

SECOND EXAM PIECES

Be prepared to recognize and discuss the following:

- Du Fay, *Nuper rosarum flores*, isorhythmic motet (1436)
anon., *L'homme armé*. (? , c. 1440? date won't be asked)
Du Fay, "Kyrie" from *Missa L'homme armé*. (c. 1450 or 1460)
Johannes Ockeghem, "Kyrie" from the *Missa Prolationum* (ca. 1475)
Antoine Busnoys, *In hydraulis* motet dedicated to Ockeghem and Pythagoras (1465–67)
Anon. (Lorenzo dei Medici, text), *Sian Galanti de Valenza*, carnival song (ca. 1490)
Josquin des Prez, *El grillo è bon cantore*, frottola (ca. 1500)
Josquin des Prez, *Ave maria [gratia plena, Dominus tecum] virgo serena*, motet (ca. 1490?)
Claude Sermisey, *Tant que Vivray*, French chanson (=song) (ca. 1528), arranged for voice and lute (1529), and harpsichord alone (1531)
Heinrich Isaac, *Innsbruck, Ich muss dich lassen*, Tenorlied and Song (c. 1510, c. 1515).
Martin Luther, *Ein feste Burg ist unser Gott*, monophonic hymn and 4-voice Tenorlied version arranged by Johann Walter (both published 1529)
Giovanni Pierluigi da Palestrina, *Tu es Petrus*, motet (first part only) (1573).
Palestrina, "Kyrie" from *Missa Tu es Petrus*, (ca. 1585).
Jacques Arcadelt, *Il bianco e dolce cigno*, 4-voice madrigal (ca. 1538).
Orazio Vecchi, *Il bianco e dolce cigno*, 5-voice madrigal (1589).
Michael Praetorius, Bransle simple (no. I), instrumental dance from *Terpsichore*, (1612)
Pierre Certon, *La, la, la, je ne lose dire*, French chanson (ca. 1530).
Thomas Weelkes, "As Vesta was from Latmos Hill Descending," 6-voice madrigal in *Triumphs of Oriana* (1601)
Byrd, "Though Amaryllis Dance in Green," from *Psalmes, Sonets, & Songs of sadnes and pietie, made into Musicke of fiue parts* (1588)
Byrd, *O Lord, make thy servant, Elizabeth* (c. 1570)
Dowland, *First Book of Songes* (1597): "Can She Excuse My Wrongs?" / "Earl of Essex Galiard"
Byrd, *The Woods so Wild* (1580s?)
Ravencroft, "New Oysters" from *Pammelia*, "Three Blind Mice" from *Deuteromelia* (both 1609).
Weelkes, *Cries of London* (unk, 1590s or just after 1600).
Christopher Tye, *In nomine "Crye"*

The pieces from the First Exam Piece list will not be asked about directly but are still fair game in their broad outlines. For instance, they may come up in the sense that, if I asked, "How have secular and sacred influences interacted in at least three pieces?" you might decide to talk about a piece from the Middle Ages in addition to something later. To answer various questions, you might also use pieces from this class which didn't make this list, but you will not be required to.

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