

Advanced Higher Music –Renaissance 2

- Listen to Gabrieli's '(1554-1612) *In Ecclesis*.

This is a motet written for 4 groups and continuo/organ.

- Group 1: Solo singers (SATB) with fluid and virtuosic part writing
- Group 2: Mainly homophonic SATB chorus
- Group 3 : Instruments (cornetts)
- Group 4: Instruments (viols and sackbuts)

Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre
Motet Renaissance	Modal – basically Am but no G#s make it Aeolian in tonality Suspensions – and other dissonances create tension Many phrases end on a tierce de Picardie Plagal cadences Sequence	Time changes Dotted rhythms	Antiphonal Homophonic Polyphonic Imitation Pedal point Rondo-like structure with Alleluia chorus acting like a rondo in between each section	Polychoral Cornett Sackbut Viol Consort

- Now listen again, following the score below and annotate any features you notice:

The image displays a musical score for Gabrieli's 'In Ecclesis'. It features two systems of staves. The first system includes four solo vocal parts: Soprano solo (Quintus), Alto solo (Altus), Tenor solo (Tenor), and Baritone solo (Octavus). The second system includes four choral parts: Soprano (Tertius Decimus), Alto (Quartus Decimus), Tenor (Undecimus), and Bass (Duodecimus), along with a Basso per l'organo. The lyrics 'In eccle - si - is be - ne -' are written under the first vocal staff. The score is written in a Renaissance style with a single sharp (F#) and a common time signature (C). The organ part is in the bass clef.

A

7

S solo di - ci - te Do - mi - no. be - ne - di - ci - te Do - mi - no. al - le - lu -

S al - le - lu - ja,

A al - le - lu - ja,

T al - le - lu - ja,

B al - le - lu - ja,

6 4

13

S solo ja, al - le - lu - ja, al - le - lu - ja.

S al - le - lu - ja, al - le - lu - ja.

A al - le - lu - ja, al - le - lu - ja.

T al - le - lu - ja, al - le - lu - ja.

B al - le - lu - ja, al - le - lu - ja.

6 4

B

20

B solo In om - ni lo - co, in om - ni lo - co

6 3 5 6 3 5

30

B solo do - mi - na - ti - o - nis, do - mi - na - ti - o - nis be - ne - dic, be - ne -

2

C

37

B solo

dic a - ni - ma me - a Do - mi - num. Al - le - lu - ja,

S

A

T

B

al - le - lu - ja, al - le -

al - le - lu - ja, al - le -

al - le - lu - ja, al - le -

al - le - lu - ja, al - le -

al - le - lu - ja, al - le -

6 4 4 6 4 3 4 6 4 6 4



D

Sinfonia

47

C.I

C.II

C.III/
Tr.I

Vla/
Tr.II

Tr.III

Tr.IV

B solo

al - le - lu - ja, al - le - lu - ja.

S

A

T

B

lu - ja, al - le - lu - ja.

lu - ja, al - le - lu - ja.

lu - ja, al - le - lu - ja.

lu - ja, al - le - lu - ja.

lu - ja, al - le - lu - ja.

6 6 3 4

54

C.I
C.II
C.III/
Tr.I
Vla/
Tr.II
Tr.III
Tr.IV

1 6 4 6 — 1 1 1



60

C.I
C.II
C.III/
Tr.I
Vla/
Tr.II
Tr.III
Tr.IV

6 7 6 5 —
4 4 3 4

E

66

C.I

C.II

C.III/
Tr.I

Vla/
Tr.II

Tr.III

Tr.IV

A solo

T solo

In De - o,

In De - o sa - lu - ta - ri me -

in

6 3 1



74

C.I

C.II

C.III/
Tr.I

Vla/
Tr.II

Tr.III

Tr.IV

A solo

T solo

De - o sa - lu - ta - ri me - o, in De - o, in De - o sa - lu -

o, in De - o

6 4 3 1 1 5

- Now listen to the end of '*In ecclesiis*' and identify the cadences marked & any other concepts. Complete the transposition of the bass line up an octave into the treble clef.

224

Transcribe these notes up an octave into the treble clef

S solo
A solo
T solo
B solo

S
A
T
B

Cadence _____

6/8

Anthem

The **Anthem** is a short sacred choral piece sung in English. It may be sung a cappella or with organ accompaniment. Examples of Anthems include:

I Will Exalt Thee
Teach Me O Lord
Sing Joyfully Unto God

- Listen to 'If you love me by Thomas Tallis and write down any relevant concepts.

Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

- Listen to "Sing joyfully unto God" by Byrd and write down any relevant concepts.

Melody/ Harmony	Rhythm/Tempo	Texture/Structure	Timbre

Sacred Music – Revision of Concepts

(a) Tick **four** boxes to identify the titles of movements you would expect to find in a **Mass**.

☐ Kyrie eleison

☐ Veni Sancte Spiritus

☐ Exsultate Deo

☐ Sanctus

☐ Credo

☐ For unto us a child is born

☐ Ave Maria

☐ Agnus Dei

(b) Tick **four** features you would expect to find in a **Mass** from the **Renaissance** period.

☐ Pavan

☐ Modal

☐ A cappella

☐ Basso continuo

☐ Suspensions

☐ Polyphonic

☐ Polytonality

☐ Passacaglia

(c) Complete the table below by inserting in the correct concept alongside the brief description given

Description	Concept
A large-scale choral work in five main sections, usually sung in Latin, being the chief service of the Roman catholic church.	
A short unaccompanied choral piece sung in Latin.	
A short sacred choral piece sung in English. It may be sung a cappella or with organ accompaniment.	
Unaccompanied modal melody set to the words of the Roman Catholic liturgy.	

3. (a) Follow the opening melody (printed below) and insert the missing notes (bar 5). The rhythm has been given above the staff.

Be- ne- dic - - - - -

- - - - - tus.

- (b) Tick **three** features present in the music.

- | | |
|--|---------------------------------------|
| ☐ Plagal cadence | ☐ Tritone |
| ☐ Mode | ☐ Turn |
| ☐ Three against two | ☐ Suspensions |
| ☐ Time changes | ☐ Acciaccatura |
| ☐ Mordent | |

- (c) Tick **one** box to identify the type of work this music is from.

- | | |
|---------------------------------|----------------------------------|
| ☐ Anthem | ☐ Mass |
| ☐ Motet | ☐ Chorale |

- (d) Tick **one** box to identify the period or style of this music.

- | | |
|--------------------------------------|---|
| ☐ Renaissance | ☐ Romantic |
| ☐ Baroque | ☐ 20 th century |
| ☐ Classical | |

Give TWO reasons for your choice of musical period