

Justi tulerunt spolia impiorum

Duet #7 from *Novae Aliquot* (1598)

Lassus

Alto

Bass

A

B

A

B

A

B

A

B

1.1 1.2 1.3 1.3 (seq ↓step)

Ju - sti tu-le-runt spo-li-a im - pi - o - rum, im - pi-

Ju - - sti tu - le runt spo - li - a im - pi - o - rum,

(weak) cad.

2 on Bb (?) 3 (= 1st 3 notes of 1.3) 3 (inversion)

o - rum, et can - ta - ve - runt, Do - mi - ne, no - mensan -

1.3 (seq ↓step) 2 (inversion) 3 3 (inversion)

im - pi - o - rum, et can - ta - ve - runt, Do - mi - ne, no - mensan-

15 3' (inv./diminution) FREE C.V. on C 4 interval mod. rhythm mod. 5

- ctum tu - um, et vic-tri - cem ma - num tu - um lau-

3' (diminution) 4 * FREE cad. on Bb

- ctum tu - um, et vic-tri - cem ma - - - num tu - um -

A.P.T. (5th sp. cpt rule 2) C.V. on A 6a 6b

da - ve - runt pa - ri - ter, Do mi - ne De -

staggered 5ths! 5 5 * interval inverted rhythm mod. 6a (uses same rhythm as 3; also same text) 6b

- lau - da - ve - runt pa - ri - ter, Do - mi - ne De - - - us,

29 6b (inv.) truncated FREE 6b C.V. on F

us De - us no - ster.

leap of a 10th! 6b R.M. 6b (inv.) FREE 6b fragment (?) FREE

De - - - us no - - - ster.

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POINTS OF INTEREST AND GENERAL COMMENTS

- Mode: F Ionian.
- 1st theme can be broken into 4 related motives (1.1, 1.2, 1.3, 1.3 seq. ↓step).
 - Each spans a p. 4th from F down to C (except the last, which is transposed ↓step).
 - Each is a slight variation of the original
 - Time lag / interval of imitation for each section:
1.1: 2♩/8^{ve} ↓; 1.2: 2♩/5th ↓; 1.3: 2♩/5th ↓
 - Except for the first motive, they all begin with a half-note rest (resulting in a syncopation for 1.3).
- 2nd theme and every subsequent theme has at least one of the voices beginning after a half-note rest. This contributes to a sense of rhythmic fluidity in the music (i.e., not 'square').
 - Imitation of 2nd theme is by inversion, 2♩/7th ↓.
 - Possible word painting involved since the text (*cantaverunt*) means "they sang," and the line is somewhat more florid than previously.
 - The line begins and ends on the same note (so it doesn't really go anywhere).
- 3rd theme closely related to 1.3 (missing the 4th note).
 - This too is used in inversion, and even diminution (see score), and
 - Brings us to our first strong cadence, C.V. on C

CONTINUE ANALYTICAL COMMENTARY IN A SIMILAR MANNER AS ABOVE