

G.P. da Palestrina - Missa Papae Marcelli, Kyrie I (1562)

This exercise is about the first Kyrie from Palestrina's Missa Papae Marcelli. In the edition we use, all note values have been halved, as you can see in the image below, an edition from 1598:

Missa Papae Marcelli Cum Sex vocibus. 48 CANTUS

K Yrie elei son ij
Kyrie eleison
bedicimus te Christe eleison ij te gratias agimus tibi propter
C Hriste elei son Chriſte eleiſon ij
Christe elei son ij ij
Christe elei son ij
K Yrie elei son ij
Kyrie elei son ij ij ij

Questions:

1)

a) What is the mode of this piece?

b) Which voices have a plagal range, and which have an authentic range?

2) All voices begin with (more or less) the same motive, resulting in many obvious instances of imitation. There is also a sense of pair-wise imitation in the beginning? Where exactly, and in which voices, does this occur?

3) Indicate all clausulae in m. 1-9 (indicate clausula cantizans/tenorizans/etc. also).

4) The music of measures 9/10 until 11/12 is more or less repeated in the three following measures.

a) Complete the following table:

The melody of this voice in m. 9/10-11/12 resembles	the melody of this voice in m. 12/13-14/15.
cantus	cantus
altus	
tenor I	
tenor II	
bassus I	
bassus II	

b) Where do you find clausulae in these measures?

5) Which voices are not participating in an imitation in m. 16?

6) Where exactly is the last clausula of the first Kyrie, and which voices are participating in this clausula?