

*Examples of
Gregorian Chant
and Works by*

ORLANDUS LASSUS

GIOVANNI PIERLUIGI PALESTRINA

AND

MARC ANTONIO INGEGERI



Third Edition

Eastman School of Music Series

EXAMPLES OF GREGORIAN CHANT

and Works by

ORLANDUS LASSUS

Giovanni Pierluigi Palestrina

AND MARC ANTONIO INGEGERI

for use in Classes of Counterpoint

THIRD EDITION



Compiled by

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EXAMPLES OF GREGORIAN CHANT AND WORKS
BY ORLANDUS LASSUS, GIOVANNI PIERLUIGI
PALESTRINA AND MARC ANTONIO INGEGNERI

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FOREWORD TO THE FIRST EDITION

It has become increasingly apparent in the last few years that the study of counterpoint should begin with the technique of the later sixteenth century, as exemplified in the style of Palestrina. Since the secular compositions of this composer involve a great deal of melodic and harmonic freedom, I have, for the sake of greater pedagogic discipline, limited the choice of compositions in this compilation to the liturgical church music of Palestrina but have attempted to make the selection comprehensive enough for serious study.

Since a preliminary study of modal melody is essential, I have included a number of Gregorian chants. Some of these have been recorded phonographically by the monks of the Abbey of Solesmes.

The three offertories are recorded by the Vatican Choir.

I have also included as illustrations of writing in two parts, twelve *Cantiones Duarum Vocum* and a *Benedictus* by Orlandus Lassus.

To Dr. Howard Hanson, Director of the Eastman School of Music, who has made possible the publication of this compilation, and Miss Barbara Duncan, Librarian of the Sibley Musical Library, who gave me easy access to the necessary material, I give my sincerest thanks.

Gustave Fredric Soderlund.

Rochester, New York
March, 1937.

FOREWORD TO THE SECOND EDITION

The first edition of this compilation has proved to be exceedingly useful in classes of counterpoint in the Eastman School of Music as well as a number of other universities and colleges throughout the country.

The second edition, revised and enlarged, has been planned as an improvement on the first edition. By the addition of two complete masses, the L'Homme Armé and the Hexachord mass, as well as most of the canonic mass Repleatur os meum laude, a Litany, the eight-part motet O Admirabile commercium, the twelve-part motet Laudate Dominum in Tympanis, and finally examples of Responses by Ingegneri illustrating modal homophonic treatment, the scope of the study of sixteenth-century ecclesiastical style has been considerably widened.

Another addition is a translation of all Latin texts contained in this volume.

Gustave Fredric Soderlund

Rochester, New York
March, 1941

FOREWORD TO THE THIRD EDITION

The present - the third - edition, has been corrected and two compositions in triple time by Palestrina have been added: The motet Tollite jugum and the "Hosanna" from the mass O Regem Coeli.

Gustave Fredric Soderlund

Rochester, New York
October, 1946

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Gregorian Chant.

(Alme Pater.)

I. (Dorian)

M.M. ♩ = 138

XI c.

Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son,

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son.

Chri-ste e-le-i-son. Chri-ste e-le-i-son.

Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.

Ky-ri-e e-le-i-son. ** e-le-i-son

I. (Dorian) Alleluia.

M.M. ♩ = 160

Alle-lu-ia. *

na-bit sic-ut Li-li-um: et flo-re-bit

in ae-ter-num * ante Do-mi-num.

2.

I (Dorian) Communion.

M.M. ♩ = 160

Pás ser * invé- nit sí- bi dó- mun, et tús- tús ní- dum, u- bi re- pó- nat púl-
- los sú os: aít- a- ri- a tú- a Dó- mi- ne. rir- tú- tum, Rex me- us,
et De- us me- us: be- a- ti qui há- bi- tant in dó- mo
tú- a, in saé- cu- lum saé- cu- li lau- da- bunt te.

II. (Hypodorian) Offertory.

M.M. ♩ = 144

Ad te Dó- mi- ne * le- rá- ri á-
nimam me- am: De- us me- us, in te con- fí- do, non e- ru-
be- scam: ne- que ir- rí- de- ant me in- í- mí- ci me- i:
ét- e- nim u- ni- ver- si qui te exspe- ctant, non con- fun- den- tur.

III. (Phrygian) Kyrie.

M.M. ♩ = 124

XI-XIII C

Ký- ri- e * e- le- i- son. iij. Christe e- le- i- son. iij. Ký- ri- e e- le- i- son. ij.
Ký- ri- e * e- le- i- son.

III. (Phrygian) Sanctus.

M.M. ♩ = 132

XI C.

Sanctus, * San-ctus, Sanctus Dómi-nus. Dé-us Sá-ba-oth. Plé-ni sunt cae'-li
et tér-ra gló-ri-a tu'-a. Ho-sánna in ex-cél-sis.
Be-ne-dictus qui ré-nit in nó-mi-ne Do'mi-ni. Ho-
sánna in ex-cél-sis

III. (Phrygian)

Kyrie fons bonitatis.

M.M. ♩ = 132

X. C.

Ky'-ri-e * e-le'-i-son. iij.
Chré-ste e-
lé-i-son iij Ky'-ri-e e-le'-i-son. iij
Ky'-ri-e * e-le'-i-son.

III (Phrygian) Alleluia.

M.M. ♩ = 160

Al-le-lú-la. * ij.
V. Vé-ni, Do-mi-ne, et nó-

-li tar-da-re: re-la-xa fa-el-
no-ra * ple-bis tu-ae.

IV. (Hypophrygian) Response.

Ec-ce * quó-mo-do mó-ri-tur jú-stus, et né-mo pér-ci-pit
cór-de: et rí-ri jú-sti tol-lún-tur, et né-mo
con-sí-de-rat: a fa-ci-e in-i-qui-ta-tis
sublá-tus est jú-stus: * Et é-rit in pa-
ce me-mó-ri-a é-jus. ¶ Tamquam agnus co-ram ton-den-te
se ob-mú-tu-it, et non apé-ru-it os sú-um: de an-gú-sti-a, et de ju-di-ci-o
sublá-tus est. * Et é-rit. Rx. Ec-ce.

V. (Lydian) Sanctus.

XIV c.

M.M. ♩ = 116

Sán-ctus, * Sánctus, Sán-ctus Dóminus De'-us Sa'-
ba-oth. Pléni sunt caé-li et tér-ra gló-ri-a tú-a. Ho-sán-na in excél-
sis. Be-ne-dí-ctus qui ve'-nit in nó-mi-ne Dó-mi-ni. Ho-
sán-na in ex-cél-sis.

V (Lydian) Agnus Dei.

(X) XIII c.

M.M. ♩ = 132

Ag-nus De'-i, * qui tól-lis pec-ca'-ta mún-di: mi-se-
ré-re nó-bis; Ag-nus De'-i, * qui tól-lis pec-ca'-ta mún-di:
mi-se-ré-re nó-bis: Ag-nus De'-i, * qui tól-lis pec-ca'-ta
mún-di: do'-na nó-bis pa'-cem.

V. (Lydian) Antiphon.

Ecce Dóminus re-mi-et, * et ómnes sáncti é-jus cum é-o: et é-rit in dí-e il-la
lux mágna, alle-lú-ia. E-u-o-u-a-e.

6.

V. (Lydian) Gradual.

Se - de' - runt * prin - ei - pes, et ad ver - sum me
loque - ban - tur: et in - i - qui perse - cu - ti sunt me.

V. Ad - ju - ra me, Do - mi - ne
De' - us me' - us:
sal - vum me fac propter mi - se - ri - cor - di - am * tu - am.

V. (Lydian) Gradual.

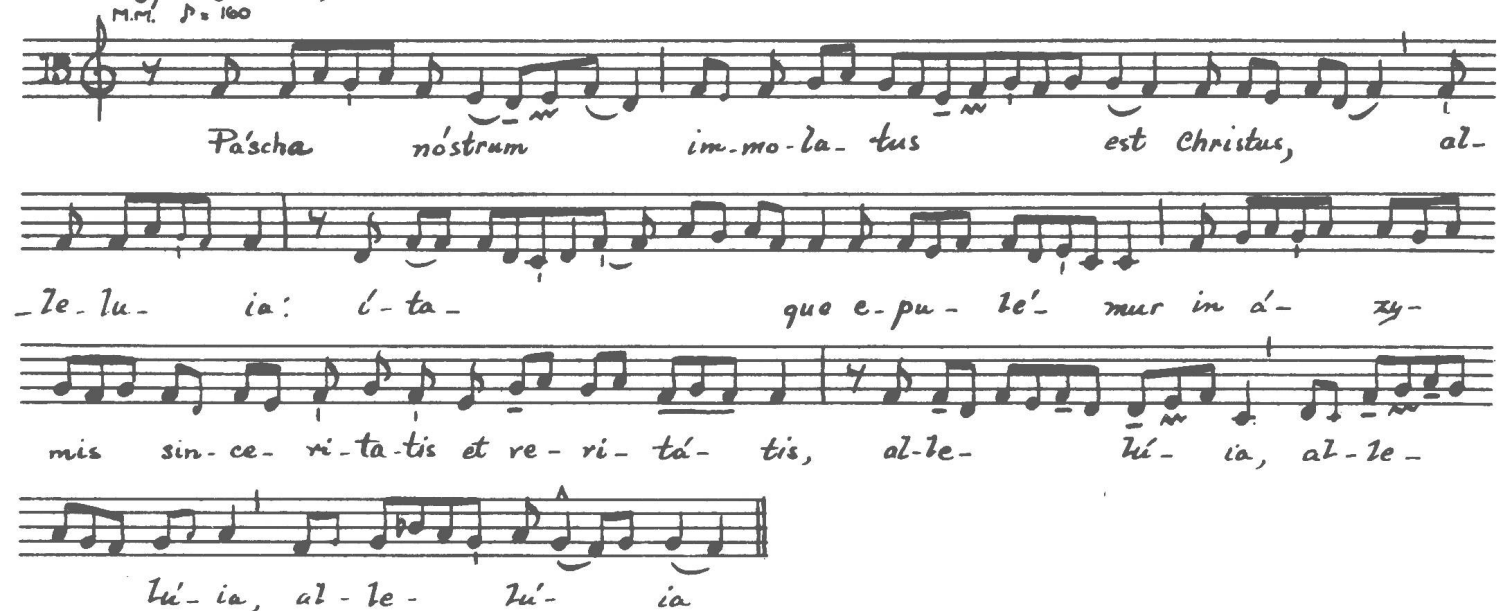
M.M. ♩ = 132
Be - ne - dictus * qui re' - nit in no' - mi - ne Do' - mi - ni:
De' - us Do' - mi - nus, et illu - xit no' - bis.

V. A Do' - mi - no
fa - ctum est: et est mi - ra -



VI. (Hypolydian) Communion.

M.M. ♩ = 160



VII. (Mixolydian) Antiphon.

M.M. ♩ = 138

XIII c.

