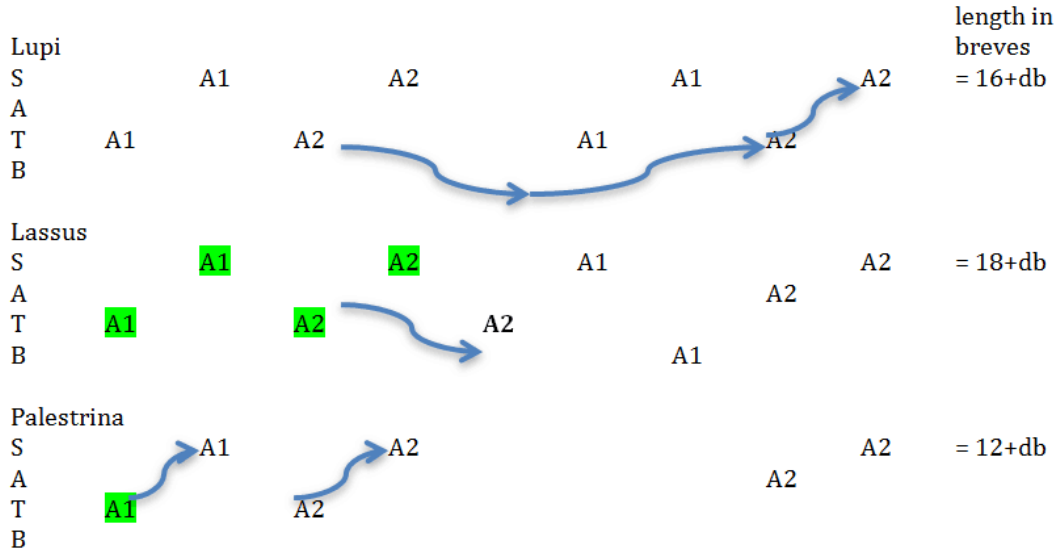**MTO 19.1 Examples: Schubert and Lessoil-Daelman and , Modular Analysis**

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.13.19.1/mto.13.19.1.schubert_lessoil-daelman.php

Figure 1. Lupi's A section and the Palestrina and Lassus Kyries
(highlighted subjects are lifted with their surrounding counterpoint from the model; modular repetitions are connected by arrows)

Example 1. The tenor-soprano combination compared to the soprano-bass combination
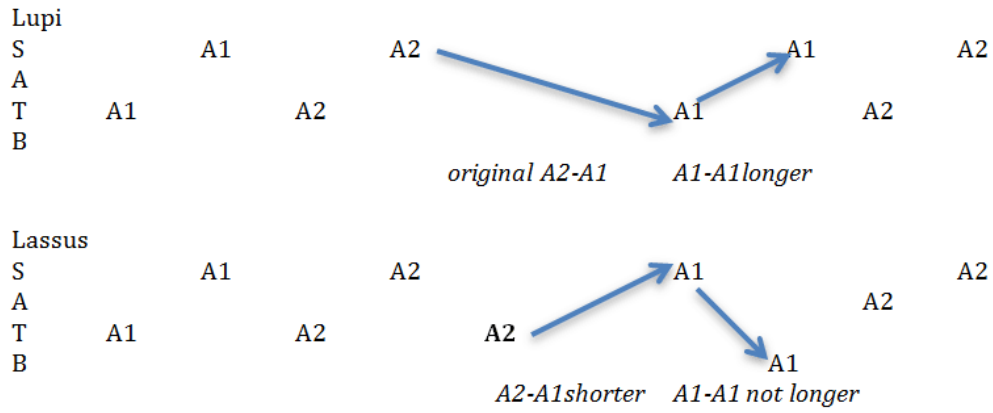
Figure 2. Lassus tightens up the overlaps vis-à-vis Lupi

Lupi
S   A1   A2   A1   A2
A
T   A1   A2   A1   A2
B
                    original A2-A1   A1-A1longer

Lassus
S   A1   A2   A1   A2
A   A2
T   A1   A2   A2
B   A1
                    A2-A1shorter   A1-A1 not longer

Example 2. Melody P redistributed

Lupi mm. 5-6   P

Lassus mm. 16-17
A.

T.

Example 3. Transformation of the alto voice in A'

Lupi mm. 1-4   Palestrina looked at the alto line and noticed that it starts
on a wrong note for the mode, and it doesn't imitate.

S

A

T

B

Example 4. Palestrina's double canon, measures 4–8

Palestrina's double canon

Example 5. Lassus's transformation of B1

Lassus sees the possibility of making a stretto of the B1 melody in the tenor with B1' in the soprano.

B1'

B1

Example 6. Elements of B1, B2, and B4 combined in Lassus's Christe

Lupi

B1

Lupi

B2

Lupi

B4

Lassus m. 39

B1 or 2

B4

Figure 3. Lassus's Christe, measures 30–43

A   B   A'   C

B1   B2   B1   B1/2+B4

B1   B1

Figure 4. Lassus's Kyrie 2, measures 44–65

A (mm. 44-52)   B (mm. 53-65)

S	X+	X + B2?	B3 B4 P'
A	Y+		
T	X+	Y	B3
B	Y+	X	

NIMs   X transposed   original B3–   P' transposed
                         to high G   B4   reaching
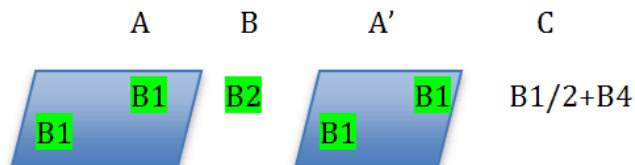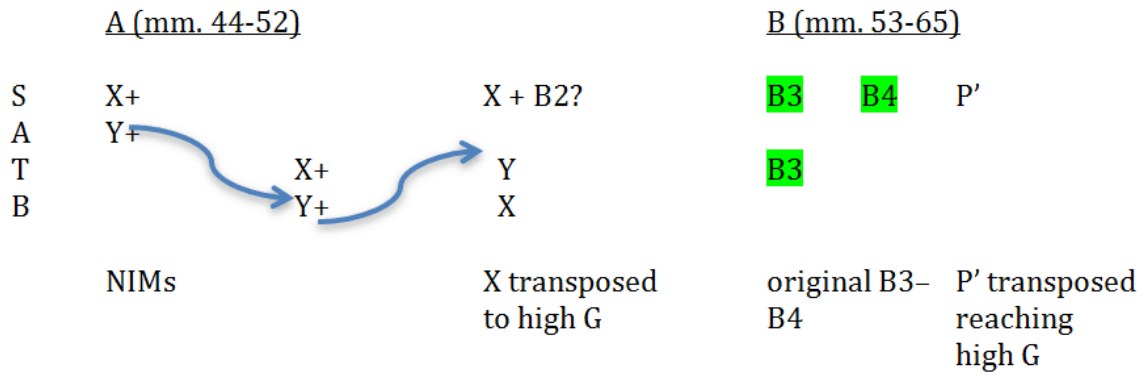   high G

Appendix

- Score: Johannes Lupi, *Je suys desheritee*
- Score: Roland de Lassus, *Missa super Je suis desheritee*
- Score: Giovanni da Palestrina, *Missa "Sine Nomine"*