes use of the general definition of paraphrase as, a melodic alteration.

5. Example Identification. When referring to specific examples from the musical score, a shorthand numbering system will be used. The first number will refer to the voice line in which the example appears, counting down from the top of the staff. The second number will refer to the measure in which the example begins. As a result, 2:10, would mean that the example is to be found in voice two, beginning in measure ten.

6. Rhythmic Style. All of the motets use the cantus firmus in a rhythmic structure compatible to the work as a whole. The cantus firmus may appear in long or short note values. When there is a change in rhythmic style within the same motet, it will be noted and termed "rhythmic style."

7. Text Underlay. The text of the cantus firmus is assigned to specific notes or note groups of the melody. When this pre-existing pattern is altered in a motet, the change will be noted and identified as "underlay."

8. Transposed. The Ave Maria antiphon is set in Mode I, or the Dorian Mode, with the initial pitch f and the final d. This mode accounts for the use of the b flat in the antiphon. Composers frequently moved the mode to a different pitch level

for a motet as a whole or for individual phrases within the motet. As long as the intervalic relationships remain the same within the phrase, there is no alteration to the cantus firmus. This change of pitch level, without altering the cantus firmus, will be identified as "transposed."

With an established cantus firmus that consists of a unified text and melody, it is possible to return to the previous tables and select the motets that will be used for further study. The fifteen motets that use the cantus firmus as a structural source can now be compared and analyzed to bring forth further insights into the Ave Maria of the sixteenth century.

Composers of Ave Maria motets that use the cantus firmus are listed in TABLE 5. Also indicated are the source, the editor, and the title of the music used for this study.

Josquin des Pres

A composer of incomparable ability, Josquin des Pres stands at the opening of the sixteenth century as a dominant influence on succeeding generations of polyphonists. As a composer in a position of such influence, Josquin's noted Pater noster-Ave Maria takes on even greater importance in this study. The exact date of composition for Pater noster has not been determined but it is known to be a late work that was

TABLE 5 Editions of <u>Ave</u> <u>Maria</u> Motets that Use the Standard Text and Melody of this Study

Composer	Date	Cantus firmus	Sources	Editor	Vol:Page	Title
Josquin	1504	*	Werken	Smijers	36:47	Pater noster
Verdelot	1530	*	Opera omnia	Bragard	2:83	Ave Maria
Festa	c.1539	*	Opera omnia	Seay	4:52	Pater noster
Willaert	1539	*	Opera omnia	Zenck	1:1	Ave Maria
Willaert	1542	*	Opera omnia	Zenck	4:6	Pater noster-Ave Maria
Willaert	1545	*	Opera omnia	Zenck	2:11	Pater noster
Morales	c.1536	*	Opera omnia	Angles	5:117	Pater noster
Gombert	1539	*	Opera omnia	Schmidt-Görg	7:144	Ave Maria
Phinot	1554	*	Opera omnia	Höfler	2:1	Pater noster-Ave Maria
Palestrina	1563	*	Le opere complete	Casimiri	3:23	Ave Maria
Palestrina	1575	*	Le opere complete	Casimiri	8:5	Ave Maria
Palestrina	1584	*	Le opere complete	Casimiri	11:63	Ave Maria
Palestrina	1593	*	Le opere complete	Casimiri	20:42	Ave Maria
Palestrina	Posth.	*	Werke	Haberl	6:121	Ave Maria
Merulo	1578	*	Musica Sacra	Bastien	3:26	Ave Maria

produced after 1504.[1] This time period places Josquin in
Conde, a city in Northern France in the province of Flanders,
where he spent the last years of his life. Even though the
exact date is not known, it is the earliest motet of the
sixteenth century that meets the qualifications set for this
study (see page 66). The next <u>Ave Maria</u> with these
qualifications does not appear in manuscript until 1530, nine
years after the death of Josquin. Mattfeld discusses Josquin's
<u>Pater noster</u>[2] and suggests several possible uses, but Kellman
documents a specific use from Josquin's bequest where provision
was made for the performance of the <u>Pater noster-Ave Maria</u> in
front of his house during all general processions.[3] As a
result there is speculation that the work may have been written
specifically for the choir at Notre Dame in Condé.

The numerous appearances of the motet in both
manuscript and printed form attest to its wide use and
popularity well into the sixteenth century. Smijers[4] lists

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1. <u>The New Grove Dictionary of Music and Musicians</u>,
s.v. "Josquin Desprez," by Gustave Reese.

2. Jacquelyn A. Mattfeld, "<u>Cantus Firmus</u> in the
Liturgical Motets of Josquin des Prez" (Ph.D. dissertation,
Yale University, 1959),pp. 54-56.

3. Herbert Kellman, "Josquin and the Courts of the
Netherlands and France: The Evidence of the Sources," in
<u>Josquin des Prez</u>, ed. Edward E. Lowinsky (New York: Oxford
University Press, 1976), p. 208.

4. Josquin des Prez, <u>Werken van Josquin des Prez</u>, ed.
Albert Smijers, vol. 36: <u>Motetten</u> (Amsterdam: G. Alsbach & Co.,
1954), pp. xxiv-xxvii.

TABLE 6 Lexicographic Sources of Analyzed Motets

Country	City	Library	MSS Identification	Kirsch Noble Smijers Snow
Czechoslovakia	Hradec Kralove	Muzeum	II-A-22a	N
Denmark	Copenhagen	Det Kongelige Bibliotek	Gl.Kgl.Sml.1872 4°	N
Germany, CDR	Dresden	Landesbibliothek	Sammlung Glashuette, MS.5	K,Sm
_____	Gotha	Landesbibliothek	MS. Chart. A.98	K,Sm
_____	Leipzig	Universitaetsbibliothek	MS. Thomaskirche 49	K,Sm
Germany, FRG	Berlin	Preussische Staatsbibliothek	Mus. MS. 40013	K
_____	Munich	Bayerische Stattsbibliothek	MUS. MS. 12	K,Sm
_____	Munich	Bayerische Staatsbibliothek	MUS. MS. 1536	K,Sm
_____	Munich	Universitaetsbibliothek	4° Art.401. MS Appendix	K,Sm
_____	Nuremberg	Germanisches National-Museum	MS.83795	K,N
Italy	Modena	Archivio Musicale del Duomo	MS.9	Sm
_____	Padua	Biblioteca Capitolare	MS.A17	Sm
_____	Rome	Biblioteca Vaticana, Cappella Sistina	MS.55	Sm
_____	Rome	Biblioteca Vallicelliana	MS.Vall.S.Borr.E.II.55-60	Sm
Spain	Seville	Cathedral	MS.1	Sm
_____	Toledo	Cathedral	MS Reservado 23	Sn
_____	Toledo	Biblioteca Capitolar	MS.18	Sm
_____	Valladolid	Archivo Musical de la Catedral	MS.6	Sm
_____	Valladolid	Archivo Musical de la Catedral	MS.s.s.	Sm

PRINTED EDITIONS

|	
Novum et insigne Opus Musicum, Formschneider-Ott, Nuremberg, 1537[1]*	K,Sm
Josquin Pratensis...Moduli...Parisiis...1555	Sm
Novum et insigne Opus Musicum, Montanus & Neuber, Nuremberg, 1558[4]*	K,Sm

*RISM numbers

seventeen manuscript and printed sources found in Italy, Spain, and Germany. Later research by Kirsch[5] adds thirteen additional sources while Noble[6] adds three and Snow adds one.[7] TABLE 6, although not exhaustive, will serve to show some of the widespread popularity of Josquin's Pater noster-Ave Maria motet. Because early and continued appearance of the Pater noster in the sixteenth century and Josquin's important role as a composer, this work is well suited to be a model against which to compare succeeding motets on this cantus firmus.

An examination of Josquin's Pater noster-Ave Maria motet reveals the following structure and use of a cantus firmus.

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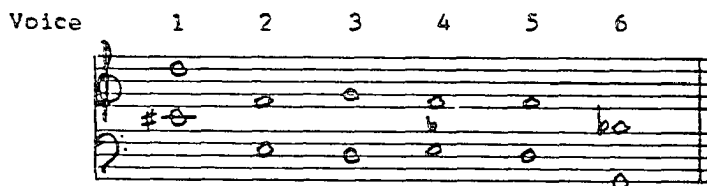
5. Winfried Kirsch, "Josquin's Motets in the German Tradition," in Josquin des Prez, ed. Edward E. Lowinsky (New York: Oxford University Press, 1976), p. 268-278.

6. The New Grove Dictionary of Music and Musicians, s.v. "Josquin des Pres" by Jeremy Noble.

7. Robert J. Snow, "Toledo Cathedral MS Reservado 23: A Lost Manuscript Rediscovered," The Journal of Musicology 2 (1983): 246-277.

A. Voice Ranges

   1. The motet uses six voices in the ranges shown above.

   2. The compass of the range is two octaves and a perfect fifth.

B. Mode and Transposition

   1. The original chant antiphon is in Mode I, or Dorian mode, at its traditional position where the initial pitch is notated _f_ and the final is _d_. Josquin transposes the chant melody a perfect fourth higher for his _cantus firmus_ so the initial pitch is notated _b flat_ and the final is _g_.

C. Use of _Cantus firmus_

   1. Josquin assigns note values that are similar to the other voices of the motet.

   2. The _cantus firmus_ is used in a rhythmic style that is similar to the other voices of the motet.

   3. It is presented by two voices in canon.

      - It is begun by Voice 4 in m. 1.

      - It is repeated by Voice 2 in canon to Voice 4 at a three measure interval, m. 4.

      - This canonic procedure continues throughout the motet.

   4. The _cantus firmus_ precedes or begins each phrase at the same time as the other voices initiate the phrase.

D. Alteration of the Cantus firmus

1. The phrase "Ave Maria," is slightly colored on the strong syllable of the final word, mm. 125, 128.

2. The final phrase, "ut cum electis te videamus," is repeated a second time, m. 191, and the cantus firmus for the repetition is based on the "ora pro nobis" melody of the All Saints Litany in EXAMPLE 15.

E. Other Melodies

1. The four voices not assigned the canon of the cantus firmus perform polyphonically with material supportive to, but not imitative of, the cantus firmus.

F. Overall Structure

1. Josquin's cantus firmus is an exact canon for two voices.

2. Because of the canon, each phrase is repeated usually with the same melodic lines assigned to different voices.

3. As each phrase is repeated, the six voices are combined into varieties of alternating groups of three and four voices.

4. Except for overlapping cadence points, all six voices do not sound together until the final four measures of the motet, m. 194.

TABLE 7 Use of the Cantus firmus in Josquin's Ave Maria

Cantus firmus	Voice	Measure	Chant Source	Josquin Use
Ave Maria	4	121	Antiphon, Ex. 1e	exact, transposed, colored
	2	124	"	" " "
gratia plena	4	130	"	paraphrase (1st & last notes
	2	133	"	are identical)
Dominus tecum	4	136	"	paraphrase
	2	139	"	"
benedicta tu	4	142	"	paraphrase (last two notes
	2	145	"	are identical)
in mulieribus	4	148	"	paraphrase
	2	151	"	"
et benedictus	4	154	Antiphon, Ex. 7b,d	paraphrase
	2	156	"	"
fructus ventris tui Jesus	4	160	"	paraphrase
	2	163	"	"
Sancta Maria	4	166	Litany, Ex. 9	paraphrase
	2	169	"	"
regina coeli	4	168	Antiphon, Ex. 12	exact
	2	171	"	"
dulcis et pia	4	172	Litany, Ex. 9	paraphrase
	2	175	"	"
o mater Dei	4	174	Antiphon, Ex. 12	exact
	2	177	"	"
ora pro nobis peccatoribus	4	179	Psalm Tone I,	paraphrase
	2	182	Ex. 13	"
ut cum electis te videamus	4	185	"	paraphrase
	2	188	"	"
	4	191	Litany, Ex. 15	exact, transposed
	2	194	"	" "

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5. Because of sustained notes at the ends of phrases, almost all music and text phrases overlap.

   - One exception to phrase overlapping is the beginning of the phrase "ora pro nobis," m. 179, where the text meaning changes from praise to petition.

   - Josquin lets all of the previous music and text conclude in m. 178 before beginning the "ora pro nobis" in m. 179.

G. Summary

   1. For the phrases "Ave Maria" to "in mulieribus," Josquin makes use of the Ave Maria antiphon although some of the phrases appear to be altered.

   2. For the phrases "et benedictus" to "ut cum electis te videamus," Josquin uses melodies discussed in Chapter II.

The analysis of Josquin's Ave Maria motet is summarized in TABLE 7. Each phrase of the cantus firmus is identified by 1) location in the motet, 2) chant source, and 3) Josquin's use of the source. ILLUSTRATION 2, in the Appendix, is a melodic comparison of the original chant and Josquin's cantus firmus,
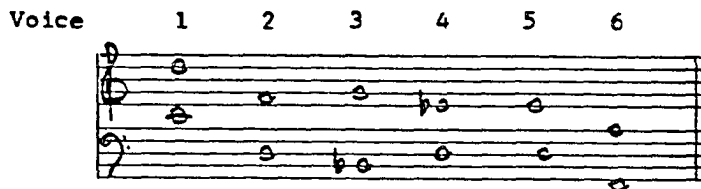
Philippe Verdelot

Sources to verify dates and activities of Philippe
Verdelot are not available so his life and work are usually
discussed in general terms with secondary sources. Lacking
exact dates, Slim places Verdelot's birth between 1470-1480,
and his death by 1552.[8]

Verdelot's Ave Maria first appeared in a manuscript
compiled in 1530.[9] The motet was probably written during the
years he worked in Florence. Slim classifies Verdelot's Ave
Maria as a late composition which would indicate that the work
was written during or shortly before 1530. In Manuscript E.II,
a Pater noster and the Ave Maria appear in sequence although
there is no indication that they were to be performed as a
single unit. Verdelot may have been in Florence when the Ave
Maria was composed although political conditions at the time
could have caused him to leave Florence. Available documents
do not indicate his exact status shortly before and following
1530.

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8. The New Grove Dictionary of Music and Musicians,
s.v. "Verdelot, Philippe," by H. Colin Slim.

9. Rome, Vallicelliana, Ms.E.II 55-60.

An examination of Verdelot's _Ave_ _Maria_ motet reveals
the following structure and uses of the cantus firmus.

Voice   1   2   3   4   5   6

A. Voice Ranges

  1. The motet uses six voices in the ranges shown above.

  2. The compass of the range is two octaves and a major
     sixth.

B. Mode and Transposition

  1. Verdelot transposes the cantus firmus a perfect fourth
     higher than its traditional position so the initial
     notated pitch is b flat and the final is g, just as in
     Josquin's motet.

C. Use of Cantus firmus

  1. Verdelot assigns note values that are similar to the
     other voices of the motet.

  2. The cantus firmus is used in a rhythmic style that is
     similar to the other voices of the motet.

  3. It is begun by Voice 4 in m. 1 but moves freely to
     other voices, a style that differs from Josquin where
     the cantus firmus remained in one voice.

  4. Text phrases may begin in other voices before they

appear as the <u>cantus</u> <u>firmus,</u> 1:22, while in Josquin, each phrase is introduced by the <u>cantus</u> <u>firmus</u>.

5. A paraphrase version of the <u>cantus</u> <u>firmus</u> may appear earlier than the exact form, 1:12.

D. Alteration of the <u>Cantus</u> <u>firmus</u>

1. In the phrase "<u>Ave</u> <u>Maria</u>," the text underlay is not identical to that usually found in the antiphon, m. 3.

2. As part of his <u>cantus</u> <u>firmus</u> at "<u>Dominus</u> <u>tecum</u>," Verdelot incorporates both Josquin's <u>cantus</u> <u>firmus</u> and the chant melody.

E. Other Melodies

1. The voices not presenting the <u>cantus</u> <u>firmus</u>:

- imitate it exactly, 3:52

- imitate it with coloration, 2:19

- imitate it in transposition, 3:36

- present new but supporting melodies, 6:7

- imitate the supporting melodies exactly, 5:10; with coloration, 2:30; in transposition, 6:11.

F. Overall Structure

1. All phrases are overlapping except at "<u>Jesus</u>," the close of the salutation, mm. 45-48. This is the only place in the motet where the voices may be seen to be united rhythmically and textually.

2. All text phrases are lengthened through total or partial repetition.

TABLE 8 Cantus firmus of Verdelot Compared to that of Josquin

Cantus firmus	Voice	Measure	Chant	Josquin	Use
Ave Maria	4	1	x		exact, text underlay
gratia plena	4	7	x		exact
	1	9	x		exact
	4	11	x		exact, transposed
Dominus tecum	1	16	x		exact, transposed
	5	18	x		exact
	4	21		x	exact
benedicta tu	6	25	x		exact, octave lower
	3	23	x		exact, transposed
	5	24	x		exact, transposed
in mulieribus	3	28	x		exact, text underlay
et benedictus	2	34		x	exact, transposed
	6	36		x	exact
fructus ventris tui Jesus	4	41		x	exact
Sancta Maria	5	49		x	exact
	2	50		x	exact, transposed
	3	52		x	exact
	6	54		x	exact, transposed
	4	55		x	exact
regina coeli	2	52		x	exact
	1	51		x	exact, transposed
	4	57		x	exact
dulcis et pia	5	57		x	exact
	2	58		x	exact
	4	60		x	exact
	6	62		x	exact, transposed
o mater Dei	3	64		x	exact
ora pro nobis peccatoribus	5	68		x	exact
ut cum electis te videamus	2	77		x	one note change
	5	82		x	one note change

3. Each melodic section is lengthened through the repetition of short phrases in combination with longer colored phrases.

G. Summary

1. In the antiphon phrases "Ave Maria" to "mulieribus," where Josquin altered the chant melody, Verdelot's motet is identical to the chant form of the melody.

2. From "et benedictus" to "te videamus," Verdelot's motet is identical to the Josquin cantus firmus.

The comparisons found in TABLE 8 show which phrases use the cantus firmus in its most exact form. It also locates the voice and measure of use, identifies whether it corresponds to the chant or to Josquin's cantus firmus, and notes alterations for a given phrase. ILLUSTRATION 3, in the Appendix, is a melodic comparison of Verdelot's cantus firmus to the standard cantus firmus.

Costanzo Festa

Costanzo Festa, c.1490-1545, was a significant Italian composer during the time period between Josquin and Palestrina. Many of his works were published and widely circulated. An Ave Maria motet does not appear among his sacred works but Ave Maria is used as a cantus firmus within a Pater noster motet.

The earliest appearance of this motet is in a Vatican Manuscript[10] that Seay estimates was copied around 1539.[11] Festa was in the employ of the papal choir by 1517, so it is likely that he was in Rome at the time he composed the motet. Seay believes that he may even have supervised the copying of Rvat 20.

The practice of combining more than one cantus firmus within the same motet structure is not new with Festa. It has already been noted that in O bone et dulcis Domine Jesu, discussed earlier, Josquin combined a Pater noster cantus firmus and an Ave Maria cantus firmus. Festa's use of the complete form of the Ave Maria as a cantus firmus in combination with the Pater noster is unique. Some composers created an Ave Maria motet as a secunda pars to a Pater noster and others simply set them next to each other in publication leaving unified performance optional. Festa leaves no doubt that he intends both prayers to be one.

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10. Rome, Biblioteca, Apostolica Vaticana, Capella Sistina, 20, ff. 92v-95r.

11. Costanzo Festa, Opera omnia, ed. Albert Seay, vol. 3: Motetti, I (n.p.: American Institute of Musicology, 1977), p. vii.

An examination of Festa's <u>Pater</u> <u>noster</u> motet reveals the following structure and uses of the <u>cantus</u> <u>firmus</u>.

A. Voice Ranges

1. The motet uses six voices in the ranges shown above. The second voice is in a higher range than in either the Josquin or Verdelot motets. The other five voice ranges are nearly identical to those used by Josquin and Verdelot.

2. The compass of the range is two octaves and a major sixth, the same as in Verdelot's motet.

B. Mode and Transposition

1. Unlike Josquin and Verdelot, Festa does not transpose the <u>cantus</u> <u>firmus</u> a perfect fourth higher. Instead he transposes it a complete octave higher so the initial pitch is <u>f'</u> and the final is <u>d'</u>.

C. Use of <u>Cantus</u> <u>firmus</u>

1. Festa assigns note values that are similar to the other voices of the motet.

2. The <u>cantus</u> <u>firmus</u> is used in a rhythmic style that is similar to the other voices of the motet.

3. Like in Josquin's motet, the <u>cantus</u> <u>firmus</u> remains in the same voice throughout the motet. It is found in Voice 2.

4. A second <u>cantus</u> <u>firmus</u>, that of the <u>Pater</u> <u>noster</u>, is also used in a varied rhythmic style and is in Mode I, the Dorian mode. This <u>cantus</u> <u>firmus</u> is assigned to Voice 4 throughout the motet.

5. Voices 2 and 4 begin their <u>cantus</u> <u>firmus</u> statements at the same time, but because of the greater length of the <u>Pater</u> <u>noster</u> it appears in more measures than does the <u>Ave</u> <u>Maria</u>, m. 8.

D. Alteration of the <u>Cantus</u> <u>firmus</u>

1. The final phrase, "<u>ut</u> <u>cum</u> . . . <u>electis</u>," is repeated, m. 57.

2. Festa, according to the definitions established earlier in this chapter, does not change the melodic structure of the <u>cantus</u> <u>firmus</u> to a degree that it should be classified as altered.

E. Other Melodies

1. The remaining four voices are based on the <u>Pater</u> <u>noster</u> <u>cantus</u> <u>firmus</u>:

   - imitate the <u>cantus</u> <u>firmus</u> with slight rhythmic alteration, 1:4

   - imitate the <u>cantus</u> <u>firmus</u> with elaborate coloration, 5:1

- imitate the <u>cantus</u> <u>firmus</u> in paraphrase, 3:20

- imitate each other in transposition, 5:1, 3:4

- imitate each other in octave displacement, 6:1,
  1:4

- precede the appearance of the <u>cantus</u> <u>firmus</u> phrase
  with which they are associated, 1:20.

F. Overall Structure

1. All phrases overlap in continuous polyphony throughout
    the motet.

2. At the <u>Pater</u> <u>noster</u> phrase" <u>sicut</u> <u>et</u> <u>nos</u> <u>dimitimus</u>
    <u>debitoribus</u> <u>nostris</u>," mm. 60-65, Voices 3, 4, 5, and 6
    perform in textual and rhythmic unity.   It does not
    affect the <u>Ave</u> <u>Maria</u> <u>cantus</u> <u>firmus</u>.

G. Summary

1. For the antiphon phrases "<u>Ave</u> . . . <u>mulieribus</u>," where
    Josquin paraphrased the antiphon, Festa's motet is
    identical to the chant form of the melody.

2. At "<u>et</u> <u>benedictus</u> . . . <u>te</u> <u>videamus</u>," Festa's motet is
    identical to the Josquin <u>cantus</u> <u>firmus</u>.

The comparisons found in TABLE 9 show the location of
the <u>cantus</u> <u>firmus</u>.   It also identifies whether it corresponds
to the chant or to Josquin's <u>cantus</u> <u>firmus</u>, and notes the
application of alterations. ILLUSTRATION 4, in the Appendix,
is a melodic comparison of Festa's <u>cantus</u> <u>firmus</u> to the
standard <u>cantus</u> <u>firmus</u>.

TABLE 9 Cantus firmus of Festa Compared to that of Josquin

Cantus firmus	Voice	Measure	Chant	Josquin	Use
Ave Maria	2	8	x		exact
gratia plena	2	18	x		exact
Dominus tecum	2	22	x		exact
benedicta tu	2	26	x		exact
in mulieribus	2	29		x	one note change
et benedictus	2	35		x	one note change
fructus ventris tui Jesus	2	40		x	exact, harmonic alteration
Sancta Maria	2	64		x	exact
regina coeli	2	47		x	exact
dulcis et pia (sancta)	2	52		x	exact, text change
o mater Dei	2	54		x	exact
ora pro nobis peccatoribus	2	57		x	exact
ut cum electis te videamus	2	65		x	exact, text change
(in)	2	73		x	exact

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Cristóbal de Morales

Cristóbal de Morales, c.1500-1553, was a major Spanish composer of the early sixteenth century. His career began at Avila in 1526, where he was maestro de capilla for two years. In 1535, he was appointed to the papal choir in Rome, a position he held until 1545, when he returned to Spain where he held several short appointments until his death in 1553.

Morales probably wrote his Pater noster-Ave Maria motet while he was in Rome, around 1537. Anglés' source of this setting is a Vatican manuscript[12] that is dated 1563.[13] The Ave Maria is set as a secunda pars to a Pater noster. An examination of Morales' Ave Maria motet reveals the following structure and uses of the cantus firmus.

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12. Rome, Vaticano, Biblioteca Apostolica, Cappella Sistina, 38, ff. 81v-85.

13. Studi e testi, 1- vols. (Vatican City: Biblioteca Apostolica Vaticana, 1960), vol. 202: Capellae Sixtinae Codices musicis notis instructi sive manu scripti sive praelo excussi, recensuit, Josephus M. Llorens, p. 77.

A. Voice Ranges

1. The motet uses five voices in the ranges shown above.
    The individual ranges are nearly identical to those
    found in the previously analyzed motets.

2. The compass of the range is two octaves and a perfect
    fifth, the same as in Josquin's motet.

B. Mode and Transposition

1. Morales transposes the cantus firmus a perfect fourth
    higher than its normal position so the initial pitch is
    b flat and the final is g. This is the same
    transposition used by Josquin and Verdelot.

C. Use of Cantus firmus

1. The rhythmic style is varied.

2. In the first five phrases, "Ave Maria" to "in
    mulieribus," it is assigned larger note values than the
    other voices.

3. From "et benedictus" to "te videamus," the note values
    are similar among all the voices.

4. The purest form of the cantus firmus remains in Voice 3
    except for the three phrases noted in TABLE 10.

D. Alteration of the Cantus firmus

1. The melody for the phrases "Sancta Maria," "regina
    coeli," "dulcis et pia," "o mater Dei," and "ora pro

"nobis peccatoribus," are all based on a paraphrase of Josquin's "Sancta Maria" cantus firmus.[14]

2. For the final phrase, "ut cum . . . videamus," Morales returns to the melody that Josquin assigned to that text.

E. Other Melodies

1. A melody that is not based on the cantus firmus is performed in canon by Voices 4 and 1.

2. When the cantus firmus is based on the chant melody, the canonic voices are built from different material than the cantus firmus, m. 84f.

3. When the cantus firmus is a paraphrase of Josquin's Sancta Maria, the canonic voices make use of the paraphrased melody, m. 115f.

4. The voices not assigned the cantus firmus:

- imitate it exactly
- imitate it initially but complete the phrase in coloration
- support it with new material
- perform in canon
- imitate the canonic melody.

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14. Morales was acquainted with the exact melody of Josquin's "Sancta Maria" and "dulcis et pia" phrases since he used it in his motet Sancta Maria, succurre miseris (Opera omnia, 5:82), m. 1. He was also acquainted with the melody of Josquin's "regina coeli" and "o mater Dei" phrases since he used the antiphon chant melody as a basis for his Regina coeli laetare (Opera omnia, 5:135), m. 1.

TABLE 10   Cantus firmus of Morales Compared to that of Josquin

Cantus firmus	Voice	Measure	Chant	Josquin	Use
Ave Maria	3	82	x		exact
gratia plena	3	88	x		exact
Dominus tecum	3	91	x		exact
benedicta tu	3	95	x		exact
in mulieribus	3	100	x		paraphrase
et benedictus	3	104		x	exact
fructus ventris tui Jesus	3	108		x	paraphrase
Sancta Maria	3	115		x	paraphrase
regina coeli	2	116			SANCTA MARIA paraphrase
dulcis et pia	3	119			SANCTA MARIA paraphrase
o mater Dei	3	122			SANCTA MARIA paraphrase
ora pro nobis peccatoribus	2	127			SANCTA MARIA paraphrase
ut cum electis te videamus	1	132		x	exact, colored

F. Overall Structure

   1.. All phrases overlap in continuous polyphony throughout
the motet.

G. Summary

   1. All of the phrases from "Ave Maria" to "in mulieribus"
are based on the original chant.

   2. The rest of the motet is based on some of the phrases
of Josquin's cantus firmus.

The comparisons found in TABLE 10 show which phrases
use the cantus firmus in its most exact form. It also locates
the voice and measure of use, identifies whether it corresponds
to the chant or to Josquin's cantus firmus, and notes
deviations when there is no exact use for a given phrase.
ILLUSTRATION 5, in the Appendix, is a melodic comparison of
Morales' cantus firmus to the standard cantus firmus.

Dominique Phinot (Dominico Finot)

Dominique Phinot, c.1510-c.1555, a Franco-Flemish
composer, spent most of his life in Italy but may have moved to
Lyons by 1547, although later documents suggest that he was
also in Ferrara or Pesaro. His Ave Maria was printed in a
collection of motets in 1554 by Bartolomeo Cesano of Pesaro.
The Ave Maria is set as a secunda pars to a Pater noster.

An examination of Phinot's <u>Ave Maria</u> motet reveals the following structure and uses of the <u>cantus firmus</u>.

Voice 1 2 3 4 5

A. Voice Ranges

1. The motet uses five voices in the ranges shown above. The individual ranges are nearly identical to those used by Josquin and Verdelot. The upper limit is expanded by one semitone.

2. The compass of the range is two octaves and a minor sixth.

B. Mode and Transposition

1. Phinot transposes the <u>cantus firmus</u> a fourth higher than its normal position so the initial pitch is <u>b flat</u> and the final is <u>g</u>, the same as Josquin, Verdelot, and Morales.

C. Use of <u>Cantus firmus</u>

1. Phinot assigns note values that are similar to the other voices of the motet.

2. The <u>cantus firmus</u> is used in a rhythmic style that is similar to the other voices of the motet.

3. The <u>cantus firmus</u> does not remain in the same voice but

moves freely among all the voices. The same freedom of movement was noted in Verdelot's motet.

4. Exact pitch forms of the cantus firmus for the first four phrases can be found in several different voices, although with slight rhythmic changes.

- The cantus firmus for the phrase "Ave Maria" appears at 2:1-5. At a later imitation the penultimate and final notes are longer, 3:6-10. In a second repetition the penultimate and final notes are shorter but the anti-penultimate note is longer, 4:4-8. In a final repetition the penultimate note is longer but the final note is shorter, 5:11-15.

- For the phrase "gratia plena," there are two identical appearances of the cantus firmus, 1:8-10 and 3:13-15. In a final repetition, the second note is shorter, 5:18-20.

- For the phrase "Dominus tecum," the cantus firmus first appears at 2:19-20 and is repeated with an identical rhythm at 5:22-23. For the first repetition the third note is longer but the two final notes are shorter, 1:20-21. For the final repetition, the third note is longer but the final is shorter, 5:29-31.

- For the phrase "benedicta tu," the cantus firmus is found at 5:34-36. The only repetition uses

longer second and fourth notes but a shorter final note, 3:37-38.

5. Since the cantus firmus is used by all the voices, more than one phrase may be used at the same time, mm. 6-15. In the previous motets the phrases frequently overlap but are not combined in this manner.

D. Alteration of the Cantus firmus

1. All the phrases are subject to coloration in some of the imitative voices, usually during the strong syllable of the final word, 1:2.

2. The phrases "in mulieribus" and "fructus . . . Jesus" appear only in a colored form.

3. An unaltered cantus firmus style returns in at least one of the voices at "Sancta Maria."

4. For the phrase "et benedictus," Phinot uses Josquin's melody from the phrase "Sancta Maria."

E. Other Melodies

1. In the phrases "fructus . . . Jesus," "Sancta Maria," and "o mater Dei," Phinot uses melodic material that is unrelated to Josquin's cantus firmus.

F. Overall Structure

1. All phrases are overlapping and repeated except at "Jesus," the close of the salutation where the voices cadence together, mm. 60-62.

TABLE 11   Cantus firmus of Phinot Compared to that of Josquin

Cantus firmus	Voice	Measure	Chant	Josquin	Use
Ave Maria	2	1	x		exact
	4	4	x		exact
	3	6	x		exact
	5	11	x		exact
gratia plena	1	8	x		exact
	3	13	x		exact
	5	17	x		exact
Dominus tecum	2	19	x		exact
	1	20	x		exact
	5	22	x		exact, transposed
	3	30	x		exact
benedicta tu	5	34	x		exact, octave lower
	3	37	x		exact
in mulieribus	1	43		x	paraphrase, transposed
et benedictus	4	49		x	*SANCTA MARIA, colored
fructus ventris tui Jesus	4	53			new[1]
Sancta Maria	1	63			new[1]
regina coeli	2	65		x	exact, transposed
	5	68		x	exact
	4	70		x	exact
dulcis et pia	4	73		x	paraphrase
o mater Dei	1	79			new[1], colored
ora pro nobis peccatoribus	3	83		x	paraphrase
ut cum electis te videamus	1	101		x	paraphrase

*The paraphrase melody is like Josquin's "Sancta Maria" cantus firmus.

[1]New: indicates that the melodic material is too different to be considered
   as related to the chant or to Josquin's cantus firmus.

G. Summary

1. In the opening phrases, as with Verdelot and Festa, Phinot follows the original chant more closely than did Josquin.

2. From "in mulieribus" to the end of the motet, Phinot's melody is a paraphrase of Josquin's cantus firmus except at "regina coeli" where the use is exact.

The comparisons found in TABLE 11 (eleven) show which phrases use the cantus firmus in its most exact form. When it appears in several voices, the one selected for the table represents the earliest and purest use. The table also shows which voice performs the melody, which measure contains the melody, whether the melody is related to the chant or to Josquin's cantus firmus and the alterations applied to the melody at that point. ILLUSTRATION 6, in the Appendix, is a melodic comparison of Phinot's cantus firmus to the standard cantus firmus.

Nicolas Gombert

Nicolas Gombert, c.1495-c.1560, was a Flemish composer and possibly a student of Josquin when the latter was at Conde. Gombert was a composer of considerable influence on his contemporaries and his works were widely published during and after his life. Antonio Gardane of Venice published a collection of Gombert's motets in 1539, that contained an Ave

Maria for five-voices. It was published in sequence with a
companion, five-voice Pater noster. Gombert may have written
the motet when he was in Tournai from 1534 to approximately
1540. There is no indication that they were intended to be
performed as a single unit.

An examination of Gombert's Ave Maria motet reveals the
following structure and uses of the cantus firmus.
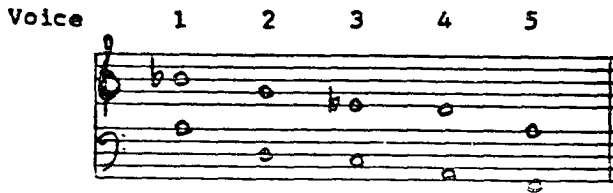
A. Voice Ranges

1. The motet uses five voices in the ranges shown above.
   The uppermost pitch is a third lower than in the
   previously analyzed motets.

2. The compass of the range is two octaves and a perfect
   fourth, a tone narrower than the range of Josquin's
   motet.

B. Mode and Transposition

1. Differing from the previous motets, the cantus firmus
   appears in the original mode position as well as in a
   transposed position. This depends upon which voice
   carries the unaltered melody and how it fits into the
   surrounding structure. In the opening phrases the

chant melody begins on <u>f</u> for some voices, as in the original mode, and on the transposed <u>b flat</u> for other voices. The earliest unaltered form is in the transposed entrance of Voice 5, which is immediately followed by the untransposed phrase in Voice 4.

C. Use of <u>Cantus firmus</u>

1. It is set in note values and a rhythmic style that are similar to the other voices of the motet.

2. Unlike Josquin's motet, the <u>cantus firmus</u> does not remain in the same voice but moves freely among all the voices.

D. Alteration of the <u>Cantus firmus</u>

1. Most phrases use the related melody in imitation with paraphrase or coloration before the <u>cantus firmus</u> appears in the texture, 1:25. Verdelot used this style in his motet.

2. While all voices perform the melody associated with the text, none exactly repeats the others. They may:

   - begin the <u>cantus firmus</u> exactly and continue in coloration, 3:4

   - begin the <u>cantus firmus</u> in imitation on a different pitch level and continue with different coloration, 5:7

   - join two phrases together, 2:30

- begin a phrase in paraphrase and end in an exact quotation of the <u>cantus firmus</u>, 1:38

- repeat a <u>cantus firmus</u> phrase but on a new pitch level, 3:37, 38

- repeat a <u>cantus firmus</u> phrase with new melodic material, 3:21, 23.

3. In the phrase "<u>in mulieribus</u>," Gombert uses the chant melody but through rhythmic alteration and changes in the text underlay, it takes on the appearance of coloration.

4. At the phrase "<u>fructus . . . Jesus</u>," Gombert omits the repeated opening pitch of the <u>cantus firmus</u> and alters the notes of the final cadence, causing a natural shift of text underlay.

5. At the phrases "<u>regina coeli</u>" and "<u>o mater Dei</u>," Gombert does not use Josquin's "<u>regina coeli</u>" melody. Instead he repeats the "<u>Sancta Maria</u>" melody for each of the four appellations.

6. For the phrase "<u>ora pro nobis</u>," Gombert begins by using Josquin's melody but continues in coloration for "<u>peccatoribus</u>," 3:74. A different melody is used by the other voices, 4:74.

7. Gombert returns to an exact use of Josquin's melody for the final phrase of the motet, 1:81.

E. Other Melodies

    1. Imitation of the cantus firmus permeates the entire
       motet.

F. Overall Structure

    1. All phrases overlap and repeat to create larger phrase
       sections. This technique was also used by Verdelot.

    2. No passages are unified rhythmically or textually. The
       polyphonic fabric is not altered throughout the motet.
       This is the first motet that does not have some textual
       and rhythmic unity.

G. Summary

    1. In the opening phrases, Gombert quotes the chant melody
       while it is surrounded by imitation and various degrees
       of coloration.

    2. From "et benedictus" to the end of the motet he uses
       Josquin's cantus firmus but with somewhat more freedom
       at certain points.

    3. As in Phinot's motet, Gombert's cantus firmus is
       disguised with colored imitation so that it no longer
       functions as a strict cantus firmus.

    4. Gombert's imitation is even less exact than was
       Phinot's.

The comparisons found in TABLE 12 show which phrases
use the cantus firmus in its most exact form. The table also
shows which voice performs the melody, which measure contains

TABLE 12   Cantus firmus of Gombert Compared to that of Josquin

Cantus firmus	Voice	Measure	Chant	Josquin	Use
Ave Maria	5	8	x		exact
	4	11	x		exact
	1	12	x		exact
	5	13	x		exact
gratia plena	4	14	x		exact
Dominus tecum	3	21	x		exact, colored
	4	23	x		exact
benedicta tu	4	25	x		exact
	3	27	x		exact
	2	28	x		exact
in mulieribus	4	32	x		exact, text underlay
et benedictus	3	37		x	exact
	3	38		x	exact
fructus ventris tui Jesus	2	46		x	paraphrase, text underlay
Sancta Maria	1	54		x	exact
	5	58		x	exact
regina coeli	2	59		x	SANCTA MARIA, exact
dulcis et pia	3	67		x	exact
o mater Dei	5	68		x	SANCTA MARIA, exact
	3	72		x	SANCTA MARIA, exact
ora pro nobis peccatoribus	3	74		x	paraphrase
ut cum electis te videamus	1	81		x	exact

the melody, whether the melody is related to the chant or to Josquin's cantus firmus, and the alterations applied to the melody at that point. ILLUSTRATION 7, in the Appendix, is a melodic comparison of Gombert's cantus firmus to the standard cantus firmus.

Adrian Willaert

Adrian Willaert, c.1490-1562, was a Flemish composer and teacher who is remembered for being the first of a line of influential musicians to serve as maestro di cappella at St. Mark's Cathedral in Venice. Before his appointment to that position in 1527, Willaert's early career took him to Paris, Rome, Milan, Ferrara, Esztergom, and back to Ferrara. Highly published, Willaert's motets include three settings of Ave Maria.

Composition of 1532

Although Willaert's Pater noster-Ave Maria motet was not included with his collected motets until the Gardane edition of 1545, it was published by Modernus in an anthology of motets in 1532. Zenck notes that this motet is "Willaert's

best known work," and that its earliest publication is in the book of motets published by Modernus in 1532.[15]

The Modernus edition clearly places the Pater noster as an early composition. Analysis will show some similarities of style characteristics between the settings of 1532 and 1539. The Ave Maria is published as a secunda pars to the Pater noster motet with the intention that the two prayers be performed as a single unit. Like Josquin's Pater noster, it is obviously based on the well known Pater noster chant and subject to the same compositional techniques as the Ave Maria that follows as the secunda pars.

An examination of Willaert's Ave Maria motet of 1532, reveals the following structure and use of the cantus firmus.
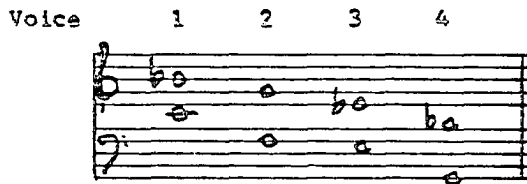
A. Voice Ranges

1. The motet uses four voices in the ranges shown above.

2. The compass of the range is two octaves and a minor third.

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15. Adrian Willaert, Opera omnia, ed. Hermannus Zenck, vol. 1: Motetta IV Vocum (Rome, American Institute of Musicology, 1950), p. ix.

B. Mode and Transposition

    1. The <u>cantus</u> <u>firmus</u> is transposed a perfect fourth higher so the initial pitch is notated <u>b flat</u> and the final is <u>g</u>. This places it at the same pitch level as Josquin's motet.

C. Use of <u>Cantus</u> <u>firmus</u>

    1. It is set in note values and a rhythmic style that are similar to the other voices of the motet, like Josquin, Verdelot, Phinot, and Gombert.

    2. It first appears in Voice 1 at m. 121.

    3. The <u>cantus</u> <u>firmus</u> does not remain in the same voice but occasionally moves to another voice.

D. Alteration of the <u>Cantus</u> <u>firmus</u>

    1. For the phrase "<u>in mulieribus</u>," Willaert uses the chant melody but colors the strong syllable of the final word, 3:150.

    2. For the phrases "<u>et benedictus</u>" and "<u>fructus . . . Jesus</u>," Willaert uses Josquin's <u>cantus</u> <u>firmus</u> but slightly colors the ending of each, 4:156, 164.

    3. All phrases of the <u>cantus</u> <u>firmus</u>, except "<u>Ave Maria</u>," "<u>in mulieribus</u>," and "<u>regina coeli</u>," are repeated in another voice, usually in transposition, 1:30.

    4. The final <u>cantus</u> <u>firmus</u> phrase "<u>ut cum . . . videamus</u>" is repeated twice by the same voice, 3:185, 192, 195.

5. The purest form of the <u>cantus</u> <u>firmus</u> remains in Voice 3 except for the three phrases "<u>Sancta</u> <u>Maria</u>," "<u>regina</u> <u>coeli</u>," and "<u>o</u> <u>mater</u> <u>Dei</u>."

6. Paraphrase versions of the <u>cantus</u> <u>firmus</u> are placed between a segment of the <u>cantus</u> <u>firmus</u> which is exact, 3:130.

E. Other Melodies

1. The voices not carrying the <u>cantus</u> <u>firmus</u>:

   - begin in imitation and continue in coloration, 4:123

   - begin in imitation and continue in paraphrase or with new but supporting melodies, 2:144

   - begin in imitation of each other in new but supporting melodies, 1:120, 2:123

   - repeat the text phrase with new material, 2:128

   - repeat the text phrase with exact or varied imitation of the <u>cantus</u> <u>firmus</u>, 4:137

   - repeat and join phrases in continuous flowing melody, 2:146

   - insert new material between segments of the <u>cantus</u> <u>firmus</u>, 3:130.

F. Overall Structure

1. No passages are unified rhythmically or textually. Gombert used this technique in his motet.

TABLE 13 Cantus firmus of Willaert--1532 Compared to that of Josquin

Cantus firmus	Voice	Measure	Chant	Josquin	Use
Ave Maria	3	121	x		exact
gratia plena	2	126	x		exact
	3	128	x		exact
	1	130	x		exact, transposed
Dominus tecum	1	133	x		exact, transposed
	3	135	x		exact
benedicta tu	4	140	x		exact, transposed
	3	142	x		exact
in mulieribus	3	149	x		exact, colored, text underlay
et benedictus	3	154		x	exact, colored
	4	155		x	exact, transposed
	1	159		x	exact, transposed
fructus ventris tui Jesus	4	157		x	exact, transposed, text underlay
	3	161		x	exact, text underlay
	2	164		x	exact, text underlay
Sancta Maria	2	168		x	exact
	1	170		x	exact, transposed
regina coeli	1	172		x	exact
dulcis et pia	3	174		x	exact
o mater Dei	2	175		x	exact
ora pro nobis peccatoribus	3	177		x	exact
	1	181		x	exact, colored
ut cum electis te videamus	3	185		x	exact, colored
	3	192		x	exact, colored
	3	195		x	exact, colored

2. All voices perform in continuous polyphony except for brief rhythmic rests.

G. Summary

1. As in the other motets, the opening phrases are based on the chant melody.

2. The phrases from "et benedictus" to the end of the motet are based on Josquin's cantus firmus.

3. The cantus firmus is moved to new voices less frequently.

The comparisons found in TABLE 13 show which phrases use the cantus firmus and what alterations are applied to them. The table shows which voice has the cantus firmus, which measure begins the phrase, and whether the cantus firmus is related to the chant or to Josquin. ILLUSTRATION 8, in the Appendix, is a melodic comparison of Willaert's cantus firmus to the standard cantus firmus.

Composition of 1539

A book of his four-voice motets was published in 1539 by Scotto of Venice. The Ave Maria in this collection did not appear in future editions of the publication, having been

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16. Joan Anne Long, "The Motets, Psalms and Hymns of Adrian Willaert--A Liturgico-Musical Study" (Ph.D. dissertation, Columbia University, 1971), p. 64.

withdrawn by Willaert himself.[16] The _Ave Maria_ published in 1539, would have been written after Josquin and Verdelot, around the same time as Festa and Gombert, and possibly earlier than Phinot. Willaert's own style in these early motets was developed in the 1520-30 years, before and just after his appointment to St. Mark's. The work is not associated with a _Pater noster_.

An examination of Willaert's _Ave Maria_ motet of 1539, reveals the following structure and uses of a _cantus firmus_.
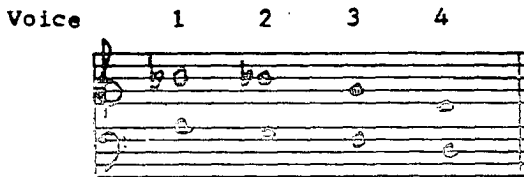
A. Voice Ranges

1. The motet uses four voices in the ranges shown above.

2. The ranges of all four voices are grouped tightly together for a compass of one octave and a minor sixth. The average compass in the previously analyzed works has been two octaves and a perfect fifth.

B. Mode and Transposition

1. The _cantus firmus_ appears in the normal position so the initial pitch is notated _f'_ and the final is _d'_.

C. Use of _Cantus firmus_

1. For the first five phrases, "_Ave Maria_" to "_in_

mulieribus," it is assigned longer note values than the
other voices.

2. From "et benedictus" to "te videamus," the note values
   are similar among all the voices. Morales used this
   technique in his motet.

3. The cantus firmus begins in Voice 1 at m. 3. It does
   not remain there but occasionally moves to another
   voice. When compared to the works of Phinot and
   Gombert, Willaert's cantus firmus does not move as
   freely among the voices.

4. For the salutation portion of the text, the cantus
   firmus is in Voice 1.

5. For the petition portion of the text the cantus firmus
   moves briefly to Voices 4 and 2.

D. Alteration of the Cantus firmus

   1. For the phrase "in mulieribus," Willaert uses the chant
      melody but colors the strong syllable of the final
      word, 1:33.

   2. The phrase "et benedictus," uses Josquin's cantus
      firmus, but places a three note rhythmical ornament at
      the opening of the phrase. Each of these notes is
      given a syllable of the text so when the cantus firmus
      begins, the text underlay has been shifted to leave a
      coloration effect at the end of the phrase, 1:38.

   3. For the phrase "fructus . . . Jesus," Willaert uses a
      melody not related to the chant or to Josquin. This new

melody is colored and used in canon between Voices 3 and 1.

E. Other Melodies

1. The voices not carrying the cantus firmus:

    - begin in imitation and continue in coloration, 2:1

    - begin in inversion and continue in paraphrase or with new but supporting material, 3:2

    - perform in canon, 3:46, 1:50

    - repeat the text phrase with new material, 3:52

    - repeat the text phrase with imitation of the cantus firmus, 2:21

    - repeat the text phrase with the cantus firmus in transposition and rhythmic diminution, 3:56

    - repeat and join phrases in continuous flowing melody, 2:45.

F. Overall Structure

1. A period of rest separates each phrase of the cantus firmus statement.

2. No passages are unified rhythmically or textually, just as in Gombert's motet. All voices perform in continuous polyphony except for brief rhythmic rests.

3. Unlike any of the motets thus far analyzed, Willaert repeats a complete section to create an ABACA ritornello form.

TABLE 14 Cantus firmus of Willaert--1539 Compared to that of Josquin

	Cantus firmus	Voice	Measure	Chant	Josquin	Use
A	Ave Maria	1	3	x		exact
	gratia plena	1	11	x		exact
	Dominus tecum	1	17	x		exact
B	Benedicta tu	1	23	x		exact
	in mulieribus	1	29	x		exact, colored
	et benedictus	1	38		x	paraphrase
	fructus ventris tui Jesus	3	47			new, colored
A	Ave...tecum	3	56	x		exact, transposed, diminution
C	Sancta Maria	4	70		x	exact
	regina coeli	1	72		x	exact
	dulcis et pia	4	74		x	exact, transposed
	o mater Dei	2	77		x	exact, transposed
	ora pro nobis peccatoribus	1	81		x	exact
	ut cum electis te videamus	1	92		x	exact
A	Ave...tecum	1	96	x		exact, diminution

He repeats the cantus firmus section for "Ave Maria . . . Dominus tecum:"

- following "Jesus," with the cantus firmus transposed, in diminution, and in Voice 3 mm. 55-69

- following "te videamus," with the cantus firmus at the original pitch, in diminution, and in Voice 1 mm. 95-114.

G. Summary

1. As in previously analyzed motets, the opening phrases are based on the chant melody.

2. The phrases from "et benedictus" to the end of the motet are based on Josquin's cantus firmus.

3. While Josquin and Verdelot assigned their cantus firmus to inner voices, Willaert places his in the upper voice except for the few instances when it moves to another voice.

4. One phrase, "fructus . . . Jesus," is based on a melody that is not related to either the chant or to Josquin.

The comparisons found in TABLE 14 show which phrases use the cantus firmus and what alterations are applied to them. The table shows which voice has the cantus firmus, which measure begins the phrase, and whether the cantus firmus is related to the chant or to Josquin. ILLUSTRATION 9,

in the Appendix, is a melodic comparison of Willaert's cantus firmus to the standard cantus firmus.

Composition of 1542

Willaert's six-voice Ave Maria is included in a book of motets published at Venice by Gardane in 1542. It is printed in sequence with a six-voice Pater noster. The two motets are presented as separate works but both are constructed along the same canonic lines so it is possible that Willaert was aware that, according to conventions of the time, the motets could be performed separately or as a unit. The similarity of structure also hints that the two motets may have been composed at the same time with a deliberate intention of unity.

An examination of Willaert's Ave Maria motet of 1542, reveals the following structure and uses of the cantus firmus.

A. Voice Ranges

1. The motet uses six voices in the ranges shown above.

2. The compass used in the motet is two octaves and a perfect fifth, an extreme increase from the octave and a sixth of the 1539 motet. Most of the increase is

achieved by lowering the sixth voice. The upper range of Voice 1 is increased by one tone.

B. Mode and Transposition

1. The cantus firmus appears in the transposed mode position so the initial pitch is b flat and the final is g.

C. Use of Cantus firmus

1. Willaert assigns it note values and a rhythmic style that are similar to the other voices of the motet.

2. The cantus firmus remains in Voice 3 throughout the motet.

3. Voice 4 is an exact inversion of the cantus firmus of Voice 3.

4. Voices 3 and 4 function much like the cantus firmus canon in Josquin's motet. Voice 4, in its canonic function:

   - is an exact intervallic inversion of Voice 3

   - is an exact rhythmic reproduction of Voice 3

   - carries the regular cantus firmus at "gratia . . . tecum," while Voice 3 preceeds it with the inversion, mm. 22-27, mm. 18-23

   - resumes its original function at m. 32.

5. Phrases of the cantus firmus are separated by periods of rest, while the canonic voices overlap as in Josquin's motet.

6. The phrase "Ave Maria" is colored on the strong syllable of the final word, 3:5.

7. Some phrases of the cantus firmus are repeated:

   - "gratia plena" is stated in Voice 3, mm. 11-15

   - "gratia plena" is stated in Voice 4 when the two voices trade roles, mm. 22-24

   - "Dominus tecum" is stated in Voice 4 when the two voices trade roles, mm. 25-27

   - "gratia . . . tecum" is stated in Voice 3 when the two voices resume their original functions, mm. 28-32

   - when Voice 4 is stating the cantus firmus in mm. 22-27, Voice 3 is assigned the inversion

   - Voice 3 states and repeats the phrase "fructus . . . Jesus".

D. Alteration of the Cantus firmus

   1. Willaert, according to the definitions established earlier in this chapter, does not change the melodic structure of the cantus firmus to a degree that it should be classified as altered.

E. Other Melodies

   1. The voices not carrying the cantus firmus:

      - begin in imitation and continue in coloration, 1:7

      - begin in imitation and continue in paraphrase, 5:32

- begin in imitation and continue with new but
  supportive material, 5:37

- begin in imitation of the inversion and continue
  in paraphrase, 6:15

- begin in imitation of the inversion and continue
  with new but supportive material, 1:17

- present the cantus firmus in pure form, 2:1

- repeat text phrases or fragments with the melodies
  of the cantus firmus or new material, 5:52.

2. Between the cantus firmus phrases of "dulcis et pia"
   and "o mater Dei," Willaert inserts an additional
   melodic version of "o mater Dei" that is not part of
   Josquin's cantus firmus, 3:79.

F. Overall Structure

1. All phrases overlap in continuous polyphony throughout
   the motet.

G. Summary

1. The opening phrases, "Ave . . . mulieribus," are based
   on the original chant melody.

2. The phrases from "et benedictus" to the end of the
   motet are based on Josquin's cantus firmus.

The comparisons found in TABLE 15 show which phrases
use the cantus firmus and what alterations are applied to
them. The table shows which voice has the cantus firmus, which

TABLE 15 Cantus firmus of Willaert--1542 Compared to that of Josquin

Cantus firmus	Voice	Measure	Chant	Josquin	Use
Ave Maria	3	3	x		exact, colored
gratia plena	3	11	x		exact
	4	22	x		exact, diminution
Dominus tecum	4	25	x		exact, diminution
	3	28	x		exact
benedicta tu	3	38	x		exact
in mulieribus	3	41	x		exact
et benedictus	3	52		x	exact
fructus ventris tui Jesus	3	53		x	exact
	3	61		x	exact
Sancta Maria	3	68		x	one note change
regina coeli	3	70		x	exact
dulcis et pia	3	76		x	exact
o mater Dei	3	82		x	exact
ora pro nobis peccatoribus	3	90		x	exact
ut cum electis te videamus	3	95		x	one note change
	3	99		x	paraphrase
	3	104		x	exact, colored

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measure begins the phrase, and whether the cantus firmus is related to the chant or to Josquin. ILLUSTRATION 10, in the Appendix, is a melodic comparison of Willaert's cantus firmus to the standard cantus firmus.

The three Ave Maria motets of Willaert show an expansion of pitch range, a use of the cantus firmus in a varied rhythmic style, and a minimal use of cantus firmus coloration. These motets also have the cantus firmus in one voice with brief shifts to other voices. Willaert uses both the chant and Josquin as a basis for the cantus firmus, as well as constructing the other voices on the cantus firmus through the use of paraphrase and imitation.

Claudio Merulo

Claudio Merulo, 1533-1604, was a well known and highly regarded organist of the sixteenth century. His duties took him from Bresica to Venice and finally to Parma. While employed at St. Mark's in Venice, 1557-1584, Merulo served as organist under Willaert, deRore, and Zarlino. Merulo was involved as a printer from 1566 to 1570 but continued as an editor until 1575. Two books of five-voice motets by Merulo were printed in 1578 by Gardano of Venice. The two books contain a collection of motets for use at the Divine Office, "especially

Vespers."[17] Merulo specified the feast for which each motet was intended. He designated his setting of Ave Maria for the Feast of the Annunciation, March 25.

An examination of Merulo's Ave Maria motet reveals the following structure and uses of the cantus firmus.

A. Voice Ranges

1. The motet uses five voices in the ranges shown above.

2. The compass used in the motet is two octaves and a perfect fifth, identical to that of Josquin.

B. Mode and Transposition

1. Merulo uses the cantus firmus in the transposed position where the initial note is b flat and the final is g, the same transposition used by Josquin, Verdelot, Morales, Phinot and Willaert.

2. A mixture of transposed and untransposed forms of the cantus firmus is used. This is similar to the use in Gombert's motet. Illustrations are:

    - at the phrases "benedicta tu . . . Jesus" the

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17. Claudio Merulo, Musica Sacra, 5 vols., ed. James Bastian (n.p., American Institute of Musicology, 1971), 3:ix.

cantus firmus appears in the untransposed position
where the final is d, 1:14

- at "Sancta Maria," 2:31, the cantus firmus returns
to the transposed position except for the short
phrase "dulcis et pia" which is untransposed,
5:39.

C. Use of Cantus firmus

1. The cantus firmus does not remain in the same voice but
moves freely among all the voices. This is similar to
the motets by Verdelot, Phinot, Gombert and to some
degree, Willaert.

2. At the phrases "Sancta Maria . . . mater Dei," several
voices are assigned the cantus firmus. This multiple
use causes them to overlap.

3. Longer note values are used for the opening and closing
phrases of the cantus firmus with the other voices
given shorter and more varied note values.

4. For the inner phrases of the motet, the cantus firmus
is in a varied rhythmic style with shorter note values.

D. Alteration of the Cantus firmus

1. It is subject to simple coloration, transposition, and
paraphrase.

2. Like Gombert, Merulo uses the chant melody at "in
mulieribus" but through alteration of the rhythm and

the text underlay, the phrase takes on the appearance of considerable coloration, 1:17.

3. The two phrases "et benedictus" and "fructus ventris tui, Jesus" are slightly altered in opening and closing patterns in the form of simple paraphrase, 1:24.

4. The phrase "fructus ventris tui, Jesus" is in coloration, 1:27.

5. One phrase, "Dominus tecum," has a half-step pitch alteration from b flat to b natural.

6. Minor paraphrase alterations are applied to the "et benedictus fructus ventris tui, Jesus" phrases without destroying the shape and character of the original cantus firmus line.

7. Merulo combines six of the original phrases into the following three phrases:

   - "et benedicta tu in mulieribus"

   - "et benedictus fructus ventris tui, Jesus"

   - "Sancta Maria, regina coeli."

8. Coloration is used mainly for the voices not assigned the cantus firmus. Two exceptions are "fructus . . . Jesus," and "regina coeli."

E. Other Melodies

1. Voices not assigned the pure cantus firmus:

   - begin it exactly and continue in coloration, 3:1

- begin it in imitation on a different pitch level
  and continue with different coloration, 2:39

- imitate it but on a different pitch level, 5:35

- support the cantus firmus and imitation with new
  material

- join two phrases together to make one longer
  phrase, m. 24.

F. Overall Structure

1. The voices cadence together at "mulieribus" and
   beginning with "et benedictus," the voices join in
   rhythmic and textual unity, m. 24.

2. The voices cadence together at "Jesus" but continue
   immediately with a single voice stating the new phrase,
   "Sancta Maria," and the other voices quickly follow in
   imitation, m. 31.

3. The voices unify textually and rhythmically in two
   groups of three voices for a repetition of "o mater
   Dei," m. 44, 46.

4. The textual rhythm is unified in the phrase groups for
   "ora pro nobis" with the cantus firmus in the upper
   voice, m. 47.

5. The voices cadence together at "ora pro nobis" but the
   final phrase, "ut cum . . . videamus," enters
   immediately in a polyphonic manner as the long note
   cantus firmus returns in Voice 4, m. 54.

TABLE 16 Cantus firmus of Merulo Compared to that of Josquin

Cantus firmus	Voice	Measure	Chant	Josquin	Use
Ave Maria	4	3	x		exact
gratia plena	4	9	x		exact
	1	11	x		exact, transposed
Dominus tecum	5	12	x		harmonic alteration
┌benedicta tu	1	14	x		exact, transposed
└in mulieribus	1	17	x		exact, transposed, text underlay
┌et benedictus	1	24		x	paraphrase, transposed
└fructus ventris tui Jesus	1	27		x	paraphrase, transposed
┌Sancta Maria	2	31		x	exact
	3	32		x	exact
	5	35		x	exact
└regina coeli	3	34		x	exact, colored
	1	37		x	exact
dulcis et pia	5	39		x	exact
	1	40		x	exact
	4	42		x	exact
o mater Dei	2	44		x	exact
	4	45		x	exact
ora pro nobis peccatoribus	1	47		x	exact
ut cum electis te videamus	4	54		x	exact

6. Six of the short phrases are combined to make three longer phrases.

G. Summary

1. For the opening phrases, Merulo uses the original chant as the basis of his cantus firmus.

2. The phrases from "et benedictus" to the end of the motet are based on Josquin's cantus firmus.

3. At "o mater Dei" the motet takes on a homophonic character by having the textual rhythm unified. This aspect is strengthened at "ora pro nobis" by having the cantus firmus melody in the uppermost voice.

The comparisons found in TABLE 15 show which phrases use the cantus firmus and the alterations applied to them. It also shows which voice performs the cantus firmus in its most pure form, if it appears more than once, which measure begins the phrase, which short phrases are combined into a single longer phrase, and whether the cantus firmus is related to the chant or to Josquin. ILLUSTRATION 11, in the Appendix, is a melodic comparison of Merulo's cantus firmus to the standard cantus firmus.

Giovanni Pierluigi da Palestrina

Giovanni Pierluigi da Palestrina, 1525-1594, has been consistently regarded as one of the giants in Western music.

The exact place and date of his birth are uncertain. Evidence indicates that he was possibly born in the town of Palestrina in 1525. Palestrina received his early musical training in Rome and was later employed as *maestro di cappella* in Palestrina and Rome. He rejected offers of similar appointments in Vienna and Mantua. During his years in Rome, Palestrina was appointed to positions at the Cappella Giulia, 1551 to 1555; St. John Lateran, 1555-1560; St. Mary Major, 1561-1566; the Jesuit Seminary, 1566-1571; and Cappella Giulia, 1571-1594.

Palestrina composed a total of six *Ave Maria* motets. Since their dates of composition are not known, they will be identified by date of publication. Lockwood has observed that "it seems a plausible supposition that a number of the motets may have been written later than many of the masses, and closer to their actual dates of publication."[18] The *Motecta festorum totius anni cum Communi Sanctorum*, published in 1563, was the earliest collection to contain an *Ave Maria* by Palestrina. This collection was published in Rome by Dorico in 1563. The location of the copy is not known so editors rely on later reprints of the work. This *Ave Maria* is a four-voice motet designated for the Feast of the Annunciation. This same motet is republished as a part of the *Litaniae Deiparae Virginis* in 1593.

Palestrina's five-voice *Ave Maria* was published in a

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18. The *New Grove Dictionary of Music and Musicians*, s.v. "Palestrina, Giovanni Pierluigi da," by Lewis Lockwood.

book of motets in 1575; a third _Ave Maria_ was published in a
book of four-voice motets in 1581; a fourth was part of a
four-voice Marian Litany; the _Litaniae Liber Secundus_ published
in 1593; and a fifth was an eight-voice work published
posthumously. A sixth _Ave Maria_ motet is part of the
collection of Offertories and does not use the same text as the
other five motets.

Composition of 1563

An examination of Palestrina's initial _Ave Maria_,
published in 1563, reveals the following structure and uses of
the _cantus firmus_.
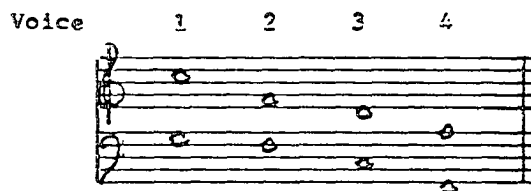
A. Voice Ranges

1. The motet uses four voices in the ranges shown above.
   The voice range, while not identical in notation,
   compares favorably with Josquin's motet.

2. The compass of the range is two octaves and a perfect
   fifth. This is the same compass used by Josquin,
   Morales, Willaert and Merulo.

B. Mode and Transposition

1. Palestrina begins the motet with the cantus firmus in the transposed position so the initial pitch is b flat.

2. In the course of the motet, paraphrase and transposition of some of the phrases shifts the cantus firmus of the motet so the final is not g, although the harmonic structure of all the final notes is the modern equivalent of G major.

C. Use of Cantus firmus

1. The opening phrase of the cantus firmus appears in Voice 2 with long note values.

2. The rest of the phrases are in a rhythmic style that uses note values similar to the other voices of the motet.

3. The cantus firmus does not remain in the same voice but moves freely among all the voices.

4. All voices begin at the same time with only Voice 2 assigned the well known Ave Maria melody.

5. Voices 1, 3, and 4 change to imitative entrances by:

   - repeating the text of the first phrase, 4:3

   - beginning the melody and text for phrase two, 4:6.

6. The voice carrying the purest cantus firmus form appears:

- in the middle of a succession of imitations, 1:17

- at a transposed pitch level, 3:8

- in immediate repetition but at a transposed pitch level, i.e., sequence, 2:21

- in a pure form with the final strong syllable subject to coloration, 3:27.

D. Alteration of the Cantus firmus

1. Some of the cantus firmus is paraphrased.

- The phrase "in mulieribus" bears characteristics of both the chant as well as Josquin's cantus firmus, 2:23.

- The phrase "fructus . . . Jesus" is a paraphrase of Josquin's cantus firmus with the first six notes transposed down a fifth but joined to the last four notes at an untransposed normal pitch level. The result gives the appearance of a new line but with the characteristic shape of Josquin's cantus firmus, 1:29.

- The phrase "ora pro nobis peccatoribus" is subjected to the same type of paraphrase. The first three notes represent the repeated pitch at a transposed level, down a fourth, 2:49. The fourth and fifth notes skip to the untransposed positions of Josquin's cantus firmus, 2:50. Following a repetition of the "ora" text, 2:49-51,

the next three notes are repeated in a sequence that brings the three note group to a pitch level of an upper transposition of a third, 2:52. The final two notes return to the original position. Palestrina has used all of the structural contours of the original line but by transposing note groups repeating note groups on new pitch levels, and altering the text underlay, he achieves the appearance of a new line which embodies all the characteristics of the original, 2:49.

- The phrase "ut cum . . . videamus" is found in Voice 4 where it has been transposed down a fifth from the pitch set at the beginning of the motet. The pitches of notes 1, 8, and 10 have been altered.

2. Voices imitate the cantus firmus by:

- beginning it exactly and continuing in coloration, 2:6
- beginning it in imitation on a different pitch level and continuing with different coloration, 3:27
- beginning it exactly and ending with a single note alteration, 4:46

- repeating the same phrase on a new pitch level, 2:21, 23.

E. Other Melodies

1. The voices not assigned the cantus firmus:

- precede or follow an imitated phrase with new but supportive melodies, 4:13
- support the cantus firmus and the imitation with new material.

F. Overall Structure

1. All, except the final two phrases, overlap in continuous polyphony.

2. The forward momentum slows when all voices sustain a long note as part of the cadential figure at "Jesus," m. 33.

3. A unity of text and rhythm begins to appear at certain points in the phrase "ora pro nobis peccatoribus," which slows the polyphonic movement in the final two phrases, m. 49.

4. The final phrase, "ut cum . . . videamus," is repeated exactly in all voices with a three measure cadential figure added at the end with the upper voice on a pedal tone of g', mm. 62-71.

TABLE 17 Cantus firmus of Palestrina--1563 Compared to that of Josquin

Cantus firmus	Voice	Measure	Chant	Josquin	Use
Ave Maria	2	1	x		exact
gratia plena	2	6	x		exact, colored
	3	8	x		exact, transposed
	4	9	x		exact, octave lower
Dominus tecum	3	11	x		exact, transposed
	1	13	x		exact, transposed
benedicta tu	2	16	x		exact, transposed
	1	17	x		exact, transposed
in mulieribus	2	21	x +	x	paraphrase, transposed, underlay
et benedictus	2	25		x	exact
	1	26		x	exact, transposed
fructus ventris tui Jesus	1	29		x	paraphrase, transposed
Sancta Maria	2	34		x	exact
	3	35		x	exact
regina coeli	1	37		x	exact
dulcis et pia	1	41		x	exact, transposed
	2	42		x	exact, colored
	4	43		x	exact, ocatave lower
o mater Dei	1	44		x	exact, transposed
ora pro nobis peccatoribus	2	49		x	paraphrase, transposed
ut cum electis te videamus	4	56		x	paraphrase, transposed
	4	62		x	paraphrase, transposed

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G. Summary

1. All of the first phrases, "Ave Maria" to "benedicta tu"
    are clearly based upon the chant.

2. The phrase "in mulieribus" functions as a transitional
    phrase by containing elements of both the chant and
    Josquin's cantus firmus.

3. The phrases following "in mulieribus" to the end of the
    motet are based on Josquin's cantus firmus in either a
    pure form or in creative paraphrase.

4. Coloration, when used with the cantus firmus, always
    comes at the close of pure forms of the melody on the
    final strong syllable.

5. The final phrase is repeated exactly and the cantus
    firmus is concealed in Voice 4.

The comparisons found in TABLE 17 show which phrases
use the cantus firmus and the alterations applied to them. The
table also shows which voices perform the cantus firmus in its
most pure form, which voices have an exact imitation, which
measure begins the phrase, and whether the cantus firmus is
related to the chant or to Josquin. ILLUSTRATION 12, in the
Appendix, is a melodic comparison of Palestrina's cantus firmus
to the standard cantus firmus.

Composition of 1575

Scotto of Venice published the third book of
Palestrina's motets containing works for five, six and eight
voices. This collection was republished the same year by
Gardano in Rome. In the Motettorum liber tertius, the first
motet is a five-voice Pater noster followed by an Ave Maria. As
with other Pater noster-Ave Maria combinations, the two works
may be performed alone or together as a unit with equal
success.

An examination of Palestrina's Ave Maria motet of 1575,
reveals the following structure and uses of the cantus firmus.

A. Voice Ranges

1. The motet uses five voices in the ranges shown above.

2. The voice ranges exhibit characteristics unique in the
    motets analyzed to this point.

    - Voices 1 and 2 are used at a higher range than in
       previous motets of this study.

    - The vocal compass of Voices 1 and 2 is greater

than that required for the upper voice of any previously analyzed <u>Ave</u> <u>Maria</u> motet.

- The other three voices are also set in high ranges.

- Voice 5 does not go as low in pitch as in some earlier settings.

- The compass of the range is two octaves and a minor seventh.

3. The wider compass, higher ranges, and equal top voices give this setting more brilliance than the lower, darker and more tightly clustered settings of other composers, <u>e.g.</u>, Josquin and Verdelot.

B. Mode and Transposition

1. Palestrina sets the motet with the <u>cantus</u> <u>firmus</u> in the transposed position so the initial pitch is <u>b flat</u> and the final is <u>g</u>.

C. Use of <u>Cantus</u> <u>firmus</u>

1. Palestrina assigns it note values that are similar to the other voices of the motet.

2. The <u>cantus</u> <u>firmus</u> is used in a rhythmic style that is similar to the other voices of the motet.

3. The <u>cantus</u> <u>firmus</u> does not remain in the same voice but moves freely among all the voices.

4. Each of the five voices opens with the <u>cantus</u> <u>firmus</u>

melody of the opening phrase. Voices 1, 2, and 4 begin
with the b flat while Voices 3 and 5 are transposed
down a perfect fifth and begin on e flat.

5. The cantus firmus, in its first pure presentation,
appears in Voice 2 and is repeated immediately by Voice
4, mm. 2, 6.

6. The phrase "Dominus tecum" appears in both the chant
form, 5:16, and Josquin's cantus firmus form, 2:19.

7. The phrase "in mulieribus" also appears in the chant
form, 2:31, and Josquin's cantus firmus form, 2:33.

D. Alteration of the Cantus firmus

1. Josquin's cantus firmus is used for the phrase "fructus
ventris tui, Jesus" but is divided between Voices 4 and
5, m. 43.

  - Voice 5 has the pure melodic line for "fructus
    ventris tui," but without the repeated opening
    pitch, mm. 43-44.

  - Voice 1 uses the repeated note pattern omitted
    from Voice 5, mm. 45-46.

  - Voice 3 has the purest form of "Jesus,"
    mm. 47-49.

  - The complete cantus firmus line is located in
    5:43-44 and 4:46-49.

2. The purest form of the cantus firmus for the text

"ora . . . peccatoribus" is divided between Voices 2
and 3.

- "Ora pro nobis" is located in 2:64-66,
  "peccatoribus" is in 3:67.

- The purest form of the cantus firmus for the text
  "ora pro nobis" is transposed a tone lower than
  the transposed mode Palestrina set at the opening
  of the motet.

- The phrase segment "peccatoribus," is in
  untransposed pitches.

3. The final phrase, "ut cum . . . videamus," does not
   appear without some minor coloration on the final
   strong syllable, 1:73.

4. Voices imitate the cantus firmus by:

- beginning it exactly and continuing in coloration,
  4:6

- beginning it exactly and continuing in paraphrase,
  1:1

- beginning it exactly but in a transposition and
  continuing with coloration, 3:39, or paraphrase,
  5:11

- beginning in paraphrase or with new material and
  ending with the cantus firmus, 3:65

- imitating each other exactly, 2:31, 4:33.

E. Other Melodies

1. Voices not assigned the <u>cantus</u> <u>firmus</u> support it and its imitation with new material, 3:33.

F. Overall Structure

1. All phrases overlap in continuous polyphony except at

- "<u>fructus</u> . . . <u>Jesus</u>" where the voices begin in textual and rhythmic unity, briefly diverge into polyphony, and close with a unified cadence on "<u>Jesus</u>," m. 49.

- the voices are briefly unified at "<u>Dei</u>, <u>ora pro nobis</u>," m. 64

- the repeat of "<u>ut cum</u> . . . <u>videamus</u>" is unified rhythmically but not textually, m. 78.

G. Summary

1. The phrases, "<u>Ave Maria</u>" to "<u>benedicta tu</u>" are clearly based upon the chant.

2. As in the motet of 1563, the phrases "<u>Dominus tecum</u>" and "<u>in mulieribus</u>" function as transitional phrases by containing characteristic elements of both the chant and Josquin's <u>cantus firmus</u>.

3. The phrase following "<u>in mulieribus</u>" to the end of the motet are based on Josquin's <u>cantus firmus</u>.

TABLE 18 Cantus firmus of Palestrina--1575 Compared to that of Josquin

Cantus firmus	Voice	Measure	Chant	Josquin	Use
Ave Maria	2	2	x		exact
	4	6	x		exact
gratia plena	4	11	x		exact
	2	14	x		exact
Dominus tecum	5	16	x		exact
	3	19	x		exact, transposed
	2	19		x	exact
benedicta tu	4	28	x		exact
in mulieribus	2	31	x	+ x	paraphrase
	2	33	x	+ x	paraphrase
et benedictus	5	39		x	exact
fructus ventris tui	5	43		x	exact
ventris tui Jesus	3	46		x	exact, colored
Sancta Maria	2	49		x	exact
	1	50		x	exact
regina coeli	3	53		x	exact
	2	54		x	exact, transposed
dulcis et pia	2	57		x	exact
	1	59		x	exact
o mater Dei	3	61		x	exact
	1	63		x	exact, transposed
ora pro nobis	2	64		x	exact, transposed
peccatoribus	3	67		x	exact, octave lower, underlay
	3	69		x	exact, transposed, underlay
ut cum electis te videamus	1	71		x	exact, colored

4. Coloration of the _cantus firmus_ occurs only twice, at "_Jesus_" and "_electis_."

5. Palestrina divides a phrase of the _cantus firmus_ by moving segments of its pure form to another voice, "_e.g._, _Jesus_" and "_peccatoribus_."

The comparisons found in TABLE 18 show which phrases use the _cantus firmus_ and the alterations applied to them. The table also shows which voice performs the _cantus firmus_ in its most pure form, which voices have an exact imitation, which measure begins the phrase, and whether the _cantus firmus_ is related to the chant or to Josquin. ILLUSTRATION 13, in the Appendix, is a melodic comparison of Palestrina's _cantus firmus_ to the standard _cantus firmus_.

Composition of 1581

A second book of four-voice motets by Palestrina, _Motectorum liber secundus_, was first published in Venice in 1581. That particular printing is lost to researchers so studies of its contents rely on a 1584 reprint by Gardano of Venice. One of the motets in this second book is a four-voice setting of _Ave Maria_. Since Palestrina has no four-voice settings of _Pater noster_, this _Ave Maria_ stands alone as a single motet.

An examination of Palestrina's <u>Ave Maria</u> motet of 1581,
reveals the following structure and uses of the <u>cantus firmus</u>

Voice   1   2   3   4

A. Voice Ranges

   1. The motet uses four voices in the ranges   shown   above.
      The   first   three   voices   are   tightly   clustered   in
      identical ranges.   Voice 4, while given nearly the same
      range, is set a perfect fifth lower.

   2. The compass of the range is   one   octave   and   a   major
      sixth. This compares favorably with   Willaert's   motet
      of 1529, which also had a narrow compass.

B. Mode and Transposition

   1. Palestrina set the motet with the <u>cantus firmus</u> in .the
      normal position so the initial notated pitch is <u>f</u>   and
      the final is <u>d</u>.

C. Uses of <u>Cantus firmus</u>

   1. Palestrina assigns   note values that are similar to the
      other voices of the motet.

2. The cantus firmus is used in a rhythmic style that is similar to the other voices of the motet.

3. The cantus firmus begins in Voice 4 but exact forms of imitation can also be found in other voices throughout the motet.

4. The purest form of the cantus firmus does not remain in Voice 4 but moves freely among all the voices.

5. Each of the voices open the motet with the first four notes of the Ave Maria melody but only Voice 4 completes the cantus firmus, 4:7.

6. The phrase "Dominus tecum" appears in both the chant form, 2:14, and in Josquin's cantus firmus form, 2:15.

D. Alteration of the Cantus firmus

1. The phrase "in mulieribus" does not appear in any voice without some alteration. The purest form is in Voice 3 as part of a longer phrase combination plus a colored ending and an altered text underlay, mm. 24-27.

2. The phrase "fructus . . . Jesus" does not appear in any voice without some alteration.

   - The purest form is in Voice 1 with one pitch alteration.

   - The word "Jesus" is colored.

   - The final note is one pitch higher than in the Josquin cantus firmus, mm. 33-38.

3. The four voices of this motet, when using the <u>cantus</u>
   <u>firmus</u>:

   - imitate it exactly, 1:31
   - imitate it exactly but in transposition, 2:43
   - imitate it but with coloration, 2:39
   - imitate it but with minor paraphrase, 4:50
   - imitate it exactly but with a semitone alteration
     to one of the pitches, 2:50
   - perform it in a skeletal outline, 4:36.

E. Other Melodies

   1. Imitation of the <u>cantus</u> <u>firmus</u> permeates the entire
      motet, as is the case in Gombert's motet.

F. Overall Structure

   1. All phrases overlap in continuous polyphony throughout
      the motet except when:

      - the voices cadence together at "<u>Jesus</u>," but by the
        time Voice 3 completes the phrase, the other
        voices have begun "<u>Sancta</u>," mm. 36-38
      - the voices come together in near unity for a
        cadence of "<u>o mater Dei</u>," and slightly overlap the
        new phrase, "<u>ora pro nobis</u>," mm. 53-56.

TABLE 19 Cantus firmus of Palestrina--1581 Compared to that of Josquin

Cantus firmus	Voice	Measure	Chant	Josquin	Use
Ave Maria	4	7	x		exact
gratia plena	1	11	x		exact
	4	12	x		exact
Dominus tecum	4	17	x		exact
	3	14	x		exact, transposed
	2	15		x	exact
	1	18		x	exact, transposed
benedicta tu	1	22	x		exact
in mulieribus	3	24	x		exact, text underlay
et benedictus	4	30		x	exact
	1	31		x	exact
	3	29		x	exact, transposed
fructus ventris tui Jesus	1	33		x	paraphrase
Sancta Maria	1	40		x	exact
	4	38,41		x	exact, transposed
	3	39		x	exact, transposed
regina coeli	1	43		x	exact
	2	43		x	exact, transposed
dulcis et pia	4	46		x	exact
	3	51		x	exact, transposed
o mater Dei	3	53		x	exact, added note
	1	54		x	exact, transposed
ora pro nobis peccatoribus	3	61		x	exact
ut cum electis te videamus	1	73		x	exact, colored

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G. Summary
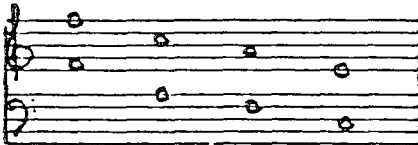
1. The only phrases that do not exist in a completely
    unaltered   form   are   "in   mulieribus"   and
    "fructus . . . Jesus."

2. The cantus firmus for most of the early phrases appear
    in Voice 4 but it is assigned to other voices later in
    the motet.

3. All of the phrases from "Ave Maria" to "in mulieribus"
    are based on the chant melody.

4. An exception is "Dominus tecum" which appears in both
    the chant form and in Josquin's cantus firmus form.

5. From "et benedictus" to the close of the motet, all
    phrases are based on Josquin's cantus firmus.

The comparisons found in TABLE 19 show which phrases
use the cantus firmus and the alterations applied to them. The
table also shows which voices perform the cantus firmus in its
most pure form, which voices have an exact imitation, which
measure begins the phrase, and whether the cantus firmus is
related to the chant or to Josquin. Because this motet is
permeated by so much imitation in pure form, the table does not
list any phrases that also exist in a slightly altered form
other than transposition. ILLUSTRATION 14, in the Appendix, is
a melodic comparison of Palestrina's cantus firmus to the
Standard cantus firmus.

Composition of 1593

Palestrina's two Marian litanies, _Litaniae Deiparae Virginis_ and _Litaniae Liber Secundus_, were published in 1593. These litanies are important to this study because each contains the text of an _Ave Maria_ inserted into the regular litany text. Each litany is sectionalized into several motets with the _Ave Maria_ motet in second position.

In the _Litaniae Deiparae Virginis_ Palestrina uses the same _Ave Maria_ motet that was published in the motet collection of 1563 (see page 148). When comparing the voice ranges of the _Ave Maria_ to the balance of the litany, it can be seen that there is a lower tessitura for the _Ave Maria_. All of the other sections of the litany have a higher tessitura. This seems to make it clear that the _Ave Maria_ was not originally composed for this particular litany but was an earlier motet used in a new setting.

The _Ave Maria_ in the _Litaniae Liber Secundus_ is for four equal voices. However, according to the original title page, it may be performed with three equal voices by relinquishing the upper voice. The title page reads: _Litaniae_

liber *secundus* / *ternis*, *et* *quaternis* *vocibus* *aequalibus* *si* *relinquatur* *superior* *pars*. For this study the motet will be analyzed as a four-voice setting.

An examination of Palestrina's *Ave Maria* motet of 1593, reveals the following structure and uses of the *cantus firmus*.

A. Voice Ranges

1. The motet uses four voices in the ranges shown above.

2. The ranges are conservative when compared to Palestrina's motets of 1563 and 1575, but they are almost identical to the four-voice setting of 1581.

3. Comparing the ranges of the *Ave Maria* to the ranges found in the rest of the litany, all are identical except for Voice 3 which is expanded by one tone to *f - a'* in the fifth part of the litany.

4. The compass of the range is two octaves.

B. Mode and Transposition

1. Palestrina set the motet with the *cantus firmus* in the normal position so the initial pitch is *f* and the final is *d*.

C. Use of the Cantus firmus

1. It is assigned note values that are similar to the other voices of the motet.

2. The cantus firmus is used in a rhythmic style that is similar to the other voices of the motet.

3. The purest form of the cantus firmus begins in Voice 4 but moves freely among all the voices.

4. The purest form of the cantus firmus is frequently found woven into the surrounding fabric of polyphony.

5. Voice 1 functions in a simple manner throughout the motet and gives the general appearance of a cantus firmus in the superius.

   - Each phrase is stated only once.
   - Each phrase is stated in a simple manner.
   - Each phrase is separated by rest periods.

6. The pure forms of the cantus firmus do not always appear in Voice 1.

7. Voice 1 functions as a single voice cantus firmus but does not perform only the cantus firmus melody.

D. Alteration of the Cantus firmus

1. The phrase "et benedictus" does not use the Josquin melody associated with that text but substitutes the melody usually found at "Sancta Maria," as was the case in the setting by Phinot.

2. The phrase "Sancta Maria" appears in skeletal paraphrase only.

3. The phrases "fructus ventris tui, Jesus," "ora pro nobis peccatoribus," and "ut cum electis te videamus," have only minor paraphrase alterations which leave the melodic line easily identifiable.

4. The phrase "dulcis et pia" has two alterations.

   - It appears only in a transposed form
   - It is altered by a sharp on the second pitch, 4:42.

5. When not assigned the purest form of the cantus firmus the voices:

   - paraphrase it, 3:12
   - imitate it with coloration, 1:14
   - imitate it in transposition, 1:39
   - imitate it but with a semitone alteration on the second pitch, 4:41.

E. Other Melodies

1. Imitation of the cantus firmus permeates the entire motet just as in the previously analyzed works by Gombert and Palestrina from 1581.

F. Overall Structure

1. The motet is sectionalized as the voices cadence

TABLE 20 Cantus firmus of Palestrina--1593 Compared to that of Josquin

Cantus firmus	Voice	Measure	Chant	Josquin	Use
Ave Maria	4	4	x		exact
	1	5	x		exact, colored
gratia plena	3	9	x		exact
	4	11	x		exact
Dominus tecum	3	12	x		paraphrase
	4	13		x	exact
	2	13		x	exact
	1	14		x	exact, colored
benedicta tu	4	18	x		exact
	1	19	x		exact
in mulieribus	1	22	x		exact
	2	21	x		one note change
et benedictus	4	23		x	SANCTA MARIA, transposed
	1	25		x	SANCTA MARIA
fructus ventris tui Jesus	2	27		x	paraphrase
	4	29		x	paraphrase
	1	31		x	paraphrase
Sancta Maria	1	34		x	paraphrase
regina coeli	3	37		x	exact, transposed
	1	39		x	exact, transposed
dulcis et pia	4	41		x	pitch alteration, transposed
o mater Dei	3	44		x	exact
	1	45		x	exact
ora pro nobis peccatoribus	3	47		x	paraphrase
ut cum electis te videamus	4	51		x	paraphrase
	1	55		x	paraphrase

together at "Jesus" and come to a complete stop before beginning "Sancta Maria" in rhythmic and textual unity, mm. 34-35.

G. Summary

1. Coloration in this motet is applied to the cantus firmus on the last syllable of a phrase.

2. The phrase "Dominus tecum" is based on both Josquin's cantus firmus, 4:13, as well as a paraphrase version of the chant, 3:12.

3. All of the other phrases from "Ave Maria" to "in mulieribus" are based on the chant.

4. The remaining phrases from "et benedictus" to the end of the motet are based on Josquin's cantus firmus.

The comparisons found in TABLE 20 show which phrases use the cantus firmus and the alterations applied to them. The table also shows which voices perform the cantus firmus in its most pure form, which voices have an exact imitation, which measure begins the phrase, and whether the cantus firmus is related to the chant or to Josquin. ILLUSTRATION 15, in the Appendix, is a melodic comparison of Palestrina's cantus firmus to the standard cantus firmus.

Posthumous Publication

Palestrina's eight-voice setting of Ave Maria was not published during his lifetime. But, based on a manuscript in the Cappella Giulia, it has been included in the Haberl edition of the complete works of Palestrina. An eight-voice Pater noster is also included in the same volume of the Haberl edition and its compositional style is similar to that of the Ave Maria. There is no indication that Palestrina intended the two motets be combined even though they could be performed as a unit.

An examination of Palestrina's eight-voice Ave Maria motet reveals the following structure and cantus firmus uses.
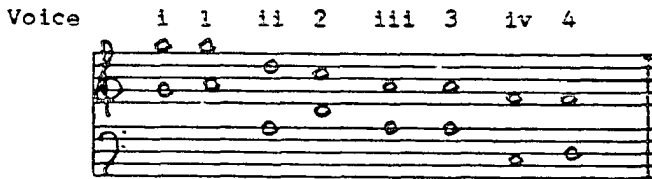
A. Voice Ranges

1. The motet uses two four-voice choirs in the ranges shown above.

2. The comparable voices are nearly equal in range except for Voice 2.

3. The upper voices are in a higher tessitura than in

Palestrina's other settings, with the exception of the

five-voice motet of 1575.

4. The lowest voices are set in a higher tessitura than in

Palestrina's other settings, with the exception of the

four-voice motet of 1581.

5. The overall compass of the range is two octaves and a

perfect fifth, comparable to most other settings of

this study, but in a higher tessitura.

B. Mode and Transposition

1. Palestrina set the motet with the cantus firmus in the

normal position so the initial pitch is f and the final

is d.

C. Use of Cantus firmus

1. It is assigned note values that are similar to the

other voices of the motet.

2. The cantus firmus is used in a rhythmic style that is

similar to the other voices of the motet.

3. The purest form of the cantus firmus begins in Choir I,

Voice 4 (I:4), but moves freely among the voices of

both choirs.

4. The phrase "Dominus tecum" appears in both the chant

form, II:4:8, and in Josquin's cantus firmus form,

II:4:8, 3:8.

D. Alteration of the Cantus firmus

1. The phrase "fructus . . . Jesus" appears in a skeletal paraphrase only, II:4:17.

2. The phrase "regina coeli" is assigned its own melody, II:1:27, as well as the "Sancta Maria" melody, I:1:24.

3. The phrase "ora pro nobis peccatoribus" has a one note alteration on the third syllable of "peccatoribus," II:1:35.

4. The phrase "ut cum electis te videamus" has a one note alteration on the third syllable of "videamus." The phrase is extended through coloration and repetition of the final word, I:4:44.

5. The final phrase of the text is repeated with both choirs performing and the cantus firmus is a paraphrase.

E. Other Melodies

1. The voices not assigned the cantus firmus:

   - imitate it exactly, II:2:8

   - imitate it exactly but in transposition, II:1:6

   - imitate it in paraphrase, II:2:15

   - begin it in imitation and continue with coloration, II:3:4

   - support it with new material, I:1:1

   - perform a different cantus firmus, II:4:8.

F. Overall Structure

1. The two choirs perform in an antiphonal style with alternate performance of phrase groups and join together only at "Jesus" and at the second repetition of the final phrase of the motet, mm. 20, 47. All phrases overlap slightly.

2. Much of the motet is unified rhythmically and textually.

G. Summary

1. The cantus firmus for the phrase "Dominus tecum" uses both chant and Josquin's cantus firmus.

2. The rest of the opening phrases from "Ave Maria" to "in mulieribus" are related to the chant.

3. The phrases from "et benedictus" to the end of the motet are related to Josquin's cantus firmus.

The comparisons found in TABLE 21 show which phrases use the cantus firmus and the alterations applied to them. The table also shows which choir and voices perform the cantus firmus in its most pure form, which voices have an exact imitation, which measure begins the phrase, and whether the cantus firmus is related to the chant or to Josquin. ILLUSTRATION 16, in the Appendix, is a melodic comparison of Palestrina's cantus firmus to the standard cantus firmus.

TABLE 21 Cantus firmus of Palestrina--Posthumous Compared to that of Josquin

Cantus firmus	Choir	Voice	Measure	Chant	Josquin	Use
Ave Maria	I	4	1	x		exact
gratia plena	II	4	4	x		exact
	II	1	6	x		exact, transposed
Dominus tecum	II	4	8		x	exact
	II	2	8		x	exact
	II	3	8	x		exact
benedicta tu	I	1	10	x		exact, transposed
in mulieribus	I	1	14	x		paraphrase, transposed
et benedictus	II	4	15		x	exact, transposed
fructus ventris tui Jesus	II	4	17		x	skeletal paraphrase
Sancta Maria	I	4	23		x	exact
	II	1	26		x	exact, transposed
regina coeli	II	1	27		x	exact
dulcis et pia	I	1	29		x	exact, transposed
o mater Dei	I	1	31		x	exact
ora pro nobis peccatoribus	II	1	32		x	one note changed, transposed
ut cum electis te videamus	I	4	42		x	one note changed, transposed

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Summary of Palestrina

Even though Palestrina's _Ave Maria_ motets exhibit great
diversity in structural technique, they are all unified by the
obvious use of the same _cantus firmus_. The compass of the
voices increases from one octave and a fifth in the motet of
1581, to two octaves and a minor seventh in the motet of
1575. Structurally, the motets range from a single voice
cantus firmus style accompanied by continuous polyphony to a
double choir antiphonal style. The upper voices in the motet
of 1575, and the eight-voice motet published posthumously, have
the highest pitches of any settings in this study. Each of the
motets is designed to stand alone as a single work. Some can
be combined with comparable _Pater noster_ settings while others
are part of the larger Marian litanies. Each setting of the
motet unmistakably uses the _cantus firmus_ set out as the
standard in this study.

All of the phrases appear in exact form in at least one
of the motets (see TABLE 22). Of the thirteen phrases in the
text, nine are used in exact reproduction. The four phrases
which regularly appear in paraphrase are "_in mulieribus_,"
"_fructus ventris tui, Jesus_," "_ora pro nobis peccatoribus_," and
"_ut cum electis te videamus_." Two phrases appear to be based
on both the chant and Josquin sources, "_Dominus tecum_" and "_in
mulieribus_."

In all five of the motets it may be generally stated
that the first portion of the melody from "_Ave Maria_" to "_in

TABLE 22 Cantus firmi of Palestrina: A Summary

Cantus firmus	Motet	Chant	Josq	Use
Ave Maria	1563 x			exact
	1575 x			exact
	1581 x			exact
	1593 x			exact
	Posth x			exact
gratia plena	1563 x			exact
	1575 x			exact
	1581 x			exact
	1593 x			exact
	Posth x			exact
Dominus tecum	1563 x			exact
	1575 x			exact
	1581 x			exact
	1593		x	exact
	Posth x	+	x	exact
benedicta tu	1563 x			exact
	1575 x			exact
	1581 x			exact
	1593 x			exact
	Posth x			exact
in mulieribus	1563 x	+	x	paraphrase
	1571 x	+	x	paraphrase
	1581 x			exact
	1593 x			exact
	Posth x			paraphrase
et benedictus	1563		x	exact
	1575		x	exact
	1581		x	exact
	1593		x	SANCTA MARIA
	Posth		x	exact
fructus ventris tui Jesus	1563		x	paraphrase
	1575		x	exact

Cantus firmus	Motet	Chant	Josq	Use
	1581		x	paraphrase
	1593		x	paraphrase
	Posth		x	paraphrase
Sancta Maria	1563		x	exact
	1575		x	exact
	1581		x	exact
	1593		x	paraphrase
	Posth		x	exact
regina coeli	1563		x	exact
	1575		x	exact
	1581		x	exact
	1593		x	exact
	Posth		x	exact
dulcis et pia	1563		x	exact
	1575		x	exact
	1581		x	exact
	1593		x	exact
	Posth		x	exact
o mater Dei	1563		x	exact
	1575		x	exact
	1581		x	exact
	1593		x	exact
	Posth		x	exact
ora pro nobis peccatoribus	1563		x	paraphrase
	1575		x	exact
	1581		x	exact
	1593		x	paraphrase
	Posth		x	paraphrase
ut cum electis te videamus	1563		x	paraphrase
	1575		x	exact
	1581		x	exact
	1593		x	paraphrase
	Posth		x	paraphrase

mulieribus" is based on the chant melody of the Ave Maria antiphon. It may also be generalized that the melody from "et benedictus" to "ut cum electis te videamus" is based on Josquin's cantus firmus for the same text.

Summary of Analysis

When comparing the cantus firmus use and structure in all of the Ave Maria motets analyzed in this study, the following guidelines were applied.

1. Phrases were considered to be an exact use of the cantus firmus when:

    -   only one note of the phrase was altered--indicated by an asterisk in TABLE 23

    -   there was a deliberate semitone alteration to the intervalic structure

    -   there was a semitone alteration to the intervalic structure due to transposition

    -   the final strong syllable was subject to minor coloration within the unaltered framework of the cantus firmus

    -   a phrase was transposed

    -   a melodic phrase from some other segment of the cantus firmus was used with a different text

- a phrase was a combination of both the chant and Josquin forms of the _cantus firmus_

- a phrase was simpler than the original _cantus firmus_.

2. Phrases were considered to be a paraphrase of the _cantus firmus_ when:

   - two or more notes were altered, or

   - only a bare skeleton of the original _cantus firmus_ remained.

3. Phrases were considered to be other melodies when they appeared to be created from new material.

The use of the _cantus firmus_ in the fourteen motets is summarized in TABLE 23. The table indicates each phrase, its _cantus firmus_ source, and how the _cantus firmus_ is used in the construction of each phrase of the motet. Remembering that Josquin's _cantus firmus_ varied from the original chant of the _Ave Maria_ antiphon of EXAMPLE 1, it is not surprising to find the majority of the motet phrases following the original chant rather than Josquin's _cantus firmus_. More noteworthy are the few phrases that either combine the chant and Josquin's _cantus firmus_ or follow Josquin's _cantus firmus_ rather than the traditional chant. Two phrases combine the chant and Josquin's _cantus firmus_. The first is "_Dominus tecum_" and was used by Verdelot in his motet and by Palestrina in his motets of 1575,

TABLE 23   Summary of the Comparative Tables 8-22 Reflecting the Use of Cantus firmi
in the Analyzed Motets

Cantus firmus	Chant	Josquin	Exact	Paraphrase	New
Ave Maria	x		Verdelot		
	x		Festa		
	x		Morales		
	x		Phinot		
	x		Gombert		
	x		Willaert 1532		
	x		Willaert 1539		
	x		Willaert 1542		
	x		Merulo		
	x		Palestrina 1563		
	x		Palestrina 1575		
	x		Palestrina 1581		
	x		Palestrina 1593		
	x		Palestrina Posth.		
gratia plena	x		Verdelot		
	x		Festa		
	x		Morales		
	x		Phinot		
	x		Gombert		
	x		Willaert 1532		
	x		Willaert 1539		
	x		Willaert 1542		
	x		Merulo		
	x		Palestrina 1563		
	x		Palestrina 1575		
	x		Palestrina 1581		
	x		Palestrina 1593		
	x		Palestrina Posth.		
Dominus tecum	x	x	Verdelot		
	x		Festa		
	x		Morales		
	x		Phinot		
	x		Gombert		

Cantus firmus	Chant	Josquin	Exact	Paraphrase	New
(Dominus tecum)	x		Willaert 1532		
	x		Willaert 1539		
	x		Willaert 1542		
	x		Merulo		
	x		Palestrina 1563		
	x	x	Palestrina 1575		
	x	x	Palestrina 1581		
		x	Palestrina 1593		
	x	x	Palestrina Posth.		
benedicta tu	x		Verdelot		
	x		Festa		
	x		Morales		
	x		Phinot		
	x		Gombert		
	x		Willaert 1532		
	x		Willaert 1539		
	x		Willaert 1542		
	x		Merulo		
	x		Palestrina 1563		
	x		Palestrina 1575		
	x		Palestrina 1581		
	x		Palestrina 1593		
	x		Palestrina Posth.		
in mulieribus	x		Verdelot		
		x	* Festa		
	x			Morales	
		x		Phinot	
	x		Gombert		
	x		Willaert 1532		
	x		Willaert 1539		
	x		Willaert 1542		
	x		Merulo		
	x	x		Palestrina 1563	
	x	x		Palestrina 1575	

Cantus firmus	Chant	Josquin	Exact	Paraphrase	New
(in mulieribus)	x		Palestrina 1581		
	x		Palestrina 1593		
	x			Palestrina Posth.	
et benedictus		x	Verdelot		
		x	* Festa		
		x	Morales		
		x	Phinot		
		x	Gombert		
		x	Willaert 1532		
		x		Willaert 1539	
		x	Willaert 1542		
		x		Merulo	
		x	Palestrina 1563		
		x	Palestrina 1575		
		x	Palestrina 1581		
		x	Palestrina 1593		
		x	Palestrina Posth.		
fructus ventris tui Jesus		x	Verdelot		
		x	Festa		
		x		Morales	
					Phinot
		x		Gombert	
		x	Willaert 1532		
					Willaert 1539
		x	Willaert 1542		
		x		Merulo	
		x		Palestrina 1563	
		x	Palestrina 1575		
		x		Palestrina 1581	
		x		Palestrina 1593	
		x		Palestrina Posth.	
Sancta Maria		x	Verdelot		
		x	Festa		
		x		Morales	

Cantus firmus	Chant	Josquin	Exact	Paraphrase	New
(Sancta Maria)					Phinot
		x	Gombert		
		x	Willaert 1532		
		x	Willaert 1539		
		x	* Willaert 1542		
		x	Merulo		
		x	Palestrina 1563		
		x	Palestrina 1575		
		x	Palestrina 1581		
		x		Palestrina 1593	
		x	Palestrina Posth.		
regina coeli		x	Verdelot		
		x	Festa		
		x		Morales	
		x	Phinot		
		x	Gombert		
		x	Willaert 1532		
		x	Willaert 1539		
		x	Willaert 1542		
		x	Merulo		
		x	Palestrina 1563		
		x	Palestrina 1575		
		x	Palestrina 1581		
		x	Palestrina 1593		
		x	Palestrina Posth.		
dulcis et pia		x	Verdelot		
		x	Festa		
		x		Morales	
		x		Phinot	
		x	Gombert		
		x	Willaert 1532		
		x	Willaert 1539		
		x	Willaert 1542		
		x	Merulo		
		x	Palestrina 1563		

Cantus firmus	Chant	Josquin	Exact	Paraphrase	New
(dulcis et pia)		x	Palestrina 1575		
		x	Palestrina 1581		
		x	Palestrina 1593		
		x	Palestrina Posth.		
o mater Dei		x	Verdelot		
		x	Festa		
		x		Morales	
					Phinot
		x	Gombert		
		x	Willaert 1532		
		x	Willaert 1539		
		x	Willaert 1542		
		x	Merulo		
		x	Palestrina 1563		
		x	Palestrina 1575		
		x	Palestrina 1581		
		x	Palestrina 1593		
		x	Palestrina Posth.		
ora pro nobis		x	Verdelot		
peccatoribus		x	Festa		
		x		Morales	
		x		Phinot	
		x		Gombert	
		x	Willaert 1532		
		x	Willaert 1539		
		x	Willaert 1542		
		x	Merulo		
		x		Palestrina 1563	
		x	Palestrina 1575		
		x	Palestrina 1581		
		x		Palestrina 1593	
		x	* Palestrina Posth.		

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Cantus firmus	Chant	Josquin	Exact	Paraphrase	New
ut cum electis		x	* Verdelot		
te videamus		x	Festa		
		x	Morales		
		x		Phinot	
		x	Gombert		
		x	Willaert 1532		
		x	* Willaert 1539		
		x	* Willaert 1542		
		x	Merulo		
		x		Palestrina 1563	
		x	Palestrina 1575		
		x	Palestrina 1581		
		x		Palestrina 1593	
		x	* Palestrina Posth.		

* One note of the cantus firmus was altered.

1581, and the posthumous publication. The second phrase is "in mulieribus" and it too was used by Palestrina in his motets of 1563 and 1575. Two phrases use Josquin's cantus firmus rather than the traditional chant. The first is "Dominus tecum" and it was used by Palestrina in his motet of 1593. The second phrase is "in mulieribus" and it was used in the motets by Festa and Phinot. Since the traditional chant is used only through the phrase "in mulieribus," Josquin's cantus firmus is used as a point of comparison for the remainder of the phrases.

In using a cantus firmus for polyphonic construction, it is expected that the new polyphony will follow the older source with considerable accuracy. Again, it is not surprising to see the majority of the motet phrases following Josquin's cantus firmus. Noteworthy here are the few phrases that are constructed from new material. The three phrases, "fructus ventris tui, Jesus," "Sancta Maria," and "o mater Dei," are given new material in Phinot's motet. Willaert, in his motet of 1539, assigns new material to the first of the three phrases.

An examination of TABLE 23 shows that each motet approaches exactness as it follows the cantus firmus of this study by allowing for few paraphrase forms and even fewer unrelated phrases. Statistically, the table shows fourteen different motets divided into thirteen phrases for a total of 182 individual phrases. From this total, only four, or 2.2%,

are constructed from new material. Twenty-eight, or 15.4%, are used in paraphrase with the remaining 150 phrases, or 82.4% following one of the cantus firmus models in an exact form.

Certain phrases appear to be subject to alteration more frequently than others. The most frequent phrase to be altered is "fructus ventris tui, Jesus," with seven used in paraphrase and two created from new material. With the advantage of Willaert's and Palestrina's multiple settings it is possible to see that the composers knew the cantus firmus for this phrase since they used it exactly in other Ave Maria settings but, for a given motet, chose to approach the phrase differently. The second most frequently altered phrases are "in mulieribus" and "ora pro nobis peccatoribus" with five paraphrase settings of each. "Ut cum electis te videamus" appears in paraphrase three times. "Et benedictus," "Sancta Maria," and "dulcis et pia" have two alterations each. "Regina coeli" and "o mater Dei" have one alteration each.

Four of the fourteen phrases of the cantus firmus are used in an exact form in all fourteen motets. These four phrases have the strongest and longest tradition of chant melody and text combination.

It is significant to note that out of the thirteen phrases, ten have three or fewer alterations. This testifies to the strength of the cantus firmus. Only one of the thirteen phrases is altered more than half of the time. These figures are tabulated in TABLE 24.

TABLE 24   Summary of Phrase Alterations Reflected in
the Comparative Tables 8-22

Cantus firmus	Paraphrase	New
Ave Maria	--	--
gratia plena	--	--
Dominus tecum	--	--
benedicta tu	--	--
in mulieribus	4	
et benedictus	2	
fructus ventris tui Jesus	6	2
Sancta Maria	1	1
regina coeli	--	--
dulcis et pia	1	
o mater Dei		1
ora pro nobis peccatoribus	4	
ut cum electis te videamus	3	

CHAPTER IV

SUMMARY AND CONCLUSIONS

Summary

During the millenium preceeding the sixteenth century,
the church did not exercise strong central authority over the
form or use of prayers. As a result, many prayers existed in
several forms depending upon their use in different locales and
their development to better express the needs of the people.
The challenges of the Reformation, which had its influential
beginnings in the late fifteenth century, and of the ensuing
Council of Trent, 1545-1563, compelled the church to exert a
more complete and universal control over the forms of prayers
for liturgical and paraliturgical use. One of the prayers
affected by this free growth and eventual control was the Ave
Maria. A number of popular forms of the prayer existed up to
the adoption of an official prayer text. The most popular form
for musicians was not the one which eventually received
official church sanction in 1568. In spite of this action, the
musician's text, in motet form, remained in popular use into
the seventeenth century through the widespread use of copied
and reprinted motet collections. Of twenty-three motets set to
this text that are currently available for examination,

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eighteen used the text without alteration, a strong testimony to the popularity and stability the text must have held. No other Ave Maria text was used so frequently for motet settings during the sixteenth century.

Likewise, the church did not exercise strong control over the music of this time period. Many chants existed in several forms depending upon their use in different locales, and religious orders as well as possible copying errors. After the Council of Trent, the church began a more complete and universal attempt to control sacred music and to restore the chants to their original forms, a project in which Palestrina was involved.

Unfortunately, known manuscript sources do not contain a chant melody for the complete Ave Maria prayer since that text form was not used in the liturgies for which most of the music was written. If such a complete chant did exist, it has yet to be located.

Wanting such a definitive source, it is to be expected that Renaissance composers either created totally new music for the complete text or borrowed the Antiphon from the Divine Office, which had a well known melody. New music was created for the remainder of the text not included in the Antiphon. If the first option is true, there should be little or no similarity among the Ave Maria motets of the sixteenth century composers. To illustrate, there are settings by Layolle, Lasso, and Victoria which appear to be motets without a

borrowed *cantus* *firmus* and which have no common melodic bond. On the other hand, if the second option is true, the music for the salutation text should be nearly identical with no borrowing or common melodic bond evident for the remainder of the text.

Conclusions

The analysis of the fifteen motets in this study shows that neither of the above options is true. With few exceptions, all of the motets are so identical in borrowed *cantus* *firmus* material that there must have been some common source from which all borrowed their structural melody. There are two possible sources that could have served as a basis of this borrowing for *cantus* *firmus* use.

1. A chant melody for the complete text could have existed in some manuscript, as yet unknown.

2. There could have existed an early polyphonic motet of such note, that it swayed composers for nearly a century.

The first possibility would be the most definitive answer, but until that source is located, all discussion is conjecture.

The second possibility is more likely. As was shown in the analysis of the motet by Josquin, the melodies for the prayer text phrases can be drawn from well known chant sources related to that specific text. Allowing for the use of

paraphrase, which is evident in Josquin's use of the known antiphon from the Divine Office, the text phrases can be documented from various chant sources and a complete chant melody reconstructed.

Because of Josquin's prominent position at the opening of the sixteenth century as well as his dominance as the most noted musician of his time, his motet is the logical choice for the second possible source listed above. If in truth, there was no complete chant form in written notation, then Josquin's motet would have been the only source of this <u>cantus</u> <u>firmus</u> which could have dominated fourteen other <u>Ave Maria</u> motets during the sixteenth century.

Implications

While this study has pointed out and affirmed the use of a common <u>cantus</u> <u>firmus</u> for a majority of <u>Ave Maria</u> motets during the sixteenth century, it has also raised several questions which remain unanswered. Further research needs to be done in the following areas.

1. A search for manuscript sources that discuss or show the use of this specific prayer text in situations other than polyphony.

2. A search for and analysis of additional sixteenth century <u>Ave Maria</u> motets that used this text.

3. A search for and analytical documentation of uncatalogued

chant manuscripts, especially from the late fifteenth and early sixteenth centuries.

4. A search for and analytical documentation of unrecorded chant manuscripts at the employment locations of the major composers of this study.

5. A search for and analysis of additional Ave Maria motets that use the same cantus firmus.

6. A search for and analysis of additional fifteenth century Ave Maria motets that used the same text and cantus firmus that would predate Josquin's setting.

7. A study of the relationship and influence of the textual and musical combinations of Pater noster-Ave Maria.

8. Additional study in the areas of sixteenth century religion, aesthetics, social structure, cults, political structure, music, and performance practices.

This complete Ave Maria cantus firmus began to have tremendous influence during the sixteenth century and should no longer be ignored or labeled as non-existent. It has had a monumental influence on western music for nearly five centuries and will continue to exert its influence into the foreseeable future.

APPENDIX

Melodic Comparison

ILLUSTRATION 1   (Pater noster Chant)   [1 of 3]

(Illustration 1)   [2 of 3]

(Illustration 1)   [3 of 3]


```
        identical          individual        ∅ - embellishments
        deviation          deviation         / - text underlay
```

O bone/Vatican - 26 deviations : 109 notes - 24 % deviation

Pn-AM/Vatican - 37 deviations : 105 notes - 35 % deviation

O bone/Dominican - 15 deviations : 109 notes - 14 % deviation

Pn-AM/Dominican - 26 deviations : 105 notes - 25 % deviation

O bone and Pater noster-Ave maria - 20 deviations are duplicate

ILLUSTRATION 2   (Josquin and Ave Maria Chant)   [1 of 2]

(Illustration 2)   [2 of 2]

(Psalm Tone I--Ex. 13)

o - ra pro no - bis pec - ca - to - ri - bus

ut cum e - lec - tis te vi - de - a - mus.

(Litany--Ex. 15, Transposed)

o - ra pro nobis, o - ra pro nobis

ut cum o - lec - tis te vi - de - a - mus.

ILLUSTRATION 3   (Verdelot and Josquin)   [1 of 2]

(Illustration 3)   [2 of 2]

o - ra   pro no - bis   pec - ca-to - ri -bus, ut   cum e -

lec - tis   te   vi - de - a - mus.
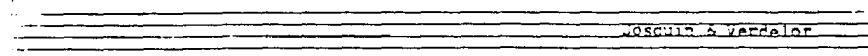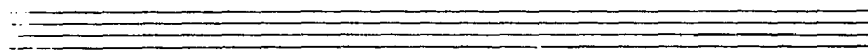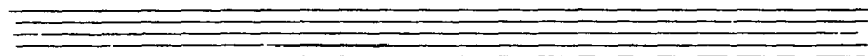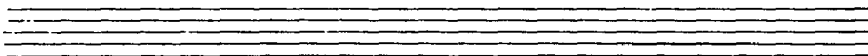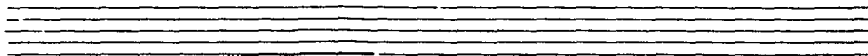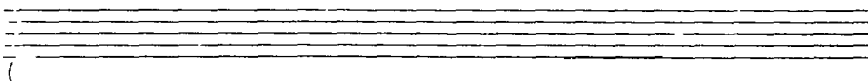
Josquin & Verdelot

ILLUSTRATION 4 (Festa and Josquin) [1 of 2]

o - ra   pro no - bis   pec - ca-to - ri -bus,   ut   cum e -

(in)

lec - tis   te   vi - de - a - mus.

Josquin & Festa

ILLUSTRATION 5   (Morales and Josquin)   [1 of 2]

(Illustration 5)   [2 of 2]

o - ra   pro no - bis   pec - ca-to - ri -bus,   ut   cum e -

lec - tis   te   vi - de - a - mus.

Morales & Josquin

ILLUSTRATION 6 (Phinot and Josquin)   [1 of 2]

(Illustration 6)   [2 of 2]

o - ra   pro   no - bis   pec - ca-to - ri -bus,   ut   cum   e -

lac - tis   te   vi - de - a - mus.

Josquin & Phinot

ILLUSTRATION 7   (Gombert and Josquin)   [1 of 2]

Illustration 7   [2 of 2]

o - ra   pro no - bis   pec - ca-to - ri -bus,   ut   cum e -

(transposed)

lec - tis   te   vi - de - a - mus.

Gombert & Josquin

ILLUSTRATION 8 (Willaert--1532 and Josquin) [1 of 2]

o - ra   pro   no - bis   pec - ca-to -   ri -bus,   ut   cum e -

lec - tis   te   vi - de - a - mus.

Willaert & Josquin
1532

ILLUSTRATION 9   (Willaert--1539 and Josquin)   [1 of 2]

(Illustration 9)   [2 of 2]

o - ra   pro   no - bis   pec - ca-to - ri -bus,   ut   cum e -

lec - tis   te   vi - de - a - mus.

Willaert & Josquin

ILLUSTRATION 10   (Willaert--1542 and Josquin)   [1 of 2]

(Illustration 10)   [2 of 2]

o - ra   pro no - bis   pec - ca-to - ri -bus,   ut   cum e -

lec - tis   te   vi - de - a - mus.

Willaert & Josquin
1542

ILLUSTRATION 11   (Merulo and Josquin)   [1 of 2]

(Illustration 11)   [2 of 2]

o - ra   pro no - bis   pec - ca-to - ri -bus, ut   cum e -

lec - tis   te   vi - de - a - mus.

rerulo & Josquin

ILLUSTRATION 12   (Palestrina--1563 and Josquin)   [1 of 2]

o - ra   pro no - bis   pec - ca-to - ri -bus,   ut   cum e -
(transposed)
(transposed)   (transposed)   (transposed)

lec - tis   te   vi - de - a - mus.

Palestrina & Josquin
1563

ILLUSTRATION 13 (Palestrina--1575 and Josquin)   [1 of 2]

o - ra   pro no - bis   pec - ca-to - ri -bus,   ut   cum e -

(transposed)

lec - tis   te   vi - de - a - mus.

ILLUSTRATION 14   (Palestrina--1581 and Josquin)   [1 of 2]

(Illustration 14)]   [2 of 2]

o - ra   pro   no - bis   pec - ca-to - ri -bus,   ut   cum e -

lec - tis   te   vi - de - a - mus.

Palestrina & Josquin
1581

ILLUSTRATION 15   (Palestrina--1593 and Josquin)   [1 of 2]

(Illustration 15)   [2 of 2]

o - ra pro no - bis pec - ca-to - ri -bus, ut cum e -

lec - tis te vi - de - a - mus.

Palestrina & Josquin
1593

ILLUSTRATION 16 (Palestrina--Posth. and Josquin)   [1 of 2]

(Illustration 16)   [2 of 2]

o - ra   pro   no - bis   pec - ca-to -   ri -bus,   ut   cum   e -

(transposed)

lec - tis   te   vi - de - a - mus.

Palestrina & Josquin
rosth.

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