

## COMPOSITIONS FOR MIDTERM

- Anon. or Sikilos, Epitaph of Seikilos (1st. century CE)  
Euripides, *Orestes*: Stasimon chorus (408 BCE)  
Anon., Office of Sext, Tuesday.  
Anon., psalm and antiphon for Christmas day, “Tecum principum” and “Dixit Dominus,”  
Anon., Introit, “Puer natus est nobis” — Mass for Christmas day  
Anon., Kyrie, “Cunctipotens/Omnipotens genitor” for Christmas day  
Gloria I (for Christmas day)  
Credo (for Christmas day)  
Alleluia, Dies Sanctificatus  
Graduale, Viderunt Omnes  
Wipo of Burgundy(?), “Victimae Paschali Laudes,” sequence for Easter (beginning of the 11th c.)  
Tuotilo of St. Gall, “Hodie cantandus est nobis,” trope preceding the introit to the Mass for Christmas day (ca. 900).  
Tuotilo of St. Gall, “Cunctipotens genitor” (called “Omnipotens genitor” in anthology), textual trope for Kyrie (ca. 900).  
Hildegard of Bingen, Excerpts from the *Ordo virtutum*, liturgical drama (ca. 1150).  
Bernart de Ventadorn (ca. 1130/40–1190/1200), *Can vei la lauzeta mover* (troubadour song)  
Comtessa de Dia (Beatriz) (fl. = flourished, ca. 1175), *A chanter* (troubadour song)  
Raimbaut de Vaquerias (fl. 1180–1207), *Kalenda Maya* (troubadour song)  
Examples of the Earliest Polyphony (900–1050) – The one marked “4a” only.  
Anon., *Viderunt Hemanuel* (two-voice organum) (ca. 1125)  
Magister Albertus of Paris, *Congaudeant catholici* (early conductus) (ca. 1150)  
Magister Leoninus (=Leonin), *Viderunt Omnes* (organum duplum) (ca. 1170)  
Perotinus the Great (=Perotin), *Viderunt Omnes* (organum quadruplum) (1198)  
Anon. “El mois d’avril/O quam sancta/Et gaudebit” *ars antiqua* motet (ca. 1230?)  
Anon., “La quatre estampie real”(ca. 1320)  
Philippe de Vitry(?)(1291–1361), *Impudenter Circumivi / Virtutibus laudabilis*, 3- or 4-voice isorhythmic motet (ca. 1325–1345?)  
Guillaume de Machaut (ca. 1300–1377), *Rose, liz, printemps, rondeau* (ca. 1350?)  
Machaut, Kyrie from *La Messe de Nostre Dame* (ca. 1370?)  
Jacopo da Bologna, *Non al suo amante più*, 2-voice madrigal (ca. 1340)  
Francesco da Firenze (=Landini), *Or su gentili spirti*, 3-voice ballata (ca. 1370)  
Antonio Zachara da Teramo, *Sumite Karissime*, ballade in Latin (ca. 1390?)  
Solage, *Fumeux Fume*, Rondeau, (ca. 1370–90?)  
Johannes Ciconia, *Doctorum Principum/Melodia Suavissima/Vir Mitis* (1400–1412?)  
Johannes Ciconia, *O Rosa bella*, three-voice ballata (1400–1412?).  
Guillaume Du Fay, *Adieu ces bons vins de Lannoys*, rondeau (1426?)

### Midterm format:

ca. Four listening or score identification examples (similar to listening exam)

ONE MYSTERY LISTENING EXAMPLE

Four short answers (choice of two terms for each question)

Longer question

MIT OpenCourseWare  
<http://ocw.mit.edu>

21M.220 Early Music  
Fall 2010

For information about citing these materials or our Terms of Use, visit: <http://ocw.mit.edu/terms>.