

## SECOND EXAM PIECES

Du Fay, *Adieu ces bons vins de Lannoys*.

anon., *L'homme armé*.

Du Fay, "Kyrie" from *Missa L'homme armé*.

Josquin, motet, *Ave Maria...virgo serena*.

Josquin, *El Grillo è bon Cantore*.

Palestrina, motet, *Tu es Petrus*

Palestrina, "Kyrie" from *Missa Tu es Petrus*

Sermisy, *Tant que vivray*

Martin Luther/Johann Walter, *Ein feste Burg ist unser Gott*

Arcadelt, madrigal "Il bianco e dolce cigno"

Orazio Vecchi, madrigal "Il bianco e dolce cigno"

Weelkes, "As Vesta was from Latmos hill descending."

Byrd, "Though Amaryllis Dance in Green," from *Psalms, Sonets, & Songs of sadnes and pietie, made into Musicke of fiue parts*

Byrd, *O Lord, make thy servant, Elizabeth*

Byrd, *Quomodo cantabimus*

Morley, *April is in my Mistress' Face*

Dowland, *First Book of Songes* (1597): "Can She Excuse My Wrongs?" / "Earl of Essex Galiard"

Byrd, *The Woods so Wild*

Ravenscroft, "New Oysters" from *Pammelia*, "Three Blind Mice" from *Deuteromelia*.

Dowland, *Fine Knacks for Ladies*.

Weelkes, *Cries of London*

Carlo Gesualdo, "Moro, lasso"

Praetorius, *Terpsichore*, Bransle simple (dance 1). Certon, "La, la, la, je ne lo dire."

Giovanni Gabrieli, "Sonata pian e forte" a 8 from *Sacrae symphoniae*

Giulio Caccini, *Perfidissimo volto*, "solo madrigal"

Jacopo Peri, *Le musiche sopra l'Euridice*, three excerpts.

Monteverdi, *Combatimento di Tancredi et Clorinda*

Monteverdi, *L'incoronazione di Poppea*, Act I, scene 3

Monteverdi, *Zefiro torna*

Strozzi, *Lagrime Mie*

Schütz, *Saul, was verfolgst du mich?*

The pieces from the First Exam Piece list are still fair game in their broad outlines. They may come up in the sense that, if I asked, "How have secular and sacred influences interacted in at least three pieces from different eras?" you might decide to talk about a piece from the Middle Ages in addition to something later. You might also use pieces from this class which didn't make this list.