

16th-Century Contrapuntal Style

Name: _____

PART 1: Giovanni Pierluigi da Palestrina, "Surge Propera," mm. 4–25

Complete the missing soprano part (mm. 4–25) using imitation.

Soprano

Sur - ge, pro - pe - ra, a - mi - ca

Alto

Sur - ge, pro - pe -

5

S

A

ra, a - mi - ca me - a, a - mi - ca me -

T

8

Sur - ge, pro - pe - ra, a - mi - ca me - a,

9

S

A

a. Sur - ge, pro - pe - ra, a - mi - ca

T

8

a - mi - ca me - a, a - mi -

B

Sur - ge, pro - pe - ra, a - mi - ca me -

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13

S

A
me - - a, a -

T
s - ca me - a. Sur - ge, pro - pe -

B
a. Sur - ge, pro - pe -

17

S

A
mi - ca me - - a, et ve -

T
s ra, a - mi - ca me - a, et

B
ra a - mi - ca me - - a,

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21

S

A
ni, et ve - ni, et

T
s
ve - - - ni, et ve -

B
et ve - - ni,

24

S
ni

A
ve - - - ni, jam e - nim

T
s
ni, et ve - ni jam

B
et ve - ni.

PART 2: Giovanni Pierluigi da Palestrina, *Missa Brevis*, "Benedictus," mm. 1–38

Complete the missing tenor part.

Soprano (S) and Alto (A) staves for measures 1-4. The Soprano part is complete, and the Alto part has some missing notes.

Soprano: Be - ne - di - ctus qui ve -

Alto: Be - ne - di -

Measures 5-8. The Soprano and Alto parts are complete, and the Tenor part has some missing notes.

Soprano: - - - nit, qui ve -

Alto: ctus qui ve - - - -

Tenor: Be

Measures 9-12. The Soprano and Alto parts are complete, and the Tenor part has some missing notes.

Soprano: - - - nit, be - ne -

Alto: - nit, qui ve - - -

Tenor: (Empty staff)

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14

S di - ctus qui ve - nit

A nit, qui ve - nit

T

18

S in no - mi - ne Do - mi -

A - nit in no - mi - ne,

T

22

S ni, Do - mi - ni, in no - mi - ne,

A in no - mi - ne Do - mi -

T

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26

S in no-mi - ne Do - mi -

A ni, in no - mi - ne, in no - mi - ne,

T

30

S ni, Do - mi - ni, in no - mi - ne

A in no - mi - ne

T

34

S Do - mi - ni.

A Do - mi - ni.

T

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PART 3: Orlando di Lassus, "Bicinum," mm. 1–27

Complete the missing soprano part using imitation.

Soprano

In - tel - lec - tum

Alto

In - tel - lec - tum ti - bi -

5

S

da - - bo et in - stru - am te, et

A

9

S

in - stru - am te in vi - a hac qua gra - du - e -

A

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13

S

A

ris, hac qua gra - du - e - - - ris, fir -

17

S

A

ma - bo, fir - ma - bo su - per te

21

S

A

o - cu - los me - os, o - cu - los me - os,

25

S

A

o - cu - los me - os.

**PART 4: Orlando di Lasso, "Benedictus from Missa Venatorum,"
mm. 1–20**

Complete the missing tenor part using imitation.

The musical score consists of five systems, each with a Tenor (T) and Bass (B) part. The lyrics are: "Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne, in no - mi - ne, Do - mi - ni."

System 1 (Measures 1-5): Tenor part is present with lyrics "Be - ne - di - ctus qui". Bass part is present with lyrics "Be - ne - di - ctus qui".

System 2 (Measures 6-9): Tenor part is missing. Bass part is present with lyrics "ve - nit in no - mi - ne".

System 3 (Measures 10-13): Tenor part is missing. Bass part is present with lyrics "Do - mi - ni, in no - mi - ne,".

System 4 (Measures 14-17): Tenor part is missing. Bass part is present with lyrics "in no - mi - ne, in no - mi - ne, Do -".

System 5 (Measures 18-20): Tenor part is missing. Bass part is present with lyrics "mi - ni."