

Example 47 *Qui propter nos* from *Missa Nunca Fac Peña Mayor* by Peñalosa

Motet Form: Aa,b linked (8ms) 3Cad; Bc (6ms) 3Cad.

This fourteen-measure motet form is a small but complete piece, a section from the *Credo* of a Mass setting by Francisco de Peñalosa (1470-1528). From the top down, it has two form phrases, shown by the large capital letters, and three points of imitation indicated by the large lower-case letters a, b, and c, which also indicate that there are no thematic restatements. (Such a restatement would be indicated by something such as a, b¹, b², c.) This piece is similar to the stereotype shown in Example 46. The first two imitative phrases overlap and are not separated by a polyphonic cadence. In this case, a primary phrase is followed by a secondary one, generated by the text itself. Such linked phrases are common in motet form, and there could be more than two linked points of imitation found in some pieces. The first of two Phrygian cadences occurs at the end of the second imitative phrase, creating a form phrase extending from the beginning to just beyond the mid-point of the piece. The third imitative phrase (the second form phrase) concludes the piece with the second cadence. The large capital letters, A and B, indicate the two-part form phrase form of the piece. While the initial double phrase is eight measures long,

the closing phrase goes on for six bars. Together, they constitute a motet form.

The opening Phrygian subject is imitated, a fifth higher, starting on the confinal B. Although there is too much note repetition for our current purposes, it was used for syllabic text setting. Please notice the long overlap of the first answer, as well as the underlap of the second and shorter subject. Both subject 1 and subject 2 have the same melodic range of a third, from D to F (A to C in the answers). The third subject contains a characteristic interval, the downward leap of a fifth. This subject thus offers good contrast to the narrower ranges of the previous ones. The third phrase also features real imitation at the fourth above, on the alternate Phrygian *confinalis*, A.

The subjects of all three phrases are in the lower voice. (Keep in mind that our standard for motet form requires the imitation to be reversed between voices for the subsequent phrase.) Both cadences are also elongated beyond our current model, through the use of sustained and repeated notes. (More variations in cadence structure will be presented later.) Most of the dissonances function properly according to our rules, but a glaring