



TUDOR ORGAN MUSIC  
A STUDY OF LITURGICAL WORKS  
IN THE BRITISH MUSEUM MS. ADDITIONAL 29996

by  
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H.J.Webb

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#### ABBREVIATIONS USED FOR MANUSCRIPTS

- 56 British Museum Royal Appendix 56 -- dates from c 1530 and includes Magnificats and even-numbered verses of the Te Deum in plainsong
- 58 British Museum Royal Appendix 58 -- contains parts for one hymn setting
- 371 Christ Church (Oxford), Musical MS. 371 -- dates from early in the reign of Queen Elizabeth I and contains a small number of settings of Miserere, hymns, and a Kyrie and Agnus Dei
- 15233 British Museum Additional MS. 15233 -- contains organ music by Redford
- 29996 British Museum Additional MS. 29996 -- by far the largest source of liturgical keyboard music from Tudor times. Its liturgical contents are found in three sections of the early part of the MS. viz.
- 29996/i fols 6 - 45 -- settings of antiphons, the Te Deum and hymn melodies. Some of the compositions are named but many are anonymous. The organ mass of Ap Rhys is in this section of the MS.
- 29996/ii The Preston section of the MS., fols 45v - 67v
- 29996/iii fols 158 - 178v -- a systematic collection of settings of office hymns, all anonymous
- 30513 British Museum Additional MS. 30513 -- The Mulliner Book

## ABBREVIATIONS AND CONVENTIONS USED IN THE TEXT

REFERENCES TO MSS. of Tudor organ music use the abbreviations mentioned on the previous page.

REFERENCES TO BOOKS AND ARTICLES use the surname of the author and a code name for the book or article, While this may not be the most common form of reference, it has been found useful here, for reasons of efficiency, as several of the authors quoted have each written several important articles. This method of footnoting saves confusion. X

REFERENCES TO THE TRANSCRIPTIONS in ETOM I and in ETOM II use the initial of the editor of the relevant volume, and the number of the transcription in that volume e.g. C40 means transcription No. 40 in Caldwell's edition (i.e. in ETOM I) and so refers to the hymn Conditor alme siderum. Edition numbers are matched with folio numbers in the appendices.

When verses of the hymn settings are referred to, the numbering system in the editions is kept viz. I, II, III etc. for the odd-numbered organ verses. These correspond to the verses 1,3,5 etc. of the office hymns. In all cases Arabic numerals are used for the verses of the text and Roman numerals for the organ verses as numbered or implied in the original MS., and as numbered in many cases, in the editions.

THE MODES. Because this music is from an English source, the English rather than the Roman system of numbering the modes is that used. Thus Roman upper case numerals are used for the mode numbers and Roman lower case numerals are kept for endings to the psalm tones. Arabic numerals are used for the rhythmic modes.

FOLIO NUMBERS are those on which the organ settings of the first verses of compositions begin.

CANTUS FIRMUS and cantus firmi are abbreviated and appear as c.f. To avoid confusion, the abbreviation cf. (for compare) is not used. c.f. refers to the plainsong on which a setting is based, if in fact it is based on a plainsong. In cases where the setting is based on a faburden, then c.f. refers to the faburden, not to the plainsong.

PITCH NOTATION. The system used in the text refers to the octave below tenor C as CC, tenor C is C, middle-c is c, the octave above is c' etc. When referring to melody notes as in e.g. a plainsong hymn tune, octaves are not specified and uppercase letters are used.

X But where's the key?  
In the bibliography.

NAMING OF VOICES. Composers and historians have been extremely inconsistent in naming the voices in compositions. To avoid confusion, modern terms will be used here viz. soprano, alto, tenor and bass for four-voiced compositions, and soprano, tenor and bass when only three voices are involved. (Cantus, altus, tenor and bassus is a more appealing set of terms, but "cantus" often causes ambiguity--especially when the cantus is not the cantus firmus.



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## SUMMARY

Within the MS. British Museum Additional 29996, are two sections of organ music based on liturgical cantus firmi. Those compositions found in the first part of the MS., on the unwatermarked paper, include an incomplete alternatim setting of a mass ordinary, an incomplete mass proper, alternatim Te Deum settings, verses of office hymns, office antiphons and mass offertories. The second and anonymous collection of liturgical organ music in the MS. is a highly ordered compilation of settings of odd-numbered verses of office hymns.

All of the organ settings contain plainsong or faburden cantus firmi which are of Sarum origin. From the names of the composers of the first part of the MS. it would seem that the music was written sometime during the reigns of Henry VIII, Edward VI or Mary Tudor. Several observations suggest that the anonymous hymn cycle was copied if not composed sometime after the Sarum rite was finally abandoned.

Some of the organ settings are for two voices only, but there are many three- and four-voiced compositions. The number of voices used, and the length and musical style of each composition are quite often directly related to the liturgical function of the cantus firmi.

This organ music differs very much from sixteenth century liturgical keyboard compositions from other countries. The sonority, ornamentation, imitation,

cadences, rhythmical patterns and liturgical function of the Tudor music are characteristics which show it has no continental counterparts.

There are few precursors of the organ music of 29996. Both the effects of the reformation and the increasing attention given to dance music for the virginals affected subsequent development of this organ style. The liturgical music of 29996 is not an example of a new style of composition cut off before it was able to bloom, for although some of the compositions seem exploratory, many are written in a highly developed style.

A close examination of these settings reveals many inconsistencies. The music would appear to be suitable for liturgical use yet there is an isolated instance of an overabundance of verses for one hymn, and in another case a skilfully contracted cantus firmus. Plainsongs are carefully written out for the later sequence of hymns, but the plainsong notation certainly does not suggest that the copyist understood what he was writing.

The repeating and predictable use of particular compositional devices in the anonymous hymn cycle could either be interpreted as resulting from a lack of originality or from strict obedience to a pre-determined set of rules. Whichever is the truth, the composer did allow some of his personal idiosyncracies to emerge.

Particularly evident is his fondness for showing his ability to handle intellectual problems. This is manifested in three ways. Compressed into the first verses of most of the hymns are numerous and often unrelated collections of rhythmic patterns. Canon is used in some of the "middle" verses, and in some of the non-canonic verses large numbers of ligatures appear.

29996 provides some interesting insights into an inadequately explored field of study--the use of the organ in the liturgy. However the MS. asks more questions than it answers.

This thesis contains no material which has been accepted for the award of any other degree or diploma in any University. To the best of my knowledge the thesis contains no material previously published or written by another person, except when due reference has been made in the text.

## INTRODUCTION

The importance of the MS. British Museum Additional 29996 has been appreciated for many years. It contains the largest extant collection of organ music for the Sarum liturgy. However, little attention has been given to its contents, and only recently have the liturgical compositions been transcribed.

The first of these transcriptions to appear in print was John Caldwell's edition of 1965, Early Tudor Organ Music I Music for the Office, Volume 6 of "Early English Church Music" (published for the British Academy by Stainer and Bell, London). This contains all of the 29996 music for the office and, as well, Tudor keyboard music for the office from all known sources other than The Mulliner Book. Denis Stevens' 1967 edition of Early Tudor Organ Music : II Music for the Mass, Volume 10 of "Early English Church Music," provides the rest of the liturgical music from 29996. Stevens had previously produced Altenglische Orgelmusik (Bärenreiter 385) in 1965. It contained a few selections from the MS.

Although the organ music of 29996 is now readily accessible, few attempts have been made to see it as a body of music and more particularly as a collection for a special purpose. Much has been assumed regarding its liturgical function. Some of the assumptions have been fair, others

have been broad generalisations. Often one reads that any music based on Sarum plainsong melodies must have been written before the reformation for only at that time could it have been of any use. As it happens, the evidence seems to point to the fact that the liturgical section of 29996 is post-reformation music. The arrival of the reformation did not bring an instantaneous removal of all of the Sarum rite from all churches and other ecclesiastical establishments.

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English scholars have been slow to study this collection of keyboard music. Perhaps this is no real cause for criticising them, for the English choral music of this time is far more exciting from a modern performer's point of view, and has become widely known through the many studies, editions and recordings that have appeared. However by comparison with the work done on the organ repertoire in other countries, the English musicological output suggests that there has not yet been a great interest in early English organ music.

At about the turn of this present century, many German musicologists wrote about their country's sixteenth century keyboard music. Buchner was studied in detail by Carl Paesler<sup>1</sup> and recently again by J. H. Schmidt.<sup>2</sup> Merian's work on Kotter<sup>3</sup> and Loewenfeld's on Kleber<sup>4</sup> are much smaller in volume, yet have remained the authoritative studies for many years. The music of Arnold Schlick has

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1 VfMw V(1889)1-192

2 Schmidt B.

3 Merian K.

4 Loewenfeld K.



been given much more attention and has not only been studied in isolation, but is now being seen as a link in a chain connecting organ music of several countries during the sixteenth century.<sup>5</sup> Recently the Polish music of Jan of Lublin has been re-presented after a gap of many years. John White's edition of the tablature in the series The Corpus of Early Keyboard Music (Vol. 6) has updated the work of Chybinski who wrote at length about it in 1911.<sup>6</sup>

Cabezon studies have remained popular. Various dissertations have dealt with his music. Links between Schlick and Cabezon have been accounted for and links between Cabezon and Tallis and Byrd have been surmised but not proven.

The Germans and the Spanish have thus been active in revealing the music of their keyboard composers of the sixteenth century. The French, Italians and English have been more or less content to produce sixteenth century music in a fairly accessible form, have made a few observations about it, and then have left it alone.

In fields of liturgical study much has been done by English scholars. Numerous manuscripts have been edited and printed, although usually without the provision of translations into English. However nothing comparable to Peter Wagner's studies of plainsong and music for the mass has yet been produced for the music of the Sarum rite.

The Tudor organ music itself has been the subject of

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5 Kastner P., Kastner R., Kendall S.

6 Chybinski P.

papers by Hugh Baillie,<sup>7</sup> Hugh Miller,<sup>8</sup> Denis Stevens,<sup>9,10,11,12</sup> Edward Lowinsky,<sup>13</sup> and of a section of Apel's Keyboard History,<sup>14</sup> and of dissertations by Pfatteicher,<sup>15</sup> by John Steele,<sup>16</sup> and J. K. Parton.<sup>17</sup>

Some background information about sixteenth century music education has been provided by N. C. Carpenter,<sup>18</sup> and A. F. Leach.<sup>19,20</sup>

The most comprehensive study of English liturgies and their music is F. Ll. Harrison's Music in Medieval Britain. Other musico-liturgical studies are those of Stevens,<sup>21</sup> and of Baillie.<sup>22</sup> The latter is concerned with the church of St Mary-at-Hill at Billingsgate. This church and the MS. 29996 were at one time closely associated. The historical records of St Mary-at-Hill are published.<sup>23</sup> Unfortunately few other church records are so easily accessible.

The Sarum liturgy itself can be reconstructed from several sources, both musical and liturgical. Facsimiles of the Gradual with its plainsong, and the Antiphonal and its plainsong are printed with editorial commentaries and indices by W. H. Frere.<sup>24,25</sup> The publications of the

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7 Baillie LC.	8 Miller EF. and Miller F.
9 Stevens F.	10 Stevens FP. 11 Stevens P.
12 Stevens U.	13 Lowinsky EO. 14 Apel HK.
15 Pfatteicher R.	16 Steele EO. 17 Parton CF.
18 Carpenter MU.	19 Leach ES. 20 Leach S.
21 Stevens FP.	22 Baillie LC. 23 Littlehales M.
24 Frere Grad. sar.	25 Frere Ant. sar.

Henry Bradshaw Society and of the Surtees Society contain various liturgical documents with occasional musical references. The Camden Society Publications contain, amongst other things, the Chronicles of the Grey Friars in which can be found some references to the musical activities at St Paul's in London. The Sarum Missal is in print, but without its music.<sup>26,27</sup> The Use of Sarum provides a valuable mine of information.

Besides this some studies have been made concerning theoretical questions relating to English music of the sixteenth century. Much has been written about faburden, but the subject still remains rather obscure. Squares have been investigated to a lesser degree, and remain a mystery. Few attempts have been made to relate English musical composition to a study of the modes of plainsong.

The aim of this study is to collect together these various pieces of information and to study the music of the relevant sections of 29996 having in mind the conditions, as far as they can be determined, for which it was written.

The field of research is large but by no means open ended. This keyboard music has hardly any extant precursors, and the style of composition ceased when the subject matter for which the music was composed ceased to be of interest. Liturgical keyboard music was probably at its most highly developed form when it was written down in the few MSS.

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26 Legg S.

27 Pearson S.

that survive from the early sixteenth century.

Because this music is unique, it is difficult to see it in its proper setting. All that can be done then is to examine the liturgical organ music composed at the same time in other countries, and to look briefly at English choral music at the beginning of the sixteenth century. Such examinations cannot produce results which will provide any great revelations about the nature of Tudor organ music. However they do help to show that it had a style all of its own.

Investigation of the music of 29996 reveals a highly ordered method of composition in some cases. This is combined with what appear to be very erratic procedures. <sup>what sort of procedure</sup> It does seem that the order is related to the function of the music, while the individuality is characteristic of the composers and their keyboard technique. It is therefore essential to try to see this music at all times in its liturgical setting. This is the aim of this study. <sup>18</sup>

There are problems which arise when a MS. is studied thousands of miles from its location. But far greater are the problems of looking into records from the churches where this music was played. These problems are not only geographical for the 1666 fire of London and the destruction of organs and manuscripts which followed the reformation did irreparable harm to historical collections from this period.

For much of the background information in this study there has been a heavy reliance on secondary sources. There

*18 a different aim from last year at p. 5.*

are now quite a number of trustworthy editions of old texts that have proved very useful in filling in the background to this music. As will become evident, there are and probably always will be many insoluble problems.

After a consideration of the organ music outside of England in the sixteenth century, and mention of the choral music of that time in England, the discussion will concern the Sarum liturgy and those of its texts which are set in the liturgical section of 29996. Then the various types of music will be considered in groups dependent on their function viz. the music for the office and the music for the mass. A detailed study of the office hymns of 29996/iii will be provided. From the music considered to this point in the discussion several factors will arise and need further explanation. So then an examination of the complex rhythmic procedures, of the use of the modes in the organ settings, and a consideration of the notation of the MS. are required. These considerations raise the question of the purpose for which the MS. was written and the place where it was used (if in fact it was used at all) within the liturgy. Having looked at the available evidence regarding the origin of the MS., the decay of this type of keyboard writing will be examined both in terms of style and of function.

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CHAPTER I  
THE BACKGROUND

The Small Number of Sources of Tudor Organ Music

Roger Ascham in his treatise on archery, Toxophilus, (1545) said

...lutinge and singinge take awaye a manlye stomake, whiche shulde enter and pearce depe and harde studie... But yet as I would have this sorte of musicke decaye amonge scholers, euen so do I wysse from the bottome of my heart, that the laudable custome of Englande to teach chyldren their plainesong and priksong, were not so decayed throughout all the realme as it is. 1

This statement, made only about five years after the dissolution of most of the monasteries, indicates the effects of the disappearance of the choir schools. The choir schools may have vanished suddenly or gradually. Yet there must have been some provision for the maintenance of liturgical music at least in some of the more important establishments. Otherwise for Mary's visit to Cambridge in 1556 it would not have been possible to have had after the "synginge salva festa dies all the way," the "masses songe by the Vic. with deacon and subdeacon in piksonge and organs."<sup>2</sup>

The first section of the liturgical music of 29996

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1 Quoted in Carpenter MU. p. 344.

2 Carpenter MU. p. 193.

was written at about the same time as Toxophilus and would seem to have been for special places or special occasions. Stylistically then the music of 29996 is probably to be seen as a rather sophisticated stepping stone or resting place along the way of the development of English keyboard music. In fact detailed examinations of style do indicate that this music is the culmination, not the beginning, of a highly developed art of keyboard playing for the liturgy.

Two disasters from the music historian's point of view, the reformation with the consequent destruction of organs and the Great Fire of London, together have removed forever a valuable mine of musical sources. Not only must many significant organ MSS. have been lost, but the destruction must also have included that of archival sources which would have contained useful information about the manner in which the music was performed.

Because of the scarcity of MSS. of English sixteenth century organ music, comparison of the music of 29996 with similar English collections is not possible. For an appreciation of the musical styles in 29996 it is therefore necessary to look at other related sources viz. English choral music of that period and the organ music being played at that time in Europe.

#### English Choral Precursors

By comparison with the scanty amount of extant organ music, a large quantity of choral music remains from the

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fifteenth and sixteenth centuries.

The Old Hall MS. contains music which in many cases has easily-traceable c.f. The c.f. in the Sanctus No. 101 of the CMM edition<sup>3</sup> is mainly in the middle voice (Example 1). When the c.f., the Sarum Sanctus No. V, goes below or centres around F, it migrates in the polyphony to the lower voice. Most of the c.f. notes are equal in value and appear at regular intervals of time. The surrounding voices match the c.f. notes in terms of length although there are occasional shorter ornamental notes.

Example 1. Old Hall MS., Sanctus No. 101 CMM 46 Part I

The same treatment of the c.f. is used in the Sanctus No. 98 by Typp (Example 2). Here the c.f. lies for the most part in the tenor, descending to the bass when the lower notes are required. Because of their pitch, the first three notes are found in the bass. The c.f. is the Sarum Sanctus No. II (de Angelis). In this setting the c.f. uses all of the notes of the voice which contains it i.e. shorter notes which initially one would assume were ornamental are

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3 CMM 46 Volume I.



in fact c.f. notes. As the voices are more ornamented than those of Example 1, the c.f. notes do not appear quite so regularly here. The outer parts of this Sanctus are given notes of comparable lengths (i.e. minims and crotchets in the transcription). In addition the upper part has sections with the modal rhythm ♩ ♪ These shorter note values are found only in the uppermost part.

Example 2. Old Hall MS., Sanctus No. 98 CMM 46 Part I

The earlier styles found in the Old Hall MS. differ from the highly ornamental vocal styles of the Eton Choir Book. The Eton Choir Book contains a large collection of Marian antiphons. Many of them are for large numbers of voices, but generally at intervals within these settings are passages for only two or three voices. As few-voiced sections are more easily compared with the organ music (which in England was for two or three voices in most cases), they can provide useful material for comparison with the keyboard settings.

Robert Hacomplaynt (d 1487) has left a Salve Regina where the voices are treated almost as if they were equal partners. (See Example 3.) Both participate in short note

values although there is slightly more activity in the upper part. Within four measures of music (from m. 111) there are triplets, a mode 1 and 2 rhythmic pattern and semiquaver runs. The melodic lines move mostly in a stepwise manner.

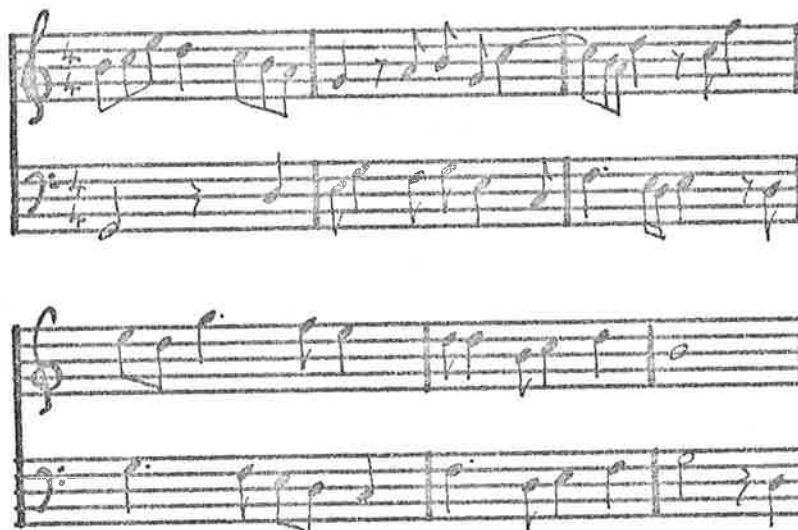
Example 3. Hacomplaynt, "Salve Regina," Eton  
Choir Book Vol. 2 No. 16 mm. 111-116



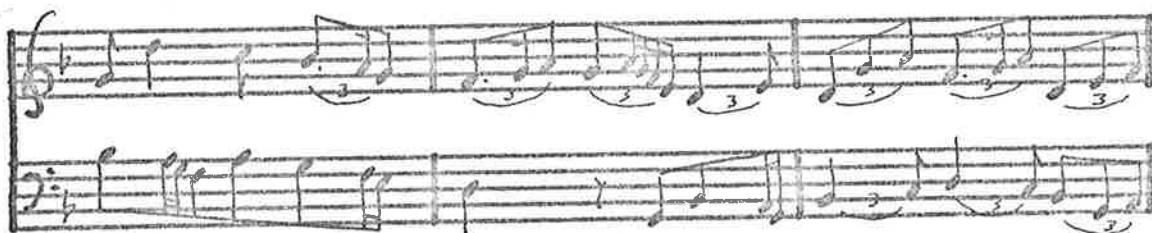
A less complicated setting is that of Gaude Flore Virginali by Hugo Kellyk (Example 4). The composer has concentrated on the use of the modes 1 and 2 patterns. Again the movement is stepwise apart from the occasional leap of a fourth in the upper part and of a fifth in the bass.


Edmund Turges in Gaude Flore Virginali uses modes 1 and 3 together (Example 5). Again it is clear that the voices are equal partners.

Example 4. Kellyk, "Gaude Flore Virginali,"  
Eton Choir Book Vol. 1 No. 2



Example 5. Turges, "Gaude Flore Virginali," Eton Choir  
Book Vol. 3 No. 40



Slightly more complicated, but only because of the addition of a third part, is the Salve Regina of Richard Davy (Example 6). Written after the other examples quoted, it shows a more imaginative use of rhythmic material. Apart from the use of the  figures, this music is not unlike that of the Lady masses of Ludford. These Lady masses were probably sung daily at St Stephen's Westminster where Ludford was known to have worked. They are all for various combinations of three voices. Example 7 shows the Kyrie of Ludford's Missa feria iii.

Example 6. Davy, "Salve Regina," Eton Choir Book No. 11 mm.37-40

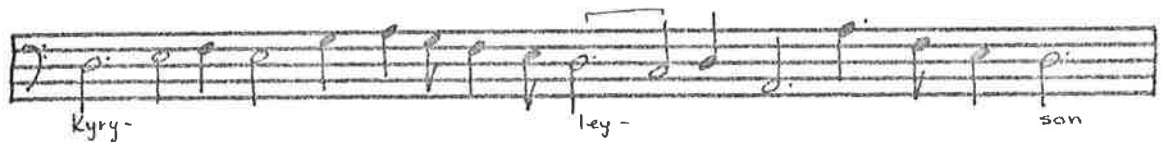
Musical score for Example 6, Davy's "Salve Regina." The score consists of three staves: a treble clef staff, an alto clef staff, and a bass clef staff. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat).

Example 7. Ludford, "Kyrie, Missa feria iii," CMM 27 p.44

Musical score for Example 7, Ludford's "Kyrie, Missa feria iii." The score consists of six staves: three for the first system and three for the second system. The first system includes a treble clef staff, an alto clef staff, and a bass clef staff. The second system includes a treble clef staff, an alto clef staff, and a bass clef staff. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat). The lyrics "Ky- ri- e e -" are written below the first system, and "lei- son." are written below the second system.

The Kyrie of Ludford's Missa feria iii is based on a melody known as a square. The same square also forms the c.f. for three organ settings viz. the Kyrie and Chryste from 56 (ETOM II No. 2) and the Kyrie Orma vulte (a corruption perhaps for a final Kyrie or "Kyrie ... ult"). The last-mentioned Kyrie comes from 371 (ETOM II No. 3). Example 8 shows the square melody. As it is for feria iii, according to the Sarum rubrics, it should be related to the plainsong Kyrie Omnipotens.<sup>4</sup>

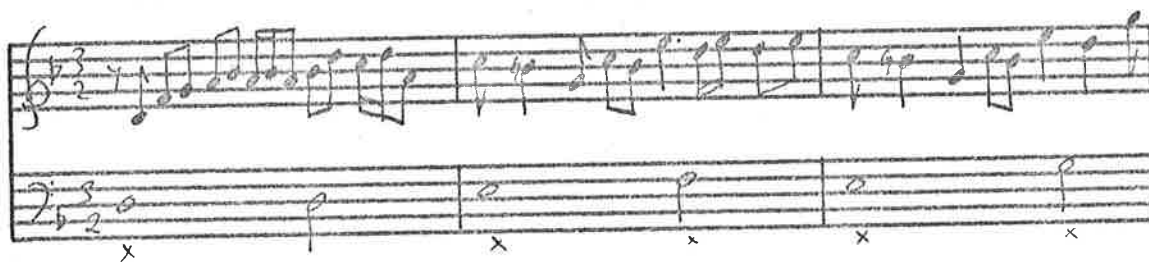
Example 8. c.f. from Anonymous Kyrie from 56 (ETOM II No. 2)



The organ settings have melodic leaps of seconds, thirds, fourths, fifths and octaves. Sixths are not used and the only other interval found is a fall of a twelfth in the final Kyrie's upper voice.

Unlike the Ludford choral version, the keyboard Kyrie makes no attempt to blend together the c.f. and the other voice. (See Example 9.) The *Christe* is similarly treated as Example 10 shows.

Example 9. Beginning of Anonymous Kyrie (ETOM II No. 2)



Example 10. Beginning of Anonymous *Christe* (ETOM II No. 2)



Only in the Kyrie Orma vulte is there any attempt to equalise note values. This Kyrie uses an ostinato-like figure, the lengthy point being stated in the first phrase of the melodic line (in the first four measures). (See Example 11.)

In a sense all of this keyboard music seems antiquated when the contents of 29996 are considered. However of all

*which come from 56+371*

extant precursors of mid sixteenth century liturgical music for the keyboard, this most nearly resembles the music of 29996.

Example 11. Beginning of Anonymous Kyrie "Orma vulte," (ETOM II No. 3)



English choral music was not only of the florid kind. A movement towards a syllabic style is evident in the music of Taverner. Paul Doe argues convincingly that Taverner did not necessarily give up musical composition after 1530 when he repented that he had made songs to 'popish ditties.'<sup>5</sup> If Taverner had continued to compose after this time it is quite possible that influenced as he was by the Lutherans, he would have used some German stylistic elements in his music.

Several of the German elements that Doe finds in Taverner's music are also found in the keyboard music of 29996. These include the use of independent melodic lines showing little formal imitation, and the exclusion of the c.f. from the alto voice.<sup>6</sup> In other Tudor music e.g. in

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<sup>5</sup> Doe LP. pp. 87 ff.

<sup>6</sup> Only in two Felix namque settings is an alto c.f. used in 29996.

the responsories, the c.f. also appears in notes of equal value as is the case in the keyboard office hymns.

Early Continental Sources: Faenza and Buxheim

The fourteenth century Codex Faenza, besides containing intabulations of vocal music, has Kyries and Glorias in two-part writing. The second of the Kyrie-Gloria pairs is suitable for alternatim use. The music has the plainsong melody in the bass while florid writing for the right hand fills in the time gaps between the c.f. notes. The spacing of the c.f. notes is regular except near the cadential points.<sup>7</sup>

Several fragments of German organ music survive from the fifteenth century.<sup>8</sup> These also have their c.f. in the bass lines. But the florid upper parts in each case show ornamentation and less rhythmic complication than is the case in Codex Faenza. Adam Ileborgh's tablature of 1448 with its passages with syncopation and rhythmic motives shows a return to the more fussy style. His wild rhythmic excursions in a way seem to be precursors of the rhythmic experiments of the Tudor composers.

An important milestone in the development of German organ music was the writing of the Fundamentum organisandi of 1452 by the blind organist Conrad Paumann. The

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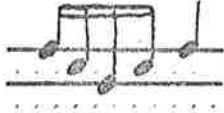
<sup>7</sup> Facsimiles of this MS. are printed in Musica Disciplina XIII-XV (1959-61)

<sup>8</sup> For a complete list and descriptions with musical examples see Apel HKM. pp. 33 ff.



Fundamentum was one of many teaching books which appeared through the fifteenth and sixteenth centuries. Paumann included examples of the treatment of melodic lines that move up or down by specified intervals, and of the elaboration of repeated notes and extended notes at cadential points. The elaborations are scarcely systematic.

Some of the Fundamentum is found in the Buxheim Organ Book of c 1470. This book contains many examples of three-part writing. In most cases it is fairly obvious that such writing is basically two-part writing to which a third voice has been added. Pedals are meant to be used for several of the compositions, but their use is not at all predictable. The use of pedals is indicated alongside various notes, not necessarily the lowest notes played at the time.

No one style characterises the Buxheim book but one obvious feature is the use of the ornament  at the beginning of many of the compositions. Some of the Buxheim pieces use very short note values in the right hand parts. These notes are sometimes continuous yet sometimes are broken so as to alternate with the lower part or parts in a quasi hoquet style. Other features of some of the Buxheim pieces include the use of rhythmic proportions.

The use of rhythmic proportions is combined with references to a rhythmic mode 1 and 2 pattern in Dies est Leticie In ortu regali from the Buxheim Book (Example 12).<sup>9</sup>

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<sup>9</sup> Buxheim II No. 167 p. 221

Example 12. "Dies est Leticie In ortu regali," (Buxheim II, 221)



Further rhythmic complications are found in Aliud Benedicite (Example 13). This composition shows the mode 3 pattern ♩.♩♩, the mode 2 ♩♩, the pattern ♩.♩, and a passage in sesquialtera. All of these are compressed together to form a conglomerate of rhythmic elements.

In both of the examples quoted it is clear that any involved rhythmic treatment that occurs is found in the upper voices and usually in the uppermost voice. The bass line simply keeps moving, sometimes in slower notes, sometimes in rhythmic values parallel to those of the treble line.

One feature which sets the Buxheim Book apart from the earlier German MSS. is the irregularity of the appearance of the c.f. notes. In Buxheim they appear, often in a highly ornamented setting, in far from predictable time intervals. Example 14 shows the bass c.f. of the first movement of the Salve Regina No. 72 of Vol. 1. The c.f. is in the lowest part although the parts cross frequently. More often than not the longest notes happen to be the c.f. notes. But the spacing of these is not at all regular. Sometimes three c.f. notes are adjacent, sometimes up to four or five notes separate two consecutive c.f. notes. Often the two lower parts have a similar or identical rhythm. The upper parts

Example 13. "Aliud Benedicite," Buxheim I No. 69

First system of musical notation for Example 13. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with several trills, each marked with 'tr'. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation for Example 13. It consists of two staves: a treble staff and a bass staff. The treble staff continues the melodic line with various rhythmic patterns. The bass staff continues the harmonic accompaniment.

Third system of musical notation for Example 13. It consists of two staves: a treble staff and a bass staff. The treble staff features several triplet markings, each indicated by a bracket with the number '3' above it. The lyrics 'sex qui altera' are written below the treble staff. The bass staff continues the harmonic accompaniment.

Example 14. Bass line of "Salve Regina," Buxheim I No. 72

First system of musical notation for Example 14. It is a single bass staff containing the bass line for the first part of the piece. The lyrics 'sal- ve Re-' are written below the staff. There are 'x' marks above several notes, likely indicating fingerings or accents.

Second system of musical notation for Example 14. It is a single bass staff continuing the bass line. The lyrics '-na' are written below the staff. There are 'x' marks above several notes.

Third system of musical notation for Example 14. It is a single bass staff continuing the bass line. The lyrics 'mi- -se- -ri- -cor-' are written below the staff. There are 'x' marks above several notes.

Fourth system of musical notation for Example 14. It is a single bass staff continuing the bass line. The lyrics '-di- -ae [clausula]' are written below the staff. There are 'x' marks above several notes. The system ends with a double bar line.

tend to move more rapidly (as was the practice in the choral settings of this antiphon).<sup>10</sup> Periodically long flourishes of quavers are used. When these appear with almost motionless lower parts, one is reminded of the old vocal practice of discanting over a plainsong. All sections but one end with a cadence of a sixth expanding to an octave and culminating in a chord of octaves and fifths. The O clemens section ends with a full A Major triad.

Not only do the c.f. notes in the Buxheim Organ Book appear irregularly, but sometimes the c.f. migrates too. Where there is some imitation between the parts two c.f. can occur simultaneously. Example 15 shows two possible choices of c.f. notes for Crist ist erstanden (Vol. 1 No. 45) All of the lines of the melody are traceable both in the upper and in the lower voices.

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<sup>10</sup> These choral settings are from the Trent Codices and are printed in D.T.Ü. 53 Nos. 1,4,6,10,12.

Example 15. "Crist ist erstanden," Buxheim I No. 45

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains a melodic line with several triplet markings (indicated by '3' over the notes) and 'x' marks below the notes. A dashed line labeled 'line 1' spans the first two measures, and another dashed line labeled 'line 2' spans the last two measures. The lower staff is in bass clef and contains a bass line with notes and rests.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with triplet markings and 'x' marks. A dashed line labeled 'line 2' spans the first two measures, and another dashed line labeled 'line 3' spans the last two measures. The lower staff continues the bass line.

The third system of musical notation consists of two staves. The upper staff features a melodic line with triplet markings and 'x' marks. A dashed line labeled 'approximation of line 4' spans the last two measures. The lower staff continues the bass line.


The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with triplet markings and 'x' marks. A dashed line labeled 'line 5' spans the last two measures. The lower staff continues the bass line.

Two empty musical staves, one in treble clef and one in bass clef, are provided at the bottom of the page for additional notation.

German Organ Music of the early Sixteenth Century

Schlick, Hofhaimer and Buchner were the most significant of the sixteenth century German composers of liturgical music for the organ.

The music of Arnold Schlick demands skilful techniques from the performer. It uses a fulness of sound and most of the compositions employ the greater part of the keyboard. Ascendo ad patrem meum has six parts for the manuals and often four voices sounding simultaneously in the pedals.<sup>11</sup> It does seem from the information available that this was all intended to be performed by one organist!

Less brilliant but more lengthy is the Salve Regina.<sup>12</sup> The Salve verse and also the rest of the setting is for two manuals and pedals. There is no definite indication as to which voice is to be played by the feet. The bass line is in some cases less likely to be the pedal part than is the tenor when the c.f. lies in the tenor. In the first verse this tenor is more easily played by the feet than is the bass part. Only the demisemiquaver runs at the end of the verse present any problems. The c.f. notes are all repeated with the rhythm . The main idea in the accompaniment is a rising then a falling scale, as seen in the first four measures of Example 16. Gradually the rhythmic complexity of this increases before the parts

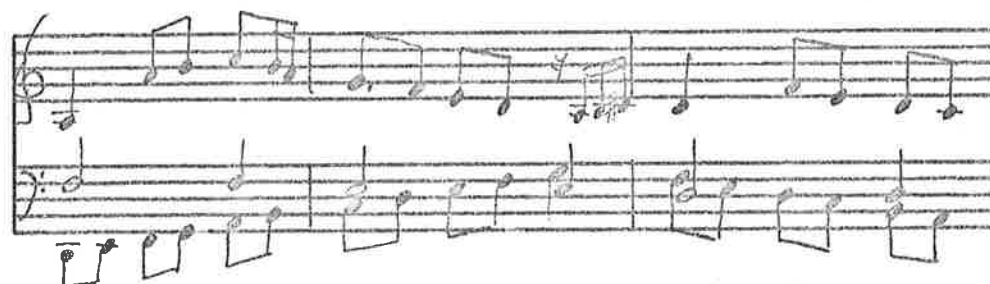
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<sup>11</sup> Schott Edition No. 5759 (Ed. Rudolf Walter, 1969) pp. 52-3.

<sup>12</sup> *ibid.* pp. 7-18.

overlap. All voices except the lowest share the smallest of the note values.

Example 16. Schlick "Salve Regina," opening measures.



Ad te clamamus does not have its c.f. notes repeated. The c.f. is in the bass and is not ornamented at all until the clausula. The two upper parts have a limited amount of echo writing which later overlap producing parallel thirds and tenths. All soprano cadences are preceded by written out trills. (See Example 17.)

Eya ergo is for three voices with a soprano c.f. There are many passing notes and trills and an extensive clausula.

As Example 18 indicates, the pitch of O pia is very low.

Example 17. Schlick "Ad te clamamus," (a) mm. 14 - 20

Musical notation for Example 17 (a) mm. 14-20. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. There are six dynamic markings 'p' (piano) written below the bass staff, corresponding to measures 14, 15, 16, 17, 19, and 20.

Musical notation for Example 17 (b) mm. 28-30. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. There are three dynamic markings 'p' (piano) written below the bass staff, corresponding to measures 28, 29, and 30.

(b) mm. 28 - 30 showing cadence.

Musical notation for Example 17 (b) mm. 28-30 showing cadence. The score consists of three staves: a treble clef staff, a middle staff, and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a tenor line with a cadence marked by a double bar line and the text "cadence in tenor". The bass staff contains a bass line with eighth and sixteenth notes. There are three dynamic markings 'p' (piano) written below the bass staff, corresponding to measures 28, 29, and 30. The text "added bass" is written below the bass staff with an arrow pointing to a note in measure 29.

Example 18. Schlick "O pia," mm. 1 - 8

Musical notation for Example 18 mm. 1-8. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes.



It is possible that the two lowest parts are for double pedal. The c.f. is in the alto and the soprano range is from D to g. This soprano moves almost entirely in semiquavers over a c.f. of minims.

O dulcis Maria, like the first movement, has a c.f. of repeated notes although here they are in the bass. (See Example 19.) Only in the last three bars does their rhythm become more ornate. The three voices are of approximately equal complexity and consequently there is more parallel motion than before.

Example 19. Schlick "O dulcis Maria," mm. 28-end

The image shows two systems of musical notation. Each system consists of a treble clef staff and a bass clef staff. The first system shows a c.f. of minims in the bass. The second system shows a c.f. of minims in the bass and a 6th to 8ve cadence in the treble. The score is annotated with 'p' and 'f' dynamics and a Roman numeral progression 'V -> I^o'.

Schlick in his Salve Regina uses up to four voices, requires the use of the pedals, has c.f. notes exposed both to the eye and to the ear, makes some use of imitation which he then realigns vertically to give parallel motion, and makes much use of the lower notes of the keyboard.

Hofhaimer's Salve Regina is for three voices.<sup>13</sup> The c.f. is found in each verse in the slowest-moving of the parts. One voice, usually the highest if it is not carrying the c.f., is highly ornamented with runs, trills and turns.<sup>14</sup> (See Example 20 where the c.f. is in the tenor.)

Example 20. Hofhaimer, "Salve Regina," mm. 1-6

The image shows a musical score for three voices: Soprano, Tenor, and Bass. The score is divided into two systems, each with two staves. The top staff of each system is for the Soprano voice, and the bottom staff is for the Tenor and Bass voices. The music is written in a style characteristic of the 16th century, with a focus on intricate ornamentation such as runs, trills, and turns. The key signature is one flat (B-flat), and the time signature is common time (C). The first system covers measures 1-3, and the second system covers measures 4-6. The Soprano part is particularly ornate, with many grace notes and flourishes. The Tenor and Bass parts provide a more steady accompaniment.

Settings of the Salve Regina are found in several pre-sixteenth century sources and also in the works of non-English composers of the sixteenth century. Besides the Buxheim and Schlick and Hofhaimer settings, those of "N.C." in the Lublin Tablature and those of the Warsaw Tablature continue the story of c.f. writing through the sixteenth century.

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13 Hinrichsen Edition No. 584, edited by Denis Stevens.

14 These same features are also characteristic of another Salve which, if not by Hofhaimer himself, is by a composer he influenced. It is printed in H. J. Moser's "Hofhaimeriana" in Zeitschrift für Musikwissenschaft XV (1932) pp. 132-137.

One of the most outstanding of Hofhaimer's pupils was Johannes Buchner, also known as Hans von Constanz, (1483-c 1540). His Fundamentum of c 1525 contains illustrations of notation, fingering, ornaments, adding third parts to two-part compositions and the adorning of c.f.-based compositions.<sup>15</sup>

The music he provided in the treatise is mainly for the mass although two responsories and three hymns are included. Sections of one of his Kyries from his music for the mass illustrate his style.

Buchner's Kyrie eleison angelicum sollemne has, as is usual, the odd-numbered verses set.<sup>16</sup>

The first Kyrie has a tenor c.f. to be played on the pedals (Example 21). Mostly this c.f. is in long notes. The accompanying voices show some relationship with the c.f. and some connection with each other. Initially the soprano imitates the tenor at the upper octave while the voices played with the left hand are rhythmically related to each other. Later the soprano foreshadows the second entry of the c.f. but in a highly ornamented fashion (Example 21 b). In what appears to be a typically German manner, the last c.f. note of Kyrie I is followed by an extensive clausula. (See Example 21 c.)

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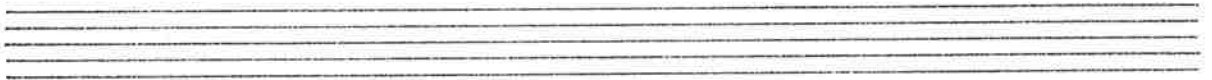
<sup>15</sup> The treatise is printed in Paesler F.

<sup>16</sup> Paesler F. pp. 123-135.

Example 21. Buchner, "Kyrie eleison angelicum sollemne," 30  
from Paesler *F.* pp. 123 - 135 (a) mm. 1 - 5

(b) mm. 15 - 17

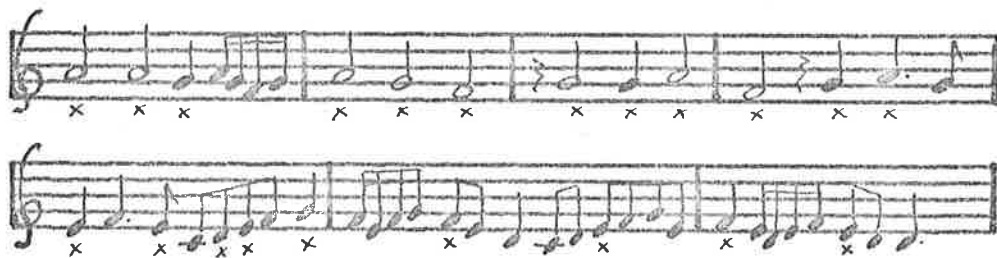
(c) Conclusion



Kyrie III (the second verset) is also for four voices and has a tenor c.f. in the pedal. The bass and the tenor are the most closely related of the parts while the upper two voices share the more rapid movement.

Christe II is for three voices with "choralis in discantu p" i.e. the bass line is the pedal part. Example 22 shows that the c.f. is somewhat disguised in the ornamental soprano.

Example 22. Buchner "Christe eleison," c.f. voice.



Kyrie IV has the "choralis in discantu tenore basso et alto fugat in quinta." It is highly imitative as the opening shows. (See Example 23.)

The final Kyrie has a migrating c.f. which appears in all four parts.

No c.f. could be more perceptible to the listener yet at the same time so carefully integrated into the non c.f.-carrying voice than is that of Buchner's Christ ist erstanden. (See Example 24.) This is a setting of the same melody as that quoted from the Buxheim Book (Example 15 p. 23). But here the c.f. is much more easily located because of its pitch separation from the other parts and because of the approximate



## Example 24. Buchner, "Christ ist erstanden"

The musical score is presented in five systems, each consisting of two staves (treble and bass clef). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The piece concludes with a final cadence in the fifth system.

rhythmic equality of its c.f. notes

Such techniques are not found in the English plainsong settings.

Christ ist erstanden is an interesting precursor of the ornamented-c.f. chorale preludes of J. S. Bach.

German music was found in Poland in the sixteenth century. The music found in the tablatures from Lublin and Warsaw shows stylistic affinities with the music of Buchner.

The Salve Regina N.C. from the Tablature of Johannes of Lublin has as c.f. that version of the plainsong used in DTÜ 53 No. 10 and in Hofhaimer's setting. Except in the last (corrupt) verse, O pia Virgo Maria, the c.f.-carrying voice is the last to enter each time. The imitative points which precede the c.f. entries are not so closely bound to the c.f. as are many in the other compositions in this tablature. A feature characteristic of this setting and of others in this collection, is that the note values both of the c.f. and of the "vorimitation" sections are generally of the same duration.

Only one verse, Eia ergo advocata, lacks a third in its final chord. Frequent use of thirds seems progressive for German or German-inspired writing of this time. However apart from the last ending--which White calls erroneous--the final cadences are all of the old sixth to octave type.

The Warsaw Tablature of c 1580 contains settings of the Salve Regina.<sup>17</sup> Like the Warsaw version of *Victimae paschali*,

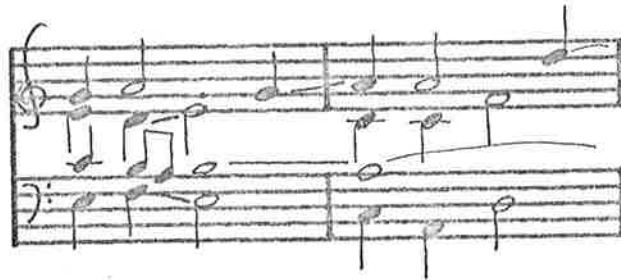
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one of the Salve settings from this same tablature contains a c.f. which is seen for a while and then tends to vanish from sight. The c.f. can be found in Salve Regina and in Ad te clamamus but disappears during Eia ergo. The clausulae following O clemens are as long as the setting of the words themselves. The cadence occurs at the last syllable of "clemens." Example 25 shows it is in fact a double cadence on E then A. The A remains as a pedal point until an A major chord completes the work.

Example 25. Warsaw Tablature,  
"Salve Regina," Cadence after  
"O clemens"



Another Warsaw setting is the Salve Regina mater misericordiae 2 Bassi, probably by Jakub Sowa.<sup>18</sup> Only the first verse is set and the c.f. is clearly set out only for the words "salve" and "regina." Again a long pedal point follows a cadence at the end of the work.

Stylistically this German and Polish music differs from its contemporary English organ music. The earlier examples of German music e.g. the contents of the Buxheim Organ Book, show highly ornamented melodic lines, irregular

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appearances of c.f. notes, two part writing with some for three parts, and c.f. buried within ornamented bass lines. Even in music as early as this there were obvious attempts to transfer suggestions of melodic fragments from the c.f. to the upper parts.

Later there was a movement away from extremely florid melodic lines coupled with a feeling for sonority manifest in the frequent use of the interval of the fifth. Cadences were to a certain extent stereotyped in that they mostly involved the expansion of an interval of a sixth to that of an octave. When the number of parts was increased, this particular cadential form was often underlined by the fall of a fourth in the lowest voice. However this latter practice was a secondary characteristic--the main object being to expand the sixth to the octave.

Hofhaimer's style was indicative of the high point of "coloristic" compositional activity. Some simplification of the ornamentation of melodic lines is seen in Buchner's music. Buchner used extremely short note values effectively, because he used them sparingly. In the accompanying voices in Buchner's compositions is found an appreciable amount of contrary motion but also passages in parallel sixths and thirds or tenths. Buchner's c.f. settings show an amount of imitation between the parts which far exceeds that in English organ music of the sixteenth century. It was not until Tallis composed his hymn settings that imitation was incorporated to a significant degree into Tudor organ music.

There are some experiments with imitation in a few of the settings in 29996, but apart from the use of ostinati and motives at various pitches little attempt is made to integrate this imitation into the compositions. Even when imitative passages are found they are generally quite unrelated to the c.f. Such was not the case in the contemporary German organ music

Outside of Germany and England the main spheres of activity for the composition of organ music for the liturgy were in Spain, Italy and France. This musical activity is represented in the works of Cabezon, M-A Cavazzoni and the music of the Castell d'Arquato collection, and by the organ music printed by Attaignant.

#### Cross-fertilization

There is evidence of musical links between various European countries throughout the sixteenth century. The Venetian Sagudino who went to the court of Henry VIII in 1515 complained about the English instrumentalists whose music was far inferior to that of the English singers. The organists "kept bad time, their touch was feeble, and execution poor."<sup>19</sup> In the following year the Crutched Friar, Dionisio Memo, visited the court with his own organ (perhaps a regal) on which he performed to the delight of Cardinal Wolsey and the king.<sup>20</sup>

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19 Izon IM. p. 330

20 Giustinian CH. Vol. 1 p. 296

Memo was a pupil of Paul Hofhaimer and had been organist at St. Mark's Venice. He stayed at the English court from 1516 to 1519 and in 1528 was paid for fixing the large organs in the cathedral of Santiago de Compostela. Later he fled to Portugal after being accused of betraying the king.

There is evidence too of connections between Schlick and Cabezon. Their association came about through the court of the music-loving emperor Charles V. Cabezon who was with the court for many of its journeys probably met Nicolas Gombert and Thomas Crecquillon. Cabezon's travels took him to the Netherlands, Germany, Austria, Italy, Spain and France. He also visited England in 1522. He probably heard Arnold Schlick's ten-voiced Ascendo ad patrem meum composed for Charles' coronation at Aix-la-Chapelle in 1520. Charles' organist, Henri Bredemers, introduced Schlick's music to Spain. It is possible that both Schlick and Bredemers took it in turns to play the organs at the coronation.

Although there is this evidence for the existence of opportunities for the transmission of music from one country to another in the early sixteenth centuries, the music that survives from this time does not indicate any marked changes that can be attributed to outside influences.

#### Italian Organ Music of the Sixteenth Century

Italy's liturgical organ music, as seen in the Brumel

?  
meaning  
in lead

organ mass from Castell d'Arquato, is sonorous, not virtuosic, and has written out ornaments.<sup>21</sup> In the Gloria of Messa de la dominica the c.f. uses F sharp rather than the F of the plainsong when convenient. The c.f. resembles both that of p. 10 of the Sarum Antiphonal and that of the Liber Usualis version of Orbis factor (p. 46). The varying number of voices in the Gloria (Example 26 p. 40) indicates an instrumental texture. There is an absence of syncopation, a frequent use of thirds and a style of writing for the individual voices that resembles vocal polyphony. This style differs much from the open fifths of the Germans, lacks the coloristic extravagances of Hofhaimer, has a fuller texture than the English keyboard works and recalls the vocal sound of the Spanish compositions.

#### French Organ Music of the Sixteenth Century

French organ music from this time is represented solely by the collection of Attaignant of 1531.<sup>22</sup> The contents of his two prints are indicated in their titles: Tabulature pour le jeu d'orgues Espinetes et Manicordions sur le plain chant de Cunctipotens et Kyrie fons ... and Magnificat sur les huit tons avec Te deum laudamus et deux Preludes, le tout mys en la tabulature des Orgues Espinettes et Manicordions ...

In many ways this music resembles that of the Italians

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21 The mass is printed in Jeppesen I.

22 See Attaignant DL. Attaignant may or may not have composed this music himself.

## Example 26. An Italian "Gloria in excelsis Deo" Jeppesen I p.89

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of chords in the upper staff, with some notes marked with an 'x'. The lower staff contains a rhythmic accompaniment with eighth and sixteenth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with chords and melodic lines, including some notes marked with an 'x'.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with chords and melodic lines, including some notes marked with an 'x'.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with chords and melodic lines, including some notes marked with an 'x'. The system concludes with a double bar line and a sharp sign in the key signature.

A set of empty musical staves consisting of two five-line staves.

A set of empty musical staves consisting of two five-line staves.

Both the Attaignant collection and early sixteenth century Italian organ music show a lack of consistent four-part writing, much scalar movement and a lack of systematic imitation.

The Attaignant organ masses tend to make much use of long-note c.f. In the mass Kyrie fons, the c.f. is in long notes in the tenor. However at times the bass part crosses this leaving the c.f. in the lowest voice. When the c.f. becomes involved in passage work, the c.f. notes are also played at the octave below. This occurs on three occasions in the Fons bonitatis Kyrie (mm. 10, 11 and 21 of Example 27).

Example 27 shows the three-part style typical of the Attaignant organ collection. Only the Te Deum is written for four voices.

Some imitation is used in Attaignant's music. In the Benedictus from this same organ mass (Example 28), all three parts begin with the same motive--derived from the opening phrase of the plainsong. The two non-c.f.-containing parts also use the same extension of this idea (mm. 3-4). This melodic fragment is also used in the c.f. voice in m. 9 and appears in the other voices again in mm. 10-11. This use of imitation is not nearly so pronounced as it is in the case of the German and Polish music of the time, yet it does seem to be more integrated into the setting than is generally the case in the English c.f. organ compositions.

Example 27. Attaignant, Kyrie from "Messe Kyrie fons"

Musical notation for the first system, measures 1-5. Treble clef staff with a circled 5 above the fifth measure. Bass clef staff with 'x' marks above notes in measures 1, 2, 3, 4, and 5.

Musical notation for the second system, measures 6-10. Treble clef staff with a circled 10 above the tenth measure. Bass clef staff with 'x' marks above notes in measures 6, 7, 8, 9, and 10.

occasional lower octave c.f. note when tenor c.f. is involved in passage-work.

Musical notation for the third system, measures 11-15. Treble clef staff with a circled 15 above the fifteenth measure. Bass clef staff with 'x' marks above notes in measures 11, 12, 13, 14, and 15.

Musical notation for the fourth system, measures 16-20. Treble clef staff with a circled 20 above the twentieth measure. Bass clef staff with 'x' marks above notes in measures 16, 17, 18, 19, and 20.

Musical notation for the fifth system, measures 21-25. Treble clef staff with a circled 25 above the twenty-fifth measure. Bass clef staff with 'x' marks above notes in measures 21, 22, 23, 24, and 25.

x see note to m. 10.



The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, ending with a circled measure number '28'. The lower staff is in bass clef and contains a bass line with chords and some accidentals, marked with 'x' above certain notes.

Example 28. Attaignant, Benedictus from "Messe Kyrie fons"

The second system consists of two staves. The upper staff has a melodic line with some rests and notes, marked with 'x' above. The lower staff has a bass line with a steady eighth-note accompaniment.

The third system consists of two staves. The upper staff has a melodic line with a circled measure number '29' and some notes marked with 'x'. The lower staff has a bass line with a steady eighth-note accompaniment.

The fourth system consists of two staves. The upper staff has a melodic line with a circled measure number '30' and notes marked with 'x'. The lower staff has a bass line with a steady eighth-note accompaniment.

The fifth system consists of two staves. The upper staff has a melodic line with a circled measure number '31' and notes marked with 'x'. The lower staff has a bass line with a steady eighth-note accompaniment.

Spanish Organ Music of the Sixteenth Century

Spanish organ music, according to Kastner, differs from the English compositions which tend to be vehicles for virtuosity and for the exploration of the possibilities provided by the presence of a keyboard.<sup>23</sup> The Spanish music is more vocal in style. This is seen when the music of Redford and Cabezón are compared. However there are works by Cabezón that are not far removed from the Italian chordal writing and are more or less precursors of the Netherlands sets of variations of the late sixteenth century. The Tiento del primer tono (Example 29) has an interesting arrangement of what is almost a setting of the chorale Vom Himmel hoch da komm ich her. Incorporated into the chords for the right hand is a melody which resembles the Lutheran chorale. (Brumel wrote in a similar chordal style in his organ mass.) Beneath the chords, Cabezón's Tiento has a bass line which displays a series of rhythmic ideas. Parades of rhythmic ideas are also characteristic of English sixteenth century organ music. The bass line is more "progressive" than any of those found in 29996. In its use of motives it is like many of the chorale settings of the precursors of Bach, e.g. Sweelinck and Böhme.

Much of the Spanish music consists of settings of psalm tones, some being "Fabordones." The quantity of music for

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23 Kastner P. p. 95.

Example 29. Cabezon, "Tiento del primer tono"

The musical score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a series of chords, some with accidentals (sharps and flats). The lower staff contains a more active melodic line with eighth and sixteenth notes, including triplets and slurs. The piece concludes with a double bar line and a 'c.o.' marking.

Two sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, located at the bottom of the page.

the psalms and canticles and office hymns far outweighs the amount of music for the mass. The fabordones were four-part harmonisations of psalm chant melodies. In these the c.f. was found in any one of the four parts. Sometimes the harmonisations were simple (fabordon llano), and sometimes were ornamented in one of the parts (e.g. glosado en el bajo). Examples of these are found in Cabezon's fabordones on the sixth tone (Example 30).

#### Spanish-English Comparisons

In a rather biased manner Kastner explains that the Tudor organists, unlike the Spanish composers and the younger of the Cavazzonis, did not make their organs sing in a dignified style.

The spontaneous impulse to play, which was a consequence of the mechanical facilities and of the pleasure derived from the technical apparatus, had to be gratified first. The mechanism, to begin with, had to satisfy the mechanical streak in the organists--"homo ludens." This led performers on the keyboard to invent and to indulge in ostinato--or sequence-like embroidery, in a variety of passage-work made up of fragments of scales and ornaments, generally rumbling and stumbling more than singing on the instrument. After having given full reign to the joy of the purely technical element of the instrument, one again thought of what might be called revocalising keyboard music. One came to the conclusion that a lot of technical bravura and virtuosity were not yet music, nor decided the value of the contents and artistic perfection of a composition. 24

The wide gaps between the voice entries in some of the English music, and the large compass of this music to a certain

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24 Kastner P. p. 95

Example 30. Cabezon, Fabordones del sexto tono,  
I. Llano

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a sequence of chords and melodic lines. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), providing a bass line for the chords above.

The second system of musical notation continues the piece with two staves. The upper staff in treble clef shows a progression of chords, including a prominent chord with a sharp sign (#) on the fifth line. The lower staff in bass clef continues the bass line with chords and single notes.

The third system of musical notation also consists of two staves. The upper staff in treble clef features a melodic line with some grace notes and a final chord. The lower staff in bass clef provides the corresponding bass line. The system concludes with a double bar line.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned below the first system.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned below the second system.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned below the third system.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned at the bottom of the page.

Example 30. Cabezon, Fabordones del sexto tono,  
IV Glosado en el bajo

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains six measures of music, each featuring a single chord. The lower staff is in bass clef with the same key signature and time signature. It contains six measures of music, each featuring a single chord. The first two measures have a half note, while the remaining four measures have a quarter note.

The second system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains six measures of music, each featuring a single chord. The lower staff is in bass clef with the same key signature and time signature. It contains six measures of music, each featuring a single chord. The first two measures have a half note, while the remaining four measures have a quarter note.

The third system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains six measures of music, each featuring a single chord. The lower staff is in bass clef with the same key signature and time signature. It contains six measures of music, each featuring a single chord. The first two measures have a half note, while the remaining four measures have a quarter note.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains six measures of music, each featuring a single chord. The lower staff is in bass clef with the same key signature and time signature. It contains six measures of music, each featuring a single chord. The first two measures have a half note, while the remaining four measures have a quarter note.

The fifth system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains six measures of music, each featuring a single chord. The lower staff is in bass clef with the same key signature and time signature. It contains six measures of music, each featuring a single chord. The first two measures have a half note, while the remaining four measures have a quarter note.

extent do support Kastner's argument. However the extremes of range in Redford's music are perhaps not so marked as Kastner imagined, for it is most likely that some of the compositions were intended to be transposed down an octave. Redford and Tallis did use dissonances not often found in the compositions of Cabezon, but it is not wise to judge Tallis by his Felix namque settings and so to conclude that "Listening to Santa Maria or Cabezon after having heard Redford or Tallis, makes one feel like coming into the open air, confronting a steadily growing horizon." <sup>25</sup>

English Traits found in 29996 and in other Tudor Manuscripts

Among the standard procedures adopted by the composers of 29996 was the use of a very evenly spaced c.f. (usually one note per measure in the modern transcriptions), and the frequent use of faburden. Four-voice writing is not common. Of 109 verses of hymns in 29996, 43 are mainly for two voices, 59 for three voices and only 7 for four voices. Six of these seven come from the third of the verses set in the anonymous hymn collection, 29996/iii. This preference for a small number of voices is in complete contrast to the vocal writing of the time.

Some of the more outstanding of the characteristics found in this music are the use of relatively unornamented

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25 Kastner P. p. 99.

x *fantasticly incomplete*

c.f.-containing voices, the frequent use of a plain c.f. in long notes while other voices are in much faster-moving styles, the use of contradictory rhythms e.g. a superimposition of the old rhythmic modes 1 (and 2) and a diminutive form of mode 5, the use of motives which often move from part to part, the use of constantly changing rhythmic ideas, the use of rhythmic groups out of step with each other so that polyrhythm results, and the use of complex rhythms such as 3 against 4 or 8 against 3.

Apel comments on the great stylistic differences found in Tallis' organ music. The M.B. Natus est nobis and the two settings of the Felix namque which Apel calls "the most horrible specimens of a genre that is always quite problematic<sup>26</sup>" are quite removed from the Tallis hymn settings of the M.B. This same apparent conflict of styles appears to a lesser extent within the works of 29996. Because of this it is very difficult, from a stylistic examination of the anonymous settings, to make any decisions regarding authorship.

To a certain extent the more exposed writing e.g. of two parts or of voices widely spaced, seems to belong to the collections of music for the mass or settings of the Te Deum. The hymn settings, first verses excepted, are generally in a more restrained style. However within the hymn settings themselves there is also, if to a lesser extent, a diversity

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26 Apel HKM. p. 158



of styles. Most of the characteristics mentioned earlier can be found within the hymn verses from f 158v and will be described when these hymn settings are discussed.

The problem that ever appears when these works are examined is the unknown extent of the relationship between style and liturgical function. This connection can in part explain the several styles, yet at the same time it does seem that much of the music appears to be very unorthodox. Perhaps even in the sixteenth century merit was thought to be gained by the composing of works which exhibited the maximum amount of nonconformity.

## CHAPTER II

### THE LITURGY FOR WHICH THE MUSIC OF 29996 WAS PROBABLY WRITTEN

#### The Sarum Use

The Sarum Use, i.e. the liturgy as used at Salisbury, was the most widespread of secular liturgies in pre-reformation England. Its influence spread to France and Portugal where parts of it were incorporated into polyphonic music. Many of the English liturgies were influenced by that of Salisbury. Exeter and Hereford adopted Sarum practices. However York remained more independent.<sup>1</sup>

The adoption in 1543 of the Sarum Use at the cathedral of Rochester is described in an appendix to Frere's The Use of Sarum.<sup>2</sup> Bishop Nicholas Heath's Injunctions for this occasion reveal that the organ was used at matins, mass and evensong on doubles and feasts of nine lessons, as well as for commemorations. The choir was required to sing on every double and also to sing an antiphon after compline on every holy day. Each day the lady mass was sung by the choir "in pricke-song with the orgaynes." On holy days the priests and clerks and the master of the choristers joined the boys for

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1 See Frere US II pp. xxx-xxxii where this is discussed.

2 Frere US II pp. 234-236

this. On major feasts the lady mass was said so that the choir could sing the high mass "in prickesonge".

Item yt is ordered that the Master of the Choristers shalbe at Mattens, Masse & Evynsong in all duble feasts & ix lessons, and shall hymself kepe the orgayns at the same feasts. And also in commemoracions shall by hym or by some other at his appoyntment cause the orgaynes to be kept. And he to cause the choristers to syng an antheme after euery complayne in euery workday. And yt ys referred to the discrecion of the Chaunter to have th' organes played in Commemoracions.

Item yt ys ordered that the prests, clarks and Choristers with the Master of the Choristers shall syng euery eyn and day of ffeasts duplex, minus duplex V minus ac duplex et principalis duplex, And euery holyday in the yere an Anteme in prycksong immediatly that Complyn be fully done & ended.

Item yt ys ordered that on woorkdayes the Choristers shall syng the lady masse in prychesong with the orgaynes, And on euery holyday the prests, clarks ' Maystre of the queristers and choristers to syng the Lady masse in prickesonge with the orgines. Excepte principall ffeasts & ffeasts of Maïus duplex. And excepte when highe Masse is of our Lady: then the Lady masse shalbe songe in prickesong, prime & houres to be omytted. 3

The expressions "in prickesong with the orgaynes" and "in prickesonge" would seem to indicate two different methods of performance. The adults were not always required when the organ was used for the pricksong, but were needed when no mention was made of the organ. Pricksong without the organ was almost certainly what we now regard as polyphony. The other method of singing may have been accompanied song or some kind of alternatim use. However the use of the term "pricksong" rather than "plainsong" would suggest that this music was measured. Because this was the method of singing used for the daily lady mass, and

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3 Frere US II. p. 235.

because in some places the daily lady mass was sung "upon the square", it is possible that there was some connection between the use of squares and of "prickesong with the orgaynes."

The texts for the sung parts of the mass and of the greater offices were those shown in Table 1.

TABLE I

TEXTS FOR THE SUNG PARTS OF THE MASS AND THE GREATER  
OFFICES <sup>4</sup>

OCCASION	CHOIR MUSIC, VARIABLE TEXT	CHOIR MUSIC. FIXED TEXT	READINGS ETC
Vespers	antiphons & psalms antiphon on Magnificat	<u>Magnificat</u>	lesson
	respond <u>hymn</u> versicle	Benedicamus	collect
Matins	invitatory <u>hymn</u> versicle antiphons & psalms versicle	Venite	
	9 or 3 (or 12) responds	<u>Te Deum</u>	9 or 3 lessons (12 monastic use)
Lauds	antiphons & psalms <u>hymn</u> versicle antiphon on Benedictus	Benedictus	collect
		Benedicamus	
Mass	(PROPER) <u>introit</u> (called "office")	(ORDINARY) <u>Kyrie</u> <u>Gloria</u>	(PROPER) epistle
	<u>gradual</u> <u>Alleluia</u> or tract <u>sequence</u>	Credo <u>Sanctus</u> <u>Agnus</u> Ite missa est or variant	gospel
	<u>offertory</u>		
	<u>communion</u>		

<sup>4</sup> Underlined items indicate that one or more musical settings can be found in 29996

Apart from the mass and the greater hours, the only other office that is of importance when considering the MS. 29996 is Compline.<sup>5</sup> Its form was as follows.

Opening versicle and response  
 Deus in adjutorium ...  
 Gloria Patri ...  
 Antiphon and Psalms 4,30,90,133 then antiphon  
 Chapter again  
 Hymn  
 Versicle and Respond  
 Antiphon, Nunc dimittis and antiphon again  
 Prayers

The usual hymn was Te lucis ante terminum. There was no hymn within the octave of Easter, but at other times some other hymns were used. These were Salvator mundi, Christe qui lux, Cultor Dei memento (in Passiontide), Jesus Salvator seculi (Paschaltide, after the octave), Jesus nostra redemptio (from the vigil of the Ascension), and the sequence Alma chorus Domini for Pentecost. From this list, the hymns set in 29996 are Te lucis ante terminum, Salvator mundi, Christe qui lux while Jesus Salvator seculi uses the same tune as does Te lucis ante terminum.

Some of the texts listed in Table I were omitted or repeated according to the rank of feast or type of feria on any particular day.<sup>6</sup> The Sarum Use and for the greater

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5 Proctor Brev. sar. II cols. 221-242 contains the Office of Compline.

6 Various calendars indicate feast days and their ranks. Examples can be found in e.g. Ordinale Exon I, Ordinale Sarum and most other liturgical books containing the Ordinale or mass or offices.

part, the Hereford Use had these types of feasts and ferias:-

1. FEASTS: principal doubles  
greater doubles  
lesser doubles  
inferior doubles  
lesser doubles  
semi-doubles  
simples, including Sundays which were  
Principal Sundays  
Greater Sundays  
Lesser Sundays  
Inferior Sundays
2. FERIAS: greater ferias  
lesser ferias  
inferior ferias  
vigils
3. OCTAVES AND OCTAVE DAYS

The rank or class of the day determined whether 9 or 3 lessons were used at Matins, the number of singers for the Invitatory at Matins, the number of persons who "ruled" the choir, the inclusion or exclusion of "commemorations" or "memorials" of coinciding feasts or fasts, whether or not Te Deum was sung at Matins, the number of times the Introit was repeated at mass, which Kyries were sung and whether or not their tropes were sung, the number of collects used, whether or not the tract was substituted for the Alleluia before the gospel, whether or not verses were attached to the offertory, and time of the day at which mass could be said. <sup>7</sup>

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<sup>7</sup> The classifications of the feasts and the consequent liturgical practices are described in Harrison MMB pp. 56-57 & Pearson S (1st ed.) pp xxiii ff

Service Books used in the English Church before the Reformation<sup>8</sup>

Many service books were used in the medieval church. Some were required for use in choir, others for processions, some were used for the mass, some for occasional services and some were used only by bishops. They can be classified according to these uses.

(i) Books used for the offices in choir

The Antiphonal contained music for the offices. It included a temporale, the 7 "toni", benedictiones, tunes for the Benedicamus, the kalendarium, the psalterium, the Commune sanctorum and the Proprium sanctorum.

The Breviary or Portos or Portiforium was a single book which combined many of the books used earlier for the office.

The Capitulare contained the chapters (short Bible readings) used within the offices.

The Collectarium was used especially in the thirteenth century. It contained prayers and chapters. Sometimes a psalter and a hymnal were bound with it.

The Kalendar was provided with a Compotus which gave directions for the calculating of dates of movable feasts.

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<sup>8</sup> This outline of English pre-reformation service books is largely a summary of Wordsworth OS. Another useful source of information has been Wordsworth's introduction to The Tracts of Clement Maydeston with the remains of Caxton's Ordinale (H.E.S. Vol. 7, 1394). Frere US. includes a Consuetudinary, Customary, Ordinal and Tonal. The Sarum books printed in the sixteenth century (antiphonal, hymn books and sequence books) are not readily accessible.



The Hymnal had texts and music for the hymns and was provided with a minimal number of rubrics. The Legenda contained the lessons read at Matins. The Martiloge was a calendar expanded to provide brief outlines of the lives of the saints. It was used in Chapter.

The Passional contained the lives and martyrdoms of the saints.

The Psalter was sometimes not-liturgical but often was liturgical i.e. arranged in the order of the psalms as used within the offices, and provided with antiphons, the Old testament canticles of Lauds, the Magnificat, Nunc dimittis, Te Deum, and Quicumque vult.

The Tonal contained the music for the plainsong tones and endings with a commentary.

The Consuetudinary was a customary. It had the general rules relating to the divine service. That found in The Use of Sarum Vol. I details the principal people on the staff, the choir customs, customs at the offices at processions and at mass for particular times and seasons.

The Ordinal was the application of the Consuetudinary to specific occasions. It was set out so as to provide the necessary information week by week. The rubrics of the later missals and breviaries were extracted from the consuetudinaries and customaries.

The Pye or "pica sarum" was a Directorium Sacerdotum. Its name probably came from its magpie colours of black and white (with no red rubrics). It combined the contents of the consuetudinary and ordinale and dated from the c1450 edition of Raynton. Clement Maydeston's Directorium was printed in 1487 by Caxton. In 1507 Wynken de Worde arranged the Pye in two halves to go into the two volumes of the Portiforium. In 1509 this was incorporated within the text of the Breviary.

(ii) Books for Processions in the church or churchyard

The Processional provided rubrics, texts and music for processions. It was used mainly from the fourteenth to sixteenth centuries.

(iii) Books used for the mass

The Epistolaria were books containing the epistles. Some were for the whole year, but others were only for major holy days.

The Evangeliaria contained the gospels. Again some of these were for the whole year and others for special days only. Sometimes single volumes contained both the epistles and the gospel.

The Grail or Gradual contained the choir music for the ordinary and for the proper of the mass.

The Missal included the grail, epistle books, gospel book and sacramentary (the last-mentioned being the book of masses and occasional services).

The Troper was originally (pre-thirteenth century) the book of texts and music for the farsed settings of the ordinary, of the sequences and of the introits and offertories and communion sentences. Later the term was used for the sequences.

(iv) Books for occasional services

The Manual contained most of the occasional services e.g. the Blessing of salt and water, the Asperges, Baptism, the Churching of women, Marriage, the visitation of the sick, the office of the dead, commendations, & burial service. The Shrift-book was for the guidance of priests hearing confessions.

(v) Episcopal service books

The Benedictional was for episcopal benedictions during the canon of the mass. The blessings varied according to the seasons of the church's year.

The Pontifical often also included a Benedictional. It also contained the rited for ordinations, consecrations both of religious and of objects, excommunications, coronations, and the numerous other duties of biships.

(vi) Books used by the laity

The Primer contained various prayers including usually the Hours of the B.V.M., the seven

penitential psalms, the fifteen gradual psalms, the office of the dead and the commendations.

The Psalter used by the laity was a non-liturgical psalter. Often prayers were provided between the psalms.<sup>9</sup>

The number of service books was reduced as the breviary became more widely used. The breviary contained the psalter and antiphonal which together provided the psalmody, the Liber responsalis for the responds, the Bibliotheca and Homiliarius and Passionarium for the lessons, the Collectar for the prayers and chapters, the Hymnal, the Martilogium for the chapter office, and the Kalendar with its Compotus.

These were arranged into four sections:

- 1) the Kalendarium -- a table of feasts, and general rubrics e.g. concerning the feasts with choir ruled and those not ruled.
- 2) the Temporale or Proprium de tempore
- 3) the Psalter and Commune sanctorum
- 4) the Sanctorale or Proprium sanctorum.

A Diurnal was a Breviary without the night office of Matins. (Matins was said in the church before mass and the books in the church were available for use). These

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9 Our Lady's Psalter was not a collection of psalms but a rosary of five decades. The title was probably related to the number 150 being both the total number of psalms in the psalter and the total number of Aves in the whole rosary. This is further discussed in Eithne Wilkins, The Rose-garden Game (London, 1969) A "Rosarium beate Marie" of 50 verses, 50 Aves and 10 Paters is found in Horae Eboracenses ed. for the Surtees Society (Vol. 132, 1920) pp. 142-147.

smaller and more portable Diurnals were probably more convenient for the recitation of the day hours.

Usually the MS. Breviaries of Sarum and York were of one volume. Smaller books, known as Portiforia, of 8<sup>o</sup>, 16<sup>o</sup> or 4<sup>o</sup> size were often in two volumes--Pars Hiemalis and Pars Estivalis.

By the sixteenth century the most-used books were the missal and the breviary. The music books were the antiphonal, gradual, hymnal, sequence books and psalter. By this time pricksong and organ books were also used. Other books were still produced. A list of the Sarum service books printed in the fifteenth and sixteenth centuries shows this. (See Table 2).

TABLE 2

## SARUM SERVICE BOOKS PRINTED IN THE FIFTEENTH AND SIXTEENTH CENTURIES. 10

Class of Book	Period	Editions Extant
Accentuarius 11	1508-55	15
Antiphoner	1519-20	1
Breviary	1475-1557	47
Diurnale	1512	1
Festyval 12	1483-1532	22
Grail	1527-32	3
Horae	1478-1559	252
Hymnal	1518-55	8
Legenda	1491-1518	2
Manuale	1497-1555	31
Martiloge in English	1526	1
Missal	1487-1557	66
Ordinale or Pye	1477-1508	12
Processional	1502-58	24
Psalter	1503-30	10
Pystilis, etc.	1538-53	11
Sequences, etc.	1496-1519	25
<u>Nova Festa</u> supplements	1480-97	8

10 From table p. 13 Wordsworth OS.

11 Accentuarius = guide to pronunciation

12 Festyval= collection of sermons for festivals and other special occasions.

The plainsongs on which are based the organ settings of 29996 come from the antiphonal, the gradual, the hymnal the psalter and the sequence book. The texts of these are all found in the missal and breviary. ; Some information concerning their use is found in the Consuetudinary and in the Customary and Tonal.

Table 3 implies how the music of the mass and office was distributed between keyboard and choir. In Germany and Italy the mass was frequently sung in alternatim fashion and several complete and many partial settings are extant. In the larger institutions at least, English masses were sung in elaborate choral phlyphony. However the existence of an isolated setting of the Ordinary and a single setting of the Proper, suggests that choral performances were not always practical. Seeing that the two settings mentioned are for the feast of the Holy Trinity and for Easter Day, two very important days in the church's year, it may not be correct to assume that the organ was used on unimportant days and the choir sang on festive occasions.

Quite out of proportion to the small number of surviving English mass settings for the organ are the many organ offertories. Most of these are Felix namque settings, but others are found too. These may well have been used at their appropriate place within the liturgy. The offertory at the mass was the one place where the organist would have been able to play for a relatively long period of time without interruptions. For during the

TABLE 3

## THE LITURGICAL TEXTS SET FOR KEYBOARD IN ENGLAND AND IN OTHER COUNTRIES

GENERAL TYPE	DETAILS	ENGLAND	OTHER COUNTRIES
Masses	Ordinary	1 organ setting alternatim, by Rhys.	Numerous alternatim settings e.g. of <u>Angelicum</u> & <u>Pascali</u>
		A few fragments (Many choral settings)	
	Proper	1 organ setting alternatim, by Preston	Many e.g. German, Polish Italian
	Introits	----	Several in Polish tablatures
	Of ertories	Various organ settings especially of <u>Felix</u> <u>Namque</u> .	----
	Sequences	Before Bull, only 1 & that in Preston's mass	<u>Victimae paschali</u> and <u>Congaudent angelorum</u> frequently set.
	Communions	1 setting only in ETOM.	
Offices	Hymns	Numerous, for alternatim use & 1st $\frac{1}{2}$ liturgical year.	Very few by comparison, except Spain. Many choral hymns e.g. numerous ones in Apel Codex but few in organ collections such as Buxheim Book.

GENERAL TYPE	DETAILS	ENGLAND	OTHER COUNTRIES
	Office ants.	<u>Miserere</u> frequently set. Later many (perhaps non-liturgical) settings of <u>Gloria tibi Trinitas</u> i.e. <u>In nomine.</u>	
	Psalm tones	----	Many set by Spaniards
	Magnificat tones	1 alternatim.	Buxheim has 1 verse. Spain has many settings.
Votive Ants.	<u>Salve Regina</u>	----	Numerous. Alternatim.  Dufay e.g.  various Buxheim settings
	<u>Regina caeli</u>	----	
	<u>Alma redemptoris</u>	--	
	<u>Ave Regina</u>	----	
	Others	(choral)	
<u>Te Deum</u>		4 alternatim for keyboard with odd verses set. (4 choral with even verses set.)	One in Attaignant's collection
Vernacular Hymns		----	<u>Crist ist erstanden</u> and <u>Maria zart</u> e.g.
Processional Psalms		(choral)	
Non extant		William Charite's 2 organ books with hymns, responds, ants, Te Deum Magnificat, Kyrie, Sanctus, Agnus, Alleluia & Sequence. c. 1493.	



offertory not only were the bread and wine offered at the altar, but after this there was a lengthy censuring of the altar and of the sacred ministers and then of the people.<sup>13</sup> As there is no music from this period which is specifically described as "pre-service" or "post-service" music, it is not impossible that the organ offertories were also used for those purposes. But on the other hand it is more likely that this collection of music, like the rest of the Tudor repertoire, was entirely usable and used in its liturgical context.

The Offertory Felix namque was appropriate for the Lady mass throughout the greater part of the liturgical year. Because in many if not in most places the organist was present at the Lady mass each day, the existence of a large number of settings of this particular offertory can be explained. (The large number is only thirteen, of which seven by Preston probably formed a weekly cycle).

In Germany, music for the office was choral music rather than keyboard music. Until Tallis' time, the English office had organ settings for the hymns and for some antiphons. The Compline Miserere was the antiphon most frequently set by English composers. It was later set by William Byrd, John Bull, and Thomas Tonkins.

Marian antiphons were set by the composers of the Buxheim Organ Book. Most German composers set at least one

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13 See Frere US I. pp.76-77

Salve. The complete absence of these in the English organ repertoire is related to their abundance in the collections of choral music. The Eton Choir Book contains numerous settings of Marian antiphons for voices.

#### Locations of Organs in Churches

In English churches, not only were Marian antiphons sung, but after Compline each Friday at Bristol, Middleham, Lichfield, and London and Salisbury (and probably almost everywhere) a "Jesus Anthem" was sung too. This seems to have been a favourite devotion in 15c and 16c England. The anthem was known as the "Salve of Jesus" and probably an adaption of the Salve Regina.<sup>14</sup>

Many English churches had more than one organ, and the various organs were for specific uses. Chapel inventories suggest that it was not uncommon to have at least three instruments in a large college. Winchester College in 1531 had an organ in the gallery on the north side of the choir, one in the pulpitum and another in a chantry chapel. In 1549 there was "one little paire of organs in Scholars Chamber and another greate in quyar."<sup>15</sup>

Durham had three organs over the choir. The great organ, the "fairest" of the three, stood over the choir door and was only used on principal feasts. The instrument was sumptuously decorated,

.... the pipes beinge all of most fine wood and workmanship, very faire, partly gilded upon the

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14 Rites of Durham Vol. 107. p. 221-222

15 Hill OC. pp12-13

inside and outside of the leaves and covers up to the topp, with branches and flowers finely gilted, with the name of JESUS gilted with gold. There was but two paire more of them in all England of the same makinge, one paire in Yorke and another in Paules. 16

A second organ stood on the north side of the choir and was only used on those days when the four Doctors of the church, Augustine, Ambrose, Gregory and Jerome were read (at Matins). This organ was called the Cryers. The third organ which was used daily at the ordinary services, was probably that which in the 17c was referred to as the White Organs. In addition to these three, there was another for use near the Jesus altar

... wher ther was on the north syde, betwext two pillars, a looft fir the M<sup>r</sup> and quiresters to sing Jesus mass every fridaie, conteynge a paire of orgaines to play on, and a fair desk to lie there bookes on it tyme of dyvin service. 17

Besides these, there was a fifth organ in the Galilee where our Ladies mass was sung dailie, by the master of the Song Schole, with certaine decons, and quiri-sters, the master playing upon a paire of faire orgaines the tyme of our Ladies masse. 18

These references and others mentioned by Harrison suggest that in general there was a great organ over the choir door, a small organ at the side of the choir and a small organ in the Lady Chapel. 19

Numerous masses were fitted into the day in pre-reformation England. In 1506 Lincoln had 38 daily and by 1531 there were 44. A few of these had music. Frequent references

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16 Rites of Durham Vol.15 p. 14

17 Vol. 15 pp. 29-30

18 Vol. 15 p. 37

19 Harrison MMB. pp. 109, 188, 212

in the list of payments by churches suggest that the organist took part in the daily Lady Mass and the Name of Jesus Mass.

The Hymn Melodies set for Organ

Harrison suggests that the organ replaced the choir on lesser feasts and supports his claim by referring to the absence of certain hymn settings. He lists those feasts which have no organ settings as being Epiphany, Ascension, Whitsunday, Corpus Christi and most of the Proprium Sanctorum. However, Hostis Herodias impie the office hymn for the Epiphany is set twice in 29996/iii. The other occasions mentioned (Ascension, Whitsunday and Corpus Christi) occur after Easter in the church's year.

From the list in Table 3 it seems that the Advent-Easter period is fairly well supplied with hymns but that there is almost a complete lack of them for the latter part of the year. As the largest collection of office hymns appears in the one section of 29996 (fols 158-178v) and is in the order of the church's year, stopping at Lent, that collection's lack of hymns for Easter and the time following and for the Proper of Saints is understandable, and does not necessarily reflect liturgical practices. A Summary of the times and seasons for which the hymns of 29996 and of the other sources were written appears in Table 4.

TABLE 4

HYMN SETTINGS IN TUDOR KEYBOARD MSS. AND THE  
OCCASIONS FOR WHICH THEY WERE APPROPRIATE.

SEASON	HYMN		LOCATION*
ADVENT	Verbum Supernum prodiens	i	iii MB 0
	Vox clara ecce intonat		
	Conditor alme siderum	i	iii 0
CHRISTMAS EVE	Veni Redemptor gentium	i	iii MB
CHRISTMAS	Christe Redemptor omnium	i	iii MB
	A solis ortus cardine	i	iii
ST STEPHEN	Sancte Dei pretiose		iii
ST JOHN	Bina caelestis (2 melodies)		iii
	Exultet caelum		MB
EPIPHANY	Hostis Herodes impie (2 melodies)		iii
	Primo dierum omnium	i	iii 0
FERIAS POST EPIPHANY	Aeterne rerum Conditor	i	iii MB
	Deus Creator omnium	i	iii
	Lucis Creator optime	i	iii
	Iam lucis orto sidere		MB
	O lux beata Trinitas		MB
FERIAS POST EPIPHANY COMPLINE	Te lucis ante terminum	i	MB
	Christe qui lux	i	iii MB 0
	Salvator mundi Domine	i	iii MB
LENT	Summi largitor praemii		iii
	Audi benigne Conditor		iii MB
	Ex more docti mystico		iii MB
	Ecce tempus idoneum		iii MB
	Vexilla regis prodeunt		0
EASTER	Claro paschali		MB
	Sermone blando		MB
	Chorus novae Jerusalem	i	
	Ad cenam Agni providi		0

TABLE 4 CONT.

SEASON	HYMN		LOCATION*
ASCENSION	Aeterne Rex altissime		MB
ASSUMPTION	O quam glorifica		O
DEDICATION	Angulare fundamentum	i	O
Confessors	Iste confessor	i	MB

\* i = 29996/i  
 iii = 29996/iii  
 MB = Mulliner Book  
 O = Other sources

Although this list is far from complete in terms of all of the hymns that are used at the offices during the year, the number of tunes omitted is not large. This is because many of the hymns share tunes. An extensive list of the omitted hymns and their appropriate tunes is provided in the appendix. From that list Table 5 has been compiled.

TABLE 5

MAJOR FEASTS WITH HYMNS NOT SET IN 29996

<u>OCCASION</u>	<u>HYMN</u>
Passiontide	Pange lingua gloriosi
Whitsunday	Jam Christus astra ascenderat
Trinity Sunday	Adesto, sancta Trinitas O Pater sancte
Corpus Christi	Sacris solemnibus
One martyr	Martyr Dei, qui unicum Deus tuorum militum
Many martyrs	Sanctorum meritis Rex gloriose martyrum
Confessors	Iste confessor Jesu, Redemptor omnium
B.V.M.	Ave Maris stella Quem terra pontus ethera
St Michael	Tibi Christe splendor Patris

Although the reason for the bias toward hymns for the first part of the liturgical year is easily explained in the case of the 29996/iii settings, the apparent concentration on the same part of the church's year is not so easily understood in the case of the settings from other sources. In fact from the other hymns there is only one Ascension setting, nothing for Whitsun, Trinity nor Corpus Christi. There is a lone setting from the Proper of Saints - for the Assumption. (The days following Christmas Day do not belong to the Proper of Saints but to the Proper of the Time). The common for a confessor, and the dedication hymn are all that is representative of the Common of Saints. Were there some compensatory supply of choral settings for these missing parts of the year, one could assume that the practice was to use the organ on some occasions but not on others. Neither choral nor organ settings now exist for hymns for many of the chief feast days of the year and consequently the reason for the choices of the hymns for organ settings must remain a mystery.

#### Alternatim Use

Alternatim use was a standard practice in the fifteenth and sixteenth centuries and earlier. However there is some uncertainty regarding the actual method of performance. In the case of alternatim organ settings the practice was almost certainly to have organ and voices alternating. But it is not at all clear how the sung parts were performed. Most music historians would suggest that plainsong was sung when the organ was not playing. Yet children in choirs were

generally taught to sing plainsong, pricksong, counter and faburden. Any or all of these could have been used in alternation with the organ.

Compared with the practices documented on the continent, the English use of alternation seems to have been highly organised and regularised. Without exception the office hymn settings and the four settings of the Te Deum all have the odd-numbered verses set for organ and the even ones are left to be sung. Even as late as the end of the 16c, this practice was still in use, for the Tallis choral settings of hymns are for the even-numbered verses. This is clear because their titles are in fact the titles of the second not of the first verses. In the cases of the settings of the mass ordinary and the mass proper, it is not possible to see any patterns of consistency, in the choice of text sections for the organ settings. This is because there is only a single example of each in the English keyboard repertoire.

If plainsong were sung for the alternate verses of any alternatim setting, it would of necessity be much more rapid than the keyboard sections. This may or may not be satisfying from an artistic point of view. However if the plainsong were adorned e.g. by the addition of a faburden and/or upper parts according to the rules of 'sights' then the choral verses could more nearly have matched the keyboard verses in duration. It is not unlikely that polyphonic settings were used on some occasions in alternation with keyboard settings. If this were the case then it would surely



occur at those times when the choirs were bound to be present. This would usually mean at high masses and lady masses and evening devotions and perhaps at other times too on important feast days. The extant organ repertoire is not very helpful in determining whether or not organ and choir were normally used together. It would seem highly unlikely that the choir would have been absent on the occasions for which the two organ masses were written viz. the high-ranking feasts of Easter Day and Trinity Sunday (although the Rhys mass ordinary is appropriate for any major Sunday or feast day when the Kyrie Deus Creator was prescribed.)<sup>20</sup> The other organ music would seem to be suitable for everyday occasions, occasions when normally the full choir would not have been present.

Outside of England the organ was used extensively in the music of the mass. It was usually associated with the ninth responsory at Matins and the Te Deum, but also played an important part in the mass. There are many settings of introits and of music for parts of the Ordinary. The distribution of the music between the choir and the organ does not show any great amount of consistency. In fact Gombosi suggests that one should not dismiss the possibility of alternation between organ, polyphonic choir and Gregorian singing, without first checking all available data.<sup>21</sup>

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20 It is possible that these masses were for use in churches which had an organ but no choir.

21 Gombosi OP. p. 51

Gombosi also points out that it was taken for granted that extra-liturgical playing on the organ before and after services was the norm.<sup>22</sup> The music for such occasions could well have been like that improvisatory style of Conrad Paumann - two-and three-voiced works with a slow-moving bass under a rapid extravagant upper part.<sup>23</sup>

Both the positive and the large organ seem to have been used during the mass in European churches. The positive, behind the choir screen, was used to accompany the soloists during the Gradual and Alleluia, while the large organ, along side of the nave of the church, was used for solo playing during the offertory.<sup>24</sup>

The evidence for the use of the organ in the mass in England comes from the extant music itself. The large organ seems to have been above the choir screen or along the side of the choir. It is then possible that its function during the offertory was identical with that described above for the European situation. It is not clear whether in England the smaller organs were suitably placed for use during masses sung at the high altar. However there is no reason why portative organs (of perhaps the regal type which seems to have been plentiful at least at the court of Henry VIII<sup>25</sup>) were not used for this purpose.

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22 p. 55

23 See Buxheim III

24 Bowles HO. p. 13

25 Hayes KM. p. 86

No music for extra-liturgical use appears in 29996/i,ii, or iii. <sup>26</sup> This does not necessarily mean that no music was played before or after services, but rather that what was played was probably extemporised.

#### Lack of Organ music for Processions

The Sunday procession which occurred after the blessing of the water before the chief mass, was a lengthy affair. All of the altars in the church were visited and sprinkled with holy water, as were the various buildings grouped round the cloister. Finally a station was made before the rood in the nave of the church. The water was blessed at the high altar while the convent remained in the choir. All joined in the procession, singing at the appropriate places. <sup>27</sup> That there is no organ music extant for such processions is not surprising when one considers the immense size of the buildings around and through which the processions took place. Looking e.g. at the plan of Durham Cathedral which is appended to "The Rites of Durham" <sup>28</sup> one sees that the quire door was 140 feet from the back of the high altar, and the whole building was 500 feet long. For acoustical reasons the use of any or

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26 Perhaps the Lamire from the Preston section, could be put into this category.

27 See Rites of Durham Vol. 107 pp. 302-3

28 Rites of Durham Vol. 107, Appendix.

even all five of the organs there would have been confusing, unless they were used in an alternatim manner rather than for accompaniment of singing.

### CHAPTER III

#### MUSIC FOR THE MASS - ORDINARY AND PROPER, SEQUENCES AND OFFERTORIES

Numerous musical settings of the Ordinary of the mass were written in Tudor England. However nearly all of them were for choirs. Of the two extant organ settings for the mass, one is a mass Proper and the other a mass Ordinary. The organ setting of the Ordinary could well have been used, according to the rubrics in various missals, on many important feast days and Sundays in the church's year. This particular setting of the ordinary has included within it a part of the Proper viz. the Offertory for Trinity Sunday. The Kyrie of the mass is Kyrie Deus Creator omnium. This Kyrie was not used on Trinity Sunday in the Sarum rite, but it was at Exeter.<sup>1</sup> The music is by Ap Rhys who was connected with the churches of St Mary-at-Hill and St Paul's.<sup>2</sup> Rhys did not set the Creed but he (or the copyist if it was not Rhys himself), left space in the MS. for it.

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1 Ordinale Exon. II p. 468

2 For more biographical details see p. 317

The other mass setting in 29996, Preston's mass Proper for Easter Day, is also incomplete. It ends part way through the sequence. It does seem a little unusual that an Easter Day mass should be played on the organ rather than sung. The Sarum Ordinale makes it clear that this mass was for Easter Day only and not for any other mass within the octave or season.<sup>3</sup> The 'Missa de Resurrectione' means any of three masses which begin with the introit 'Resurrexi' They are the masses mentioned in the following table.

TABLE 6  
SARUM EASTER MASSES AND THEIR SEQUENCES

	GRADUAL OR ALLELUIA	SEQUENCE
EASTER DAY	Haec dies	Fulgens
LOW SUNDAY	Alleluia	Laudes
SUNDAYS ii-v AFTER EASTER	Alleluia	Victime

The two mass settings are written for alternatim use. This is not the case for settings of Offertories which were for organ alone. The one and only sequence, Fulgens praeclara, like the mass settings is a setting of alternate

<sup>3</sup> Ordinale Sar. II p. 719

verses. Settings for alternatim performances are in an organ style made up from collections of fragmentary ideas which have no space for development, while through-composed settings are continuous works where the plainsongs are often treated quite freely. Thus while the sequence differs little from the other parts of the mass Proper or mass Ordinary, the Offertories have a style all of their own.

#### 1. The Setting of the Ordinary of the Mass

The Ap Rhys mass bears the title Deus Creator omnium Made by phelyppe apprys Off Saynt Poulls in london. The Offertory is preceded by the title Offertorium in die sancte trinitatis.<sup>4</sup>

The range of the music is from EE to a". This is not at all unusual for the sixteenth century. But the presence of a bottom GG sharp at the end of the Qui sedes section of the Gloria does suggest that the usual continental form of the short octave was not part of Ap Rhys' organ.

As none of the writing is for more than three parts, it is not the density of the music that is noticeable. Rather is one's attention drawn towards the use of motives, the variable position of the c.f. and the occasional irregularity in the frequency of the c.f. notes. The cadences use the sixth to octave expansion (Example 31).

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<sup>4</sup> A Transcription of the mass appears in ETOM II (S1), and less successfully in Stevens' earlier Altenglische Orgelmusik (pp. 24-25).

Example 31. Rhys, Mass.  
Cadence of mm. 14-15



Thirds in final chords are often found (Examples 32,33).

Example 32. Rhys, Mass mm, 34-35 Example 33. Rhys, Mass  
mm. 47-48

On the two occasions when the c.f. is completed before the final cadence, the clausula or ornamental cadential ending does not fit into the modern "V-I" mould as is the case with much of the contemporary German music. Some of the cadences that ap Rhys uses are seen in Examples 34 and 35.



Examples 34 and 35 Rhys, Mass mm. 81-82 and 251-253

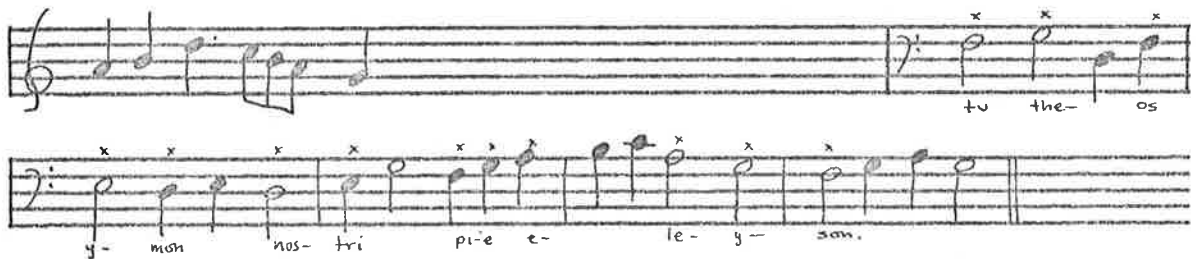


The last example comes from the end of the Offertory and so the apparent warning of a conclusion may well be a sign for the celebrant.

The first Kyrie--the odd-numbered parts are set -- is for two voices only. The right hand part has a theme unrelated to the c.f. (Example 36), and the left hand carries the c.f. notes in irregularly repeating periods of time (Example 37).

Example 36 Rhys, Kyrie theme

Example 37 Rhys, c.f.  
notes of first Kyrie



The c.f. is rhythmically more free in the two-part sections than in those for three voices. The one exception to this occurs in the soprano c.f. of Qui tollis. Other soprano c.f. e.g. Summe Deus (i.e. the last Kyrie verse), and Qui sedes have the chant sounding in rigidly controlled pulses, although in the final Agnus a little variety is found.

Not only does the third often appear in cadences, but it is also frequent in chords. In German music of this time fifths were far more frequent than thirds. Yet in the chordal Summe Deus which ends the Kyrie of the mass of Rhys, 37/40 chords have a third and of these 21/40 have both a third and a fifth, while 3/40 have fifths but no thirds.<sup>5</sup>

Motivic development does occur in this music but it is not particularly adventurous. Throughout the mass, motives recur in plain and ornamented forms. The Osanna of the Benedictus has the motive seen in Example 38.

Example 38 Rhys, Mass-- Motives from the Benedictus, mm. 309 (soprano), 310 (bass), 311 (soprano) and 312 (tenor)



These give way to a related motive in the central section of the Benedictus (Example 39).

Example 39. Rhys, Mass -- Motives from the Benedictus. mm. 315-316 (tenor), 318 (bass) and 319 (soprano).



<sup>5</sup> The use of a chordal style such as this is not at all common in the extant music from this period. However it is also found, and again at the conclusion of a work, in the Alleluia of the Rhys Felix namque (S22) -- but the two-against-three rhythm prevents all of the parts of the "chords" from coinciding.

Finally the initial motive is recalled first in its descending form and then in an ascent before a cadence completes the movement.

Most of Rhys' runs are diatonic and quite unrelated to the c.f. The use of highly organised yet c.f. - unrelated motives is a distinguishing characteristic of early sixteenth century English organ music.

*this  
c.f.  
out  
of  
this;  
what is  
the  
evidence*

## 2. The Setting of the Proper of the Mass


The setting by Thomas Preston has not the controlled restriction of rhythm, range and modality that is seen in the Ap Rhys work. The Easter mass begins on f 62v with the name of the day (cut off in the binding of the MS.) and the title "---day (ad) officio Resurrexit" At the repeat of the introit (or office, as it was called then), the incipit is also given as "Resurrexit" rather than "Resurrexi." The Alternatim scheme for the introit is consistent with than required by the Sarum use. The rulers of the choir intoned "Resurrexi" and the organ continued with "et ad huc tecum sum..." to the end of the initial part of the introit. The psalm verse was begun by the rulers and continued by the organ. "Resurrexi" was begun again by the rulers and taken up by the choir while this time the organ was silent. Both the "Gloria Patri" and its "sicut..." were set for the rulers and choir. The final appearance of "Resurrexi" was begun by the rulers

and continued as before, by the organ. Its final setting is for four voices in contrast to the two-voiced setting used at its first appearance.

The organ version was meant to be played and sung in the following manner:

(Rulers:) Resurrexi. (Organ:) et ad huc tecum sum, alleluia: posuisti super me manum tuam, alleluia mirabilis facta est scientia tua, alleluia alleluia.  
 (Rulers:) Domine, probasti me et cognovisti me:  
 (Organ:) tu cognovisti sessionem meam et resurrectionem meam.  
 (Rulers:) Resurrexi (Choir;) et ad huc... est scientia tua, alleluia, alleluia.  
 (Rulers:) Gloria Patri et Filio et Spiritu Sancto.  
 (choir:) sicut erat in principio, et nunc, et semper, et in saecula saeculorum Amen.  
 (Rulers:) Resurrexi (Organ:) et ad huc... tua. alleluia, alleluia.

In the Sarum use the introit was repeated before the Gloria Patri, as well as after it. The use of the organ is in keeping with the rules laid down for the division of the music between soloist and choir. Adhering to rules appears to have been an English trait at the time. Departures from them were frequent in the rest of Europe.

The first "Resurrexit" is for bass c.f. with treble accompaniment. There are no particularly significant rhythmic transformations until the text reaches "mirabilis facta est scientia tua, alleluia" There the right hand part adopts the rhythmic pattern  etc. and in such

Again  
 un-  
 support

a way that there is a dislocation between the rhythmic accents in the two parts. These note values then shorten until semiquavers results. A proportional time signature follows "scientia" while triplets and then triplets at twice the speed illustrate the "alleluia." At the "tu cognovisti" of the psalm verse, three-part writing first appears in the work. Rhythmically the bass is very dependent on the tenor c.f.. The right hand part, which together with the lower parts tends to form a stately-moving section, is based on an ostinato pattern which appears seven times at various pitches. (See Example 40).

Example 40. Preston, Ostinato figure from psalm verse of introit



The final "Resurrexit" for four voices carries melodic and rhythmic ideas from one voice to another. It ends with an extended cadence (if only one measure in length) in which the bass note moves so as to make a minor chord followed by an E Major chord, reinforcing the F to E melodic cadence previously made by the c.f. - containing tenor voice.

The Gradual has only the intonation and the verse set. These are both for two voices. The alleluia and its verse are for three voices.

### 3. The Sequence from Preston's Easter Mass

The sequence Fulgens praeclara is unique in that it is the only surviving organ sequence from sixteenth century England.<sup>6</sup> Numerous Offertories remain but the number of sequences is no more than the number of the settings of the mass proper. The sequence itself is incomplete for after the plainsong verse Perspice Chrsticolas the Redemptori verse is omitted and replaced by a short clausula on G, a note unrelated both to the preceding and to the omitted verses, and also foreign to the Amen.

The Translations of this sequence are found in Sarum Sequences<sup>7</sup> and in the English version of the Sarum Missal.<sup>8</sup> That in the first mentioned volume more nearly matches the Latin text from a rhythmic point of view. Only in ten lines do the versions differ. The Sarum Sequences version is provided here with comments to indicate where Pearson has

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6 This sequence is also discussed but from a modal point of view in chapter VII

7 On pp 31, 33 and 35 Neither the exact title nor the author's name were provided in the volume examined. It was imperfectly bound so that the title page was replaced by an extra copy of the following page. Thus the editor and date of the edition were unavailable. However the binding bore the same gold medallion as that used on the second edition of Pearson S. Because Sarum Sequences claims to have translations of those sequences not found in the English version of the Sarum Missal, it must postdate that i.e. after 1868.

8 Pearson S. 2nd ed. pp 175-176

updated the English.<sup>9</sup>

Fulgens praeclara -- an English Translation

This day the dawn glows bright above the sun  
Telling how Christ hath fought and glorious victory won.  
Jesus hath triumphed o'er the haughty foe,  
And his foul camp majestic hath laid low.

Unhappy sin of Eve  
Of which all death do reap;  
O happy Mary's Child  
With whom now feast we keep.  
Blest be the Queen exalted high  
Bearing the King who puissantly  
Despoiled hell and reigneth in the sky.

O King for ever, graciously  
Accept our heralding of Thee,  
To Thee at God's Right Hand on high,  
Crying aloud incessantly.

Death's power in all lands o'erthrown,  
Thou in triumph high art gone  
To joys of Heaven which are Thine own.

O vast, O lovely clemency,  
Light-giving boon of Christ on high  
Breathing on us benignantly

Honour to Thee and praise  
Who didst the load upraise  
Which burden'd our old days.

Brightly gleam the courts of God  
Purchased by the crimson flood  
Of the Lamb's most precious blood.

By His mighty virtue He  
Cleansed all our misery,  
Granting gifts benign and free.

Awestruck within myself I gaze  
Upon the wonders of these days,

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9 Pearson uses the following variants:

Line 10 His Mother, Who triumphantly  
Line 11 Hath spoiled hell and reigneth in the sky.  
Line 13 Accept the praise we offer Thee  
Line 16 Thou, death's power now overthrown  
Line 17 Triumphant on high art gone,  
Line 19 O vast, O fair, O high,  
Line 20 Light-giving clemency,  
Line 21 Breathing benignantly  
Line 23 Who didst that load upraise  
Line 25 Brightly shine the courts of God

Fulgens praeclara -- an English translation

That before our unworthy eyes  
Such mighty sacraments should rise.  
From the root of David springing  
Of Judah's tribe the Lion Thou  
Hast arisen, glory bringing,  
Who didst seem a Lamb but now  
Thou Who laidst the earth's foundations  
Seekest now the realms on high,  
To eternal generations  
Recompensing righteously.  
Prince of evil, wicked feind,  
What avails thy impious lie?  
In fiery chains thou art confined  
By Christ's glorious victory.  
Ye peoples! marvel at the tale!  
Whoe'er such miracles hath heard?  
That death o'er death should so prevail,  
Such grace on sinners be conferr'd?  
Judea, unbelieving land,  
Look forth, and on the Christians gaze,  
See how in joyous crowds they stand,  
And chant the blest Redeemer's praise!  
Wherefore, O Christ, our holy King,  
Loose us from guilt, and pardon bring.  
Grant that Thy chosen bands with Thee  
May rise in blest felicity,  
And of Thy grace rewarded be.  
The Holy Paraclete's blest comfort, Lord,  
We look for, trusting to Thy gracious word,  
Soon as Ascension's holy Day  
In solemn joy hath pass'd away,  
When Thou, returning to the skies,  
O'ershadow'd by a cloud to endless praise dost rise.

After Redemptori carmina (and chant the blest Redeemer's praise), the direction of the text changes. From this point the hymn of praise becomes a prayer of petition. This corresponds to the Te Deum to which was appended the petition beginning Salvum fac populum tuum. As it is this latter part of the sequence that is omitted by Preston, the omission could well have been intentional as seems the case from the cadential ending provided at the end of the last folio on which the sequence is written. The break in the text does not correspond to any break in the plainsong.



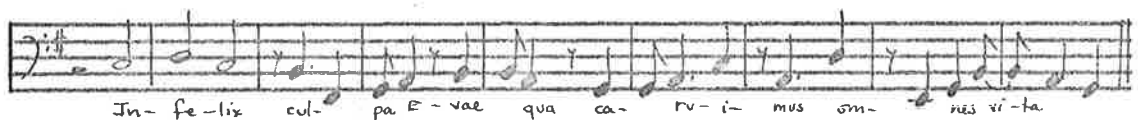
It comes within the first of two identical musical passages in the original chant from which the sequence was adapted.

The treatment of the verses in Preston's Fulgens praeclara varies much. The sections are for 2, 3 or 4 voices with the c.f. most frequently in the bass, sometimes in the tenor and occasionally in the soprano. Because each verse is marked usually by only one main feature, a brief examination of these characteristics provides a useful impression of the work as a whole.

Verset I, praeclara, has the c.f. wildly distributed in the lower part and is accompanied by an incoherent soprano devoid of rhythmic and melodic regularity.




Verset II, infelix, has a slightly better-organised c.f. (Example 41).

Example 41 Preston, c.f. from Sequence mm. 280-288



Over this a fairly consistent semiquaver movement is maintained but at a pitch far removed from the c.f. -- it moves between e and g' and lies mostly in the upper part of that range.

Benedicta, the third verset, and Pollentem, the fourth, both have a regular soprano pattern over the regularly repeating tenor c.f. The bass of verset III tends to dislocate the rhythm more than does that of verset IV.


With verset V, Patris, comes a rhythmic figure new to the sequence although previously heard in the introit.  $2 \frac{2}{3}$  of these  units fit against 2 c.f. notes () , while  $2 \frac{2}{3}$  bass units of  are heard. The rhythmic pattern remains highly organised as does the range -- within mode III on B.







O Magna, unlike most previously mentioned soprano c.f. settings, tends to depart from the common "two-in-a-bar" clockwork regularity of note distribution. However these deviations are not very marked and even in the measure containing an unusual ornament (Example 42) the two c.f. notes can be found.

Example 42 Preston, Sequence m.310



The strict soprano c.f. distribution is at once evidence in verset VII, Roseo. The two lower parts have six notes for each of the c.f. notes.

Yet another rhythm is used in verset VIII, Stupens. The soprano has three notes per "bar", the tenor c.f. has two and the bass has  . However these are dislocated to the right by a quaver.

Verset IX, Stirpe, is a potpourri of all that has gone before. Its tenor c.f. is regular but confused by the other rhythmic activity. The three against two is accompanied by  groups but with , ,  , and later  which gives way to  .

Verset X, Dic impie, comes as a rhythmic relief. Units of twelve soprano ♪ match two tenor c.f. ♪, and three bass ♪. This same pattern is found often in faburden settings of hymn verses.

With verset XI, Tribus, in a three (soprano notes) against two (tenor) against six (bass) rhythm comes a melody of haunting beauty. The tenor has the c.f. and the soprano melody (Example 43) lies within an octave. Verset XII, Judea, like versets III and IV, has an ostinato upper part. This time however, the pattern is with one exception used at the same pitch each time it appears (Example 44). It does not move out of the soprano line. Nor does it undergo melodic transposition until it becomes extended at m. 395.

Strangely, the organisation of rhythm and melody becomes more sophisticated as the sequence reaches its conclusion. But clever as it is, this writing lacks the ingenuity and aural serenity found in the Ap Rhys mass.

#### 4. The Offertories

Robert Coxsun's Veritas mea (S28) is unique in that it is the only known keyboard faburden setting of a part of the mass. It is for two voices only and contains passages in a variety of styles. Some of it is chordal, there are virtuosic right hand passages, and later, cross rhythms appear. Because of this it would seem to be of an earlier style than the three-voiced imitative offertories



of the other Tudor organists. Yet Coxsun's Laetamini in Domino (S24), an offertory for the vigil of All Saints, is not written in the antiquated style of Veritas mea.

The other offertories in 29996 are

S25 f 34v	Precatus est Moyses	by John Redford for Trinity 12 and Thursday after Lent 2
S23 f 36v	Justus ut palma	John Redford for Apostles and Evangelists
S9 f 37v	Exsultabunt sancti	John Thorne for octaves of Apostles
S26 f 38v	Reges Tharsis	Thomas Preston for the Epiphany
S24 f 39v	Laetamini in Domino	Robert Coxsun for vigil of All Saints
S8 f 49	Diffusa est gratia	Thomas Preston for the Purification
S6 f 51v	Benedictus sit Deus Pater	Thomas Preston for Trinity
S7 f 61 v	Confessio et pulchritudo	Thomas Preston for St, Laurence

and also a collection of 11 Felix namque settings by Preston, Redford and Rhys.

The occasions for which these offertories are appropriate differ, as a group, from those for which most of the hymns were written.

Two of the most interesting of the organ offertories are Redford's Justus ut palma<sup>10</sup> and his Tui sunt caeli.<sup>11</sup> Although the latter is not in 29996 it is not inappropriate to mention it here, for in Tui sunt caeli is perhaps the sophisticated use of melodic development found in any of the Tudor offertories. It also indicates that Redford was sensitive to the modality of the c.f. To a lesser extent these same characteristics are also found in the other offertories.

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10 Discussed in detail in chapter VIII

11 From 15233 and also Oxford, Christ Church Musical MS. 1034A.

Tui sunt caeli has an exceptionally high range. It reaches d" (above the treble staff). But Justus ut palma includes g", a fourth above this! Octave transpositions (as suggested in the MS. alongside the setting of the Magnificat) could well be used here. A 4' stop, if used, would allow the offertory to be played down an octave on an average-sized keyboard. This may well have been intended.<sup>12</sup>

There are various points of imitation in Tui sunt caeli. They are not derived from the c.f. but are found in the c.f. - containing voice, the lowest of the three. The c.f. is distributed so that three notes are found in each (transcribed) measure. A little liberty in location of the c.f. is permitted, for each note may be dislocated in either direction by 50 per cent. of its time value. These characteristics also apply to the music of Redford's celebrated successor, Thomas Tallis.

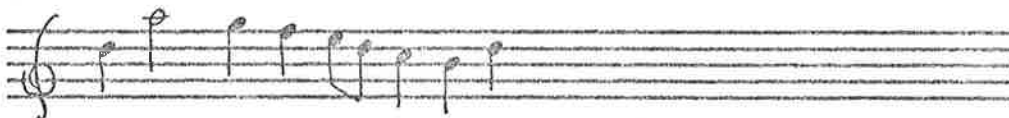
All voices enter with the theme shown in Example 45.

Example 45. Redford, First theme in "Tui sunt caeli"



In the upper two voices the canon thus begun continues as in Example 46.

Example 46. Redford, Continuation of the canonic opening in "Tui sunt caeli"



<sup>12</sup> Each of the 29996 compositions that uses a very high range has none of its bass notes below tenor C. Thus octave transpositions are possible assuming keyboards had a bottom note of CC and no short octaves in the bass.

This initial idea is developed throughout the work, both in the c.f. (Example 47) and in the various ways in which the scalic passages are handled.

Descending passages (Example 48) are balanced by ascending ones (Example 49) and these ideas are shared between the voices. Even the cadence which occurs in the centre of the offertory is approached by imitation in the three voices (Example 50).

Example 47. Redford, "Tui sunt caeli"  
the development of the initial idea in  
the c.f. m. 12



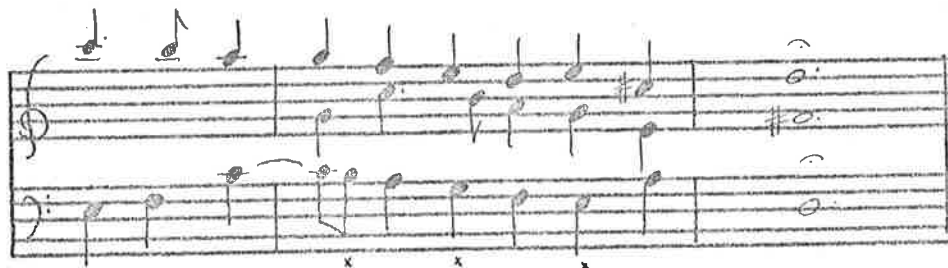
Example 48. Redford, "Tui sunt caeli"  
the use of the motive in descending  
passages. mm. 16-17



Example 49. Redford, "Tui sunt caeli"  
the use of the motive in ascending  
passages. mm. 19-20



Example 50. Redford, "Tui sunt caeli", Imitation  
leading to a cadence, mm. 26-28



This cadence does occur at the end of a word, on "eius" which in the original chant ends on D. However the sense of the text suggests a longer pause would be appropriate after "tu fundasti" where the c.f. ends on E. Redford could well be underlining the modality of the plainsong by his choice of cadence. (Example 51 shows the plainsong with some of its modal characteristics marked.)



## Example 51. Plainsong for "Tui sunt caeli"

*F is the dominant of mode II,*

Tu-i sunt cae- li, — et tu-a est —

ter- ra: or- bem ter- ra- rum, —

*mode II antiphons show clear I-V movements, as does this*

et ple- ni- tu- di- nem — e- jus

*characteristic III and IV*

tu fun- da- sti; ju- sti- ti-a

et ju- di- ci- um prae- pa- ra-

tri- o se- dis

*typical mode IV figure*

tu- ae

The Liber Usualis suggests that the plainsong belongs to mode IV. But it is not mode IV throughout.<sup>x</sup> The repeated F to D movement at the beginning, and especially at the words "et plenitudinem eius" is a characteristic that is typical of the antiphons of mode II.<sup>13</sup> But by the last two syllables of "fundasti" there is a melodic phrase characteristic of modes III and IV. So too is the section corresponding to the last word "tuae" characteristic of these two modes. Redford then has chosen to make a distinct break where the modal characteristics change from those of mode II to those of modes III and IV. That this does not entirely coincide with the major verbal pauses is apparently of no great significance.

During the last fifteen bars the c.f. frequently cadences with one of the other two parts -- usually the upper part. At none of these cadences does the music really halt. Yet each time the effect is to cause some relaxation to the tension generated by the motivic writing. The antepenultimate and the penultimate cadences are on G (during the word "tuae") and so the final "Phrygian" cadence, complete with its G sharp, comes as a surprise.

Most of the Tudor organ offertories are settings of the Felix namque. This text was used during the Lady mass. As this mass was celebrated with music daily throughout the year, and in many places with the presence of an organist and sometimes choristers too, the relative abundance of

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13 See Chapter VII on modality

x H.C. is too bold a way of putting it

these settings is not surprising. Although the offertory text was dependent on the season and did vary from place to place according to the rite used, Felix namque was said or sung very many times each year. In 29996 there are eight settings by Preston. One of them appears alone then a series of seven appear together. It may well have been that these seven were written for use as a weekly cycle, as apparently there were the seven ferial masses of Nicholas Ludford.

Like the offertories Tui sunt caeli and Justus ut palma, the Felix namque settings are for organ only, with no opportunity for the choir to participate. Not all of the settings use identical c.f. One anonymous setting from 56 (S11) omits the last few words, while another from the same source (S12) has extra notes at the end.

The first of the Preston settings uses the plainsong as in plate r of Grad. Sar. but without the alleluia. The other seven Preston settings also use this source. Not one has the alleluia. S20 by Redford, has as its plainsong that found in the printed Sarum Gradual, but again there is no alleluia. Redford's other setting, S21, is treated the same way. Ap Rhys seems to use the same c.f. except for the second and third notes of "noster". He includes an alleluia which is that of the Grad. Sar. (pl. r) except for the interchange of the first two notes, and one changed and one omitted note.

Thus it seems that Preston's plainsong source was not that of Redford and Rhys.

The older settings from 56 do not have identical c.f. S10, as mentioned above, has some of the end of the text missing. S11, also from 56, (which has the chant not written with the other parts, but separately on another page), has an ending that is a cross between the two variants already mentioned. Example 52 shows the endings in the two plain-song sources mentioned above.

Example 52. Felix namque endings.

The image shows three staves of musical notation. The first staff is titled "Paris Regnault, 1532 (British Museum copy C3525)" and shows the notes for "De-us" and "nos-ter". The second staff is titled "pl. 7 Grad. sar. = Bodl. Ms. Rawl. Liturg. 63" and shows the notes for "De-us", "nos-ter", and "Al-le-". The third staff shows the notes for "luia.".

The Felix namque settings of Redford and the last seven of Preston (S13-19), are the only ones that require a plainsong intonation for the word "felix". The other settings include the notes of "Felix" in the c.f.

The first of the eight Preston settings, S13, comes to a full stop after the setting of Felix, then begins again and exhibits varying rhythmic patterns. The c.f. is somewhat irregular between mm 69-74 where it appears that a whole section is missing. Only in this section do the c.f. notes not appear regularly as one long note per (transcribed) measure. Preston shows his imagination in the other seven settings by using a variety of styles.

S13 has the plainsong in long notes in the upper voice. It is often matched in the alto voice by long notes, although at other times the alto takes part in the counterpoint. S14 has the plainsong in the bass, also in long notes. Its tenor is often in long notes too, although not so frequently as was the alto in the previous setting.

S15 shares with S19 something unique in Tudor keyboard music--an alto c.f. The c.f. is again presented in long notes and the texture is varied so that the writing is for three voices instead of four when one or other of the outer parts is silent. Two features stand out in this S15 setting. One is that the cadences in the individual voices are quite unrelated to the punctuation of the c.f. text. This is especially evident at the bass cadence of mm. 55-56 and at the treble melodic cadence of mm. 110-112. In both cases and particularly in the second one, the c.f. needs to continue if it is to make verbal sense.

Example 53. Preston "Felix namque" S15 mm. 54-57

Musical score for Example 53, measures 54-57. The score is written for a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line includes the lyrics "lau- de di- (gnissima)". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Example 54. Preston, "Felix namque" S15 mm. 109-114

Musical score for Example 54, measures 109-114. The score is written for a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line includes the lyrics "Chri- stus". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Example 55. Preston, "Felix namque" S15 mm. 32-35

Musical score for Example 55, measures 32-35. The score is written for a vocal line (treble clef) and a piano accompaniment (bass clef). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A large oval is drawn around the vocal line in measure 34, highlighting a specific melodic phrase.

Example 56. Preston, "Felix namque"  
S15 mm. 68-70

Musical score for Example 56, measures 68-70. The score is written for a vocal line (treble clef) and a piano accompaniment (bass clef). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A large oval is drawn around the vocal line in measure 69, highlighting a specific melodic phrase.



③

Musical notation for the first system, including a circled measure number 30. It features a treble clef staff with a melody and a bass clef staff with accompaniment. Fingerings and technical markings are present below the notes.

Musical notation for the second system, continuing the piece with treble and bass staves and various musical markings.

An empty musical staff.

An empty musical staff.

An empty musical staff.

An empty musical staff.

An empty musical staff.

An empty musical staff.



One would assume that the notes in Examples 55 and 56 were intended to have the durations indicated by their notation. But some of the continental composers of the time wrote in such a way as to suggest that a note once struck was released when convenient. Buchner e.g. demands almost the impossible on several occasions. In example 57, Buchner's Quem terra pontus (for manuals only), difficult stretches appear in the left-hand part at mm. 15, 22 and 23. The fingering provided is Buchner's own but is here numbered so as to correspond to the present system where the thumb is finger number one. (Buchner had 0 for the thumb and 1 for the forefinger.) Oblique lines through the numbers indicate the use of the left hand. The ornament sign † indicates the simultaneous striking of the notated note and the note below it. The lower of these notes was then released and struck again on unspecified number of times.

Returning to the Preston Felix namque, there are two alternative performance possibilities. Either the stretches were faked in that the notes were not all held for their full duration, or there were pedals or pedal pull-downs on the organs that were used for this setting. One other possibility, perhaps is that organists of Preston's (and Buchner's) time were able to stretch their hands further than can twentieth century organists. This may be due to a change in size of organ keys, or more improbably a change in the size of hands.

S16 has the c.f. in the tenor, again in long notes. The tenor stays apart from the motives that are found in the other three voices. S17 and the remaining two settings are much shorter for the c.f. appears as 2 notes instead of one to the measure. In S17 the c.f. underlay is not so regular as was the case in the first four settings of this group. Motives are allowed to move through the c.f. here, and an appreciable amount of imitation is used in the four voices. After a bass c.f. for S17, the c.f. is found in the treble voice in the next setting. It is treated more rigidly in this position and only for a few measures is it padded out with intervening notes. S19, the eighth Felix namque but the seventh of the set of seven settings of this Offertory, again has that unusual location for the c.f., the alto voice. Like S18 the c.f.-containing voice is mostly in long notes.

Preston even changes the last F of the c.f. in "namque" to an F sharp--an unusual practice before Tallis used it in his organ verses for hymns.

The overall impression one gains from looking at Preston's collection of Felix namque settings is that the composer has made attempts to achieve variety. However it seems to have been a matter of concern to him that Felix namque c.f. should be adhered to rigidly.

CHAPTER IV  
MUSIC FOR THE OFFICE

Tudor organ music for the office includes settings of antiphons, hymns and of one canticle. The antiphons are those for Compline in the Sarum rite, viz. Glorificamus, Lucem tuam and Miserere. However, there is also one other antiphon, Preston's Beatus Laurentius for 1st Vespers of St Laurence. There is no obvious reason why an antiphon should appear for this feast and for none other. The feast day of St Laurence was in the 16c and earlier, of a higher rank than is at present the case. However that is insufficient reason for the inclusion of such an antiphon here. Perhaps St Laurence had some special significance for Preston, for the Offertories include his setting of Confessio et pulchritudo which is also for this same day.<sup>1</sup> The other offertories are less specific in their use, coming generally from the common of saints.

The settings of antiphons do not include the In nomine either named as such or appearing under its original title Gloria tibi Trinitas. The festival of the Holy Trinity, that to which this antiphon belongs, has had special significance in England. It has been ranked more highly there

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1 No evidence has been found to suggest that Preston had any affiliations with churches dedicated to St Laurence or with the Ironmongers Gild which had St Laurence as its patron.

than in the rest of Europe. In the decades that followed the composition of the organ music in the early part of this MS, the Trinity antiphon assumed great importance as a basis for non-liturgical compositions. Many of the settings of it paid homage to Taverner who seems to have been first to use it, by beginning with the same melodic phrase as he used. It is strange that MB contains several settings of Gloria tibi Trinitas while it is only found in that part of 29996 where the Parsons and Byrd settings appear (from f 68).

MB contains the antiphons Glorificamus, Lucem tuam, Miserere and Clarifica me Pater, i.e. the 29996 antiphons and in addition the two which outlived their liturgical usefulness viz. Clarifica me and In nomine. These two antiphons in MB are chiefly the works of Blitheman and Tallis, but also of Carleton, Allwood, Johnson, Taverner and White. Most of these composers were active after the time of those represented in 29996/i. The only misfit is Taverner, who as we have already seen, may well have composed after 1530.<sup>2</sup> As the Mulliner Book is an anthology, the dates of the earlier composers represented in it are not of major concern.

The 29996 settings of Miserere are short, because the chant is short. Each setting then tends to use only one basic idea. Thus e.g. C11 in its transcription has 12 measures, i.e. all except the final chord, with a rhythmic syncopation of a semi-quaver.

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<sup>2</sup> See page 17

## Example 58 Anon, "Miserere"



A mode 1 against mode 2 rhythm characterises C20 by Redford while in C21 Rhys uses sweeping melodic phrases in the upper voice. Strowger in C22 has the upper two of the three voices in strict canon throughout. The voices are in canon at the 5th and enter one beat apart.

The hymns of 29996

The hymns in this manuscript appear in two collections; from f 8v-17v, and as section iii of the MS. from f 158-178v. The first collection is by various known and unknown composers. Included in it are some of the works of Redford which are also found in other sources. Generally the number of verses provided in this first section is equal to or less than the number required for alternatim performance when the organ is required to play the odd-numbered verses. The second collection is completely suitable for alternatim use in the manner suggested i.e. the odd-numbered verses are supplied.

More often than not the first line of the first verse of each hymn was set for organ. Before organ settings were used, the soloists were expected to begin the hymns and the choir joined in from the second line of the first

verse.<sup>3</sup> English hymn settings from the 16c were written so that odd-numbered verses could be played and even numbered verses sung. 16 hymns were set for voices alone and only 6 appear both as organ settings and also as choral works.<sup>4</sup> Most choral settings use the even-numbered verses. In the case of the Tallis choral settings of hymns, the titles are not the titles of the first lines of the hymns, but of the first lines of their second verses. Thus e.g. Adesto nunc propitius<sup>5</sup> is in fact the second verse of Salvator mundi Domine, and Procul recedant somnia<sup>6</sup> is the second verse of Te lucis ante terminum. The lack of sufficient organ verses by Tallis in his MB organ settings, may be the result of some process of selection on the part of the compiler of the MS. This too may be what has happened in the f 8v-17v section of 29996. With so much of the organ music lost it is very difficult to appreciate the size of the original repertoire of keyboard and choral hymn settings.

No vernacular hymns appear in 29996 nor in the other Tudor MSS. Their absence contrasts with the German practice of cultivating the use of the vernacular alongside the Latin of the liturgy. England had nothing comparable to Germany's Maria zart or Christ ist erstanden.

In 29996/i there are five anonymous hymn settings. Of these five, the first three resemble the latter part of the MS (29996/iii) in the technical devices used.

<sup>3</sup> One hymn, Ave maris stella was begun together by all present (Frere US II. p.36) This direction suggests that this was not the usual practice.

<sup>4</sup> Harrison MMB. p. 217      <sup>5</sup> TCM vi. p.242      <sup>6</sup> TCM vi pp.214-215

The first Salvator setting (C53, f 8v) begins with a two-voiced bass faburden setting, but unlike the hymns of part iii, uses a faburden in the treble in verse II. The second Salvator (C54, f 9) and the Te lucis (c58, f 10) are very close in style to the contents of ff 158-178v.

The collection of hymns from 29996/iii is a little peculiar in many ways. For this reason, they will be discussed as a separate group in the next chapter.

too vague

Various compositional devices give the hymn settings their particular character. Four of the hymns from part i can illustrate this.

1. Salvator mundi Domine (C54, f 9) Anonymous

Three verses of this hymn are set, the first verse beginning at the point where the Sarum Customary says that the "beginner" would have ended viz. after the word "Domine". In verse I the right hand part is composed entirely of descending motives of seven to nine notes. As the first entry has three pairs of notes in Lombardic rhythm it is reasonable to assume that this rhythm is intended throughout the work.

Example 59 Anon, "Salvator mundi Domine" (C54)



The leaps between the descending phrases in the right hand are usually of an octave, ninth or tenth. The left hand contains descents of smaller compass and of fewer notes. Most of these bass phrases begin after the first few of the notes in each treble phrase. The notes of the bass line make 3rds, 5ths and octaves with the unheard plainsong (as marked in the example), and so form a faburden to the plainsong.

Verse II (the 3rd verse), uses proportion. The signs used are 32,  $\phi$  and 3. In Caldwell's transcription where groups of three quavers are used, numerous combinations of rhythmic ideas can be found. The following relationships are found between the voices.





FIGURE 1


RHYTHMIC RELATIONSHIPS BETWEEN THE VOICES IN C54 II. Each group represents a particular relationship between upper and lower voice.

*I don't understand the point of this*

Of all the hymns verses in 29996, C54 II is that which has a c.f. which is the most difficult to locate. It would seem not to be a faburden but a migrant plainsong c.f.

The final verse (III) is clearly a faburden setting with tenor c.f.. As the bass in several places lies a third beneath the tenor, the c.f. and the bass line sometimes coincide. This verse, in contrast to the highly coloured verse II, is basically chordal in style, with slight ornamentation in the uppermost part.

2. Te lucis ante terminum (C58, f10). Anonymous.

The first of the two verses of this hymn is a two-voiced setting with the faburden in the bass. It is constructed about a single rhythmic motive  used in downward scalic runs. This motive moves from one voice to the other.

The second setting, also for two voices, has the faburden in the tenor. The lower voices frequently make octaves and thirds and fifths with each other while the treble voice follows an independent path. It begins by making two ornamented descents through the octave from d' to d. This is one of the few pieces which shows a written out turn like those which begin so many of the Buxheim compositions. Having exhausted the idea of the rhythmic scale, the composer then has used various scalic ascents followed by descents. The two scales on D occupy the first half of the verse (Example 60).

## Example 60. Anon. "Te lucis ante terminum"(C58)



The melody of the plainsong hymn is generally classified as being one of the VIIIth mode. However it really centres around the supertonic and the dominant of the authentic mode viz. A and C. When written with a Bb key signature these pitches become D and F. It is this D that the composer has chosen to emphasise by using scalic passages. The treble line, like the melody from which the setting was derived, comes to rest on the note below i.e. on the tonic which here is c'.

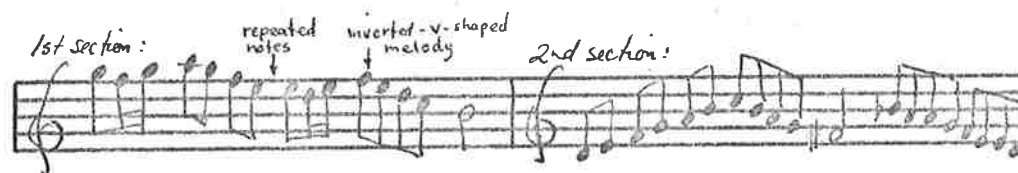
3. Conditor alme siderum (C40, f 13). Redford.

Again this work is one which begins with a bass faburden and an unrelated upper part. An alternative first verse comes from the major Redford Collection 15233 but is not found in 29996. By its very nature this is a verse I alternative and not just an extra verse set, for it has the usual bass faburden with a meandering treble. However the bass and treble are in this case more related than is usual for they exhibit much parallel motion at the 6th and 10th.

Verse II (for the 3rd verse of the text) is somewhat unusual in that its faburden bass line is a relatively unornamented part. This would not be a typical if the verse were a first verse, but then the upper part is not

a verse-I setting, for it uses a little ostinato. This treble line falls into three distinct sections (all within its total of 17 measures!). The first idea is stated three times. However, in it is found the germ of the next motive. The first phrase has both a V-shaped melodic contour and the presence of repeated notes - two features of the second theme.

Example 61 Redford, "Conditor alme siderum"



The final section of the treble line is merely a coda in longer note values.

Verse III, for three voices, has the faburden in the tenor. The spacing of the voices in this setting, and indeed in the earlier verses of this hymn, is close when compared with the usual polarisation of voices in many of Redford's works. There is much similarity between this verse III and the verse III of the Salvator mundi C54 from 29996/i.

4. Deus Creator omnium (C42, f 16v) Redford.

This comes from the last few hymns in 29996/i. Three of the four odd-numbered verses are set.

The first verse receives the usual treatment. In the second setting the outer two voices are in a reasonably strict canon at the 15th. Occasionally an extra few notes are added in the lower part but the treble voice uses only

material that has been stated within the space of the last  $1\frac{1}{2}$  measures in the bass line. There is a small coda in the treble after the last entry there. The effect of this coda is to draw attention to the final G sharp which is part of the Phrygian cadence with which the verse closes. The right hand melody, which is punctuated with rests in order to form the canon, shows an old modal practice of soaring up to the sub-tonic and then falling through a seventh to the lower tonic. In this way the character of the mode (here mode IV) is made plain. The faburden in this setting is found in the middle voice.

The final verse that is set is recognisable as a work of Redford from the outset for the first note is F below the bass stave, and the second note is a" above the treble stave! Imitation abounds here too but not always between any one particular pair of voices. The first case of imitation is between treble and tenor. By the middle of the second quarter of the c.f. the bass and treble are found imitating each other. At the end of the first half of the setting and at the beginning of the next quarter of it, the imitation is found in all three voices. Towards the end of the verse the bass line withdraws from this imitation.

These first fifteen hymn settings do show some stylistic features in common. The first twelve of them have their first verses set for two voices. Because the other three contain only one verse, it is possible that they may not be first-verse settings at all. They are for three voices.

The first three hymns have all of their verses written on the faburden (with the exception of C54 II which has already been shown to be something of a misfit.) Faburden is used for two verses of C28 and C63, but otherwise the plainsong provides the melody on which the settings are composed.

Apart from C33 where the c.f. seems to migrate, all first verses have a bass c.f.

Trends which more or less appear in these hymn settings are very much more obvious in the hymns of 29996/iii.

#### The Te Deum laudamus

The Te Deum is a hymn which was sung in the liturgy at the end of Matins. In some rites it was the ninth of the lessons of that office, in others it followed the ninth lesson. In the Sarum rite it was sung on those days when the Gloria in excelsis was sung at mass viz. outside of Lent and Advent and on feasts of three or nine lessons.<sup>7</sup>

It occurred in this rite after the ninth lesson, in the choir before the high altar.<sup>8</sup>

The high altar was censed in the usual manner but not the other altars. The principal priest and the choir were then censed. For this the priest was in his coloured cope "capa serica". On occasions when the Te Deum was not said (e.g. in Advent and Lent) the ninth respond was repeated but none of the censuring took place.

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7 Pearson S, p.xxi

8 Frere US I.pp. 121, 122, 250 and US II. p. 31

Finito nono responsorio, sacerdos in capa serica, loco non mutato, incipiat Te deum laudamus. Postea cum suo secundario sacerdote, thure ipsius thuribuli ab ipso principali sacerdote ante gradum chori imposito, altare thurificet predicto modo:...

Finito Te deum laudamus, statim canitur missa; qua finita, principalis sacerdos versiculum dicat ante laudes. 9

The information concerning the censuring of the altar suggests that the high altar was involved in the singing of the Te Deum in its place within the office. It was censured in the Te Deum on about twelve feasts, including Easter Day.<sup>10</sup>

The Exeter Ordinal indicates that at least on some occasions the Te Deum was accompanied by the sound of the bells in the church tower.

There all of the bells in the tower were rung together from the verse per singulos dies to the end of the Te Deum. On major doubles :

ad Te Deum, et ad Primam, ad Processionem. et ad Sequenciam pulsantur...Te Deum similiter usque ad versum per singulos dies etc. tunc adiungitur classicum omnium campanarum usque ad initium Laudum: ad Processionem vero et ad Sequenciam quamdiu durant. 11

The expression "Classicum" refers to the ringing of all the bells together. The bell ringing for minor doubles was the same as that for majors. Also for commons and simples there was "Per singulos dies ante Laudes et ad initium Misse classicum".<sup>12</sup> No mention is made of the ringing of the bells during the Te Deum on feasts of lesser rank (presumably because then the Te Deum was not sung.)

9 Frere US I. p 121

10 Frere US I p. 278

11 Ordinale Exon. II. p. 535

12 Ordinale Exon II p.  
536

It would have been fitting to have had the organ playing for the Te Deum at this point within the office. The organ music of 29996 that is written for the Te Deum, is probably for the office. For the paraliturgical functions of national rejoicing, wind instruments were probably available, as well as the organ, for the playing of the Te Deum.

The Te Deum was also used during the ceremonies on the morning of Easter Day. It followed the ringing of the bells "ad classicum" and the singing of the Responsory Christus resurgens and preceded the singing of Vidi aquam and Salve, festa dies before the mass.<sup>13</sup>

Little information is available concerning the method of performance of the Te Deum in England. The provision of the odd-numbered verses only, in the four extant organ settings points to some method of alternatim performance. However at Metz it seems that both large and small organs were played with bells ringing too.<sup>14</sup>

this  
ref. c  
clum.

Knowing that many of the larger English churches were provided with several organs, and noting that reference to the Te Deum indicates that it was sung in the choir on occasions of rejoicing, and knowing that the largest of the organs in the churches were on or near the choir screens, it is reasonable to assume that organ settings of the Te Deum were intended to be played on the 'great' organ. (This of course does not imply that the organ settings were exclusively for use outside of the night office.) It is

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<sup>13</sup> Manual York. p. 170 quotes rubrics for this from a Manual of 1405.

<sup>14</sup> Bowles HO. p. 14



then to be expected that the music for the Te Deum settings should be suited to large instruments which may have been like collections of large mixture stops. In fact the small number of voices and the rhythmic and technical displays which characterise the music of the Te Deum are in keeping with this assumption.

Not only was the Te Deum used in connection with Matins, but there is much documentary evidence for its use for national celebrations. In 1553 when Mary was proclaimed queen there was a great procession of noblemen to "Powlles" where

The qwere sange Te Deum with the organs goynge, with the belles ryngnge, the most parte alle (London), and that same nyght had the (most) parte of London Te Deum, with bone-fyers in every strete in London, with good chere at every bone(fyer), the belles ryngynge in every parych cherch, and for the most parte alle nyght tyll the nexte daye to none.<sup>15</sup>

Stow, in his Annales, records the same event.

The trumpet was sounded, and then they proclaimed the ladie Mary, Daughter to King Henry the eight and Queen Katherine, Queene of Englande, Fraunce, and Irelande, defender of the faith etc. Which Proclamation ended, the Lorde Maior, and all the Counsell rode to Paules Church, where the Canticle of Te Deum was sung. 16

Further references to the singing of the Te Deum also suggest that it was sung in the choir and often with the accompaniment of bells. Arriving in England after their Wedding, Mary and Philip of Spain were

goodly resevyd of the byshopp wyth the prebenders and the holi qweer of Powlles, and so into the qwere, and there was Te Deum songe. 17

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15 Nicols GFE. p.80

16 Annales 1033

17 Ibid p. 91

In 1524 after "the Frenche kynge was tane by the duke of Burgone", there was a long procession to St Paul's which

came in to Pawlles to the hye utter, and there sange Te Deum for the sewer tydynges that was come of this beforesayd. 18

The organ (or perhaps organum?) was used for the Te Deum on ceremonial occasions not related to national events too. e.g. in 1449 in the King's Chapel,

Confirmatoque immediate infante ad ipsum altare incipit archiepiscopus Te Deum laudamus, prosequente solemniter cum organis himnum predictum Capella regia. 19

(Since the child is confirmed immediately, the Archbishop begins the Te Deum laudamus at the altar itself, and the hymn continues solemnly "cum organis" as is customary in the Royal Chapel.)

And at York in 1486 "The Archbishop standing in his Trone beganne Te deum etc., which by them of the Quere was right melodiously songen with Organ as accustomed. 20

Although there is a lack of pictorial evidence for the use of non-keyboard instruments in the liturgy, references to the use of instruments are not infrequent in the literature of the time. In 1514 the Chapel Royal had high mass "performed with great pomp, and with vocal and instrumental music, which lasted until 1 p.m."<sup>21</sup>

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18 *ibid* p. 33

19 Scott F. p. 356 quoting William Say, Liber regie capelle; A Manuscript in the Biblioteca Publica, Evora, ed Walter Ullman, Henry Bradshaw Society, Publications, XCII (London 1961), p 71

20 Scott F. p. 357 quoting Johannis Lelandi antiquarii de rebus britannicis collectanea (London, 1770) IV, 191

21 Stevens TCM. p. 22

Roger North commented on the similarity between the cornett and the human voice.<sup>22</sup> Sackbutts had been used earlier for playing the long tenor c.f. notes in polyphonic masses.<sup>23</sup>

For the Te Deum settings it is likely that cornetts doubled the vocal verses. These could well have been sung in a combination of plainsong and faburden. This use of cornetts may or may not have been common before the English Te Deum was used. However there is evidence of instrumental accompaniment and of the use of the organ in Elizabeth I's time. When she went to Cambridge in 1564

the whole quire began to sing, in English, a song of gladness; and so went orderly into their stalls in the quire...This song ended, the Provost began the 'Te Deum' in English, in his cope: which was solemnly sung in prick-song, and the organs playing. After that, he began even-song, which also was solemnly sung; every man standing in his cope. 24

When she entered Oxford in 1566,

with a canopy over her carryed by four Senior Doctors, she entered into the church, and there abode while the quyer sang and played with cornetts, Te Deum. 25

#### Organ Settings of the Te Deum laudamus

Only four English settings of the Te Deum have survived. They are all remarkably consistent in that they are settings of the same alternate verses, beginning with the first verse (after the intonation "Te Deum laudamus") and using from thence mostly the odd-numbered verses. This means that the various settings are of short

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22 Stevens TCM. p. 65      23 Stevens TCM. p. 66

24 Carpenter MU. p. 193 quoting Cooper, Annales of Cambridge II p. 191

25 Carpenter MU. p. 175

duration. There is thus no real opportunity for the composers to show any great musical development within these verses. Consequently the settings tend to be series of short, showy pieces each differing from its predecessor.

The four extant settings are by Avere (Burton), John Redford (two settings), and William Blitheman. The Burton and one Redford Te Deum are found in 29996, one Redford setting appears in 15233 and the Blitheman setting is in MB. All are based on the faburden of the chant rather than on the chant itself. However one of the verses Salvum fac populi is in most cases based not on the faburden but on the plainsong. This is the case for the Redford settings, for that by Blitheman and for one of the Burton Salvum fac verses. (He provides two settings of this verse.) The reason for this is not clear. In the older versions of the Te Deum the hymn ended with the verse Aeterna fac cum Sanctis tuis in gloria numerari. The remaining section is penitential rather than festive. It also involves a change of mode (from III to IV) If it could be assumed that faburden was associated with festal occasions and plainsong with more penitential ones, then this change could be explained. However this is obviously not the case. Also the faburden returns after this one verse.<sup>26</sup>

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<sup>26</sup> The transpositions suggested by Caldwell in Caldwell P. p. 158 and written out in the plainsong of C1 and C2 are not at all necessary. Blitheman and Burton both use a Eb key signature and so the c.f. begins on A rather than E, but certainly not on D as Caldwell suggests. Only in the verses either side of the non-faburden Salvum fac and in the final plainsong section are the editor's plainsongs at the correct pitch. The confusion would seem to have been caused by the composer's abandoning of the faburden for the plainsong at Salvum fac.

Assuming that the Aeterna fac, the final verse of the second section of the Te Deum, brought the hymn to some kind of a conclusion and that the remaining verses were in fact regarded as some kind of an appendix, it would then be expected that the organ, which was traditionally used for the beginnings and odd-numbered verses of alternatim works, should make a new beginning. This is what happens.

The Salvum fac is begun by the organ in a setting based on the plainsong. After that point the alternation of choir and organ continues and faburden returns. Strangely enough the last verse, In te Domine, remains a verse for choir (as it should, being an even-numbered verse) without organ being added, unless of course this was an improvised ending or unless the organ merely doubled the voice parts.

The extant choral settings of the Te Deum provide little help in the understanding of the method of performance of the hymn, and do not give any insights into the use of faburden. This is because they tend to be freely composed. Perhaps the choral settings are in fact the ones used for festal occasions outside of the framework of the office, whereas the organ settings come from the office itself.

One of the settings of the Te Deum, that by Burton from 29996, is provided in both the original and modern notation and is discussed in chapter VIII.

It is discussed there in detail from the point of view of musical structure and notation. Although it is possibly a little earlier than those of Redford, stylistically the settings resemble each other. Only one point calls for comment, and that is the unusual settings of the Salvum fac verse. In the Burton setting the c.f. is plain-song-based and in the tenor in relatively long notes. In the Redford setting that does not appear in 29996, the c.f. is stated in a very obvious manner in the treble. It is in fact in parallel sixths with the plainsong in the top voice and unadorned. Blitheman also exposed the plainsong in the treble voice at this point. In the 29996 setting, Redford left the plainsong in the tenor in an ornamented fashion.

This variety in the verses of the Te Deum does not match the ingenuity of the office hymn settings. Whether or not this is related to the conditions of performance, it is not clear. However the very nature of the instrument on which the Te Deum was played seems to account for the restriction of the settings to verses for only two or three voices. The variety shown within the limits imposed by the use of only two or three voices is, nevertheless, impressive.

There is no correlation at all between the types of setting used for the corresponding verses of the Te Deum in the four settings mentioned. This is but one example of the lack of symbolic relationship between words and music throughout 29996/i and 29996/iii.

*This important information should just be embedded like this*

The Plainsong of the Te Deum and Attaignant's Keyboard Setting

Like most other parts of the Gregorian repertoire, the Te Deum appeared in the sixteenth century in many versions. In England the Sarum and York versions differed. In Europe the varieties were probably numerous. Of the five keyboard alternatim settings from the early sixteenth century, four use the Sarum plainsong and the fifth appears to use a related but non-identical chant. This fifth setting appears in the Attaignant print of 1531, and so presumably would have been based on a French version of the Te Deum. The Roman versions as they appear in Liber Usualis, differ from any of the chants used in the keyboard settings, although the solemn tone in L.U. is not altogether unlike the Sarum tone.

All five of the plainsong sources quoted in Example 62 begin with a reciting note of A in the first part of the chant. All but the later Cologne source use the same notes for the Sanctus. So then, although the chant used by Attaignant is not readily available, it is reasonable to look at least at Attaignant's verses Te Deum laudamus and Sanctus and to make some suggestions as to the c.f. underlay. (See Examples 63 and 64).

Initially the c.f. appears in bng notes in the soprano voice. A short cadence, like the Buchner clausulae, follows the end of the opening words. Then either the words te Dominum belong to the soprano A in the next measure, or to the repeated G's of m. 7. The latter would seem a more

appropriate location for this part of the text, but four of the five plainsong examples use A rather than G as the main note at this point. The spacing between the notes of the c.f. for the word confitemur is irregular. Again an ornamented cadence is used but this time it would appear to be an integral part of the setting of the c.f. rather than the appendage that seems likely in m. 5.



Example 62. Comparison of Te Deum plainsongs

Sarum  
(1704 I)

Te De-um lau-da-mus te Do-mi-num con-fi-te-mur.

York

Cologne  
18c

LU  
Simple

LU  
Solemn

Sarum

Te ae-ter-num Pa-trem omnis terra veneratur --- Sanctus Sanctus

York

Cologne

LU  
Simple

LU  
Solemn

This same introduction of drawn out cadences which makes the c.f. appear irregular in its periodicity, is found in the setting of the first Sanctus. The first measure announces the first note of the Sanctus. From then it appears one note per measure until the last note is stretched out so that it comes at the end of the final melodic cadence.

In its setting of Tu Patris sempiternus es Filius, the Attaignant setting resembles the York plainsong more closely than it does the other versions. This also applies to the first verse.

Unlike his settings of the mass, Attaignant's Te Deum is written for four voices. However four voices do not appear throughout. The first verse, Te Deum laudamus, is for three voices with occasional five-part chords. The five voices are used for repeated chords, although this is typical only of the first verse. Characteristic of all of the verses is the aggressiveness resulting from the juxtaposition of scalic runs in one voice and chordal passages.

The selection of verses for organ settings in the Attaignant Te Deum differs from that which is used in all four of the English versions. Because of this the Salvum fac verse does not appear in the French setting. This is unfortunate, for if it had been set, some light may have been thrown on the practice of using faburden for all but that verse in England. In the Attaignant version it appears that the plainsong is used throughout. Neither faburden, which it would seem is peculiarly English, nor fauxbourdon is used. When chords appear in the verses the plainsong is

generally the centre note of a triad. None of the voices then is separated by a fourth from any other voice.

Stylistically then, the French Te Deum bears little resemblance to the English ones. The number of voices differ and the practice of using a single constructional device in the English settings, the spacing of the c.f. notes, the use of faburden, the division into verses, even the practice of setting or not setting the intonation show this.

Example 63. Attaignant's 1531 Collection, "Te Deum laudamus"

Musical score for "Te Deum laudamus" in G major, 4/4 time. The score consists of two systems of two staves each. The first system contains the vocal line and a lute accompaniment. The lyrics are: "Te De- -um lau- - da- -". The second system continues the vocal line with the lyrics: "mus - (te Dominum) con - fi -". The lute accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Musical score for "Sanctus" in G major, 4/4 time. The score consists of two systems of two staves each. The first system contains the vocal line and a lute accompaniment. The lyrics are: "te- -". The second system continues the vocal line with the lyrics: "mur". The lute accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Example 64. "Sanctus" from Attaignant's Te Deum.

Musical score for "Sanctus" in G major, 4/4 time. The score consists of two systems of two staves each. The first system contains the vocal line and a lute accompaniment. The lyrics are: "San- -". The second system continues the vocal line with the lyrics: "ctus - - to". The lute accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Settings of psalms and canticles, which form the greater part of the monastic office, are not at all numerous in 29996. The psalter would probably have been memorised by the singers - especially if they were monks who daily sang the full monastic office i.e. Matins, Lauds, Vespers and the lesser hours of Prime, Terce, Sext, None and Compline. This being the case, the psalms were probably sung in plain-song, or perhaps on some occasions in faburden. No music would have been required for either method of singing them.

There is just one setting of a canticle from the office, a Magnificat called The viij tune in C faut. It is a tone VIII faburden setting of alternate verses of the canticle (C4, f 25v). The length of the verses has provided the composer with an opportunity to display his compositional techniques. While doing this, he has had the singers in mind too, for in each case the organ verses end with a bass note which is the last note of the psalm tone (and which is the first note of the next verse required from the singers).

## CHAPTER V

### THE HYMNS OF 29996/iii

All of the hymns of 29996/iii are based on the faburden of the plainsong rather than on the plainsong itself. For this reason it is worth considering what faburden really was, on what occasions it was used, whether or not its use was confined to any specific period of time, and the relationship between choral and keyboard faburden settings.

#### The Nature of Faburden

Much has been said and not much has been made clear in the numerous discussions on the meaning of faburden and related terms. The earlier writers Bukofzer,<sup>1</sup> Besseler,<sup>2</sup> Georgiades<sup>3</sup> and von Ficker<sup>4</sup> did not distinguish between the techniques of fauxbourden and faburden, although von Ficker did claim that the words themselves were not of the same origin.

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1 Bukofzer, M. Geschichte des englishchen Diskants und des Fauxbourdons nach den theoretischen Quellen. Strassburg 1936.

2 Besseler, H. Bourdon und Fauxbourdon, Leipzig 1950

3 Georgiades, T. Englische Diskanttraktate aus der ersten Hälfte des 15 Jahrhunderts, München 1937

4 von Ficker, R. Zur Schöpfungsgeschichte des Fauxbourdon in Acta 23(1951) 93ff and Tonalharmonik und Vollklang in Acta 24(1952) 131ff

Brian Trowell in 1959 showed that faburden differed from the continental fauxbourdon.<sup>5</sup> He reinterpreted the treatise of Pseudo-Chilston, concluding from it that pitch was the chief distinguishing factor between the two styles.

Trowell's ideas were attacked by A.B.Scott in her article The Beginnings of Fauxbourdon: A New Interpretation.<sup>6</sup> Trowell claimed that the plainsong was at pitch in the middle voice. Scott suggested that the plainsong was up a fifth with the counterpoint at sighted pitch. She supported her point by noting that the plainsong is transposed upwards in most notated chant settings.

In 1960 Ernest Trumble made a strong case for the excessive use of the interval of the fourth in faburden.<sup>7</sup> However as he only recognised as faburden those pieces which were actually named as such in their titles, he has limited the usefulness of the results of his survey.

Dagmar Hoffmann-Axthelm has further explained the 4th-fa and bass-burden connections in her survey of faburden for the Eggebrecht Terminology Dictionary.<sup>8</sup>

In this survey of keyboard music, the type of faburden that concerns us is the last variety of the art. For after these faburden hymns were written in the early to mid sixteenth century, faburden seems to have disappeared from English music. The study of faburden as used in keyboard music is relatively simple when compared with that used in choral music, for it seems that the keyboard examples are fully notated. No improvisation

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5 Trowell F      6 Scott F      7 Trumble A

8 Axthelm F. article Faburden/fauxbourdon/falso bordone (1972)

would seem to be required for the performance of it.

J.K. Parton has classified faburden settings of the Te Deum and other hymn melodies as "early", "later", "plain", and "ornamented" forms.<sup>9</sup> He claims that certain composers used mixtures of these within the successive versets of their settings. This microscopic view seems an unnecessary complication of the issue, and not entirely an accurate one.

Parton describes "early" faburden as that which is according to the rules taken from the Pseudo-Chileston treatise where one finds

1. the middle voice (mene) singing the plainsong,
2. the lowest voice (tenor) singing in 3rds and 5ths beneath the plainsong.
3. the highest voice (treble) singing parallel fourths above the plainsong.

His "later" faburden is that of the Scottish Anonymous where

1. the plainsong is transposed up an octave
2. the tenor is in 6ths and octaves beneath the plainsong.
3. the middle part is in parallel fourths below the plainsong.

The situation that results from the application of these rules can best be seen by considering an example of each.

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<sup>9</sup> Parton C.F. pp. 64, 82.



Using the melody of Salvator mundi Domine the two procedures can be illustrated. (See Example 65)

Example 65(a) shows the "early" faburden where the plainsong begins on tenor C. Example 65(b) has the "later" faburden, on middle C. This choice is made simply so that the resulting music will suit the voices and fit on the staves. The "early" faburden then has a parallel melody beginning on F and the faburden itself beginning, for the sake of argument, on A. The result of all of this is that the faburden appears in thirds (and fifths) beneath a suitably transposed plainsong.

In the case of the "later" faburden the parallel plainsong begins on G and the faburden has begun in this case on C. Now in this case if the plainsong were also written at the pitch originally used in the first example, it would begin on tenor C and would be in thirds beneath and in unisons with the plainsong. (It is marked X in Example 65(b).) Thus the faburden is above the suitably transposed plainsong.

Now in the keyboard settings the plainsong in both or all three of its pitches is nearly always absent. What is left is a faburden to which as a mental exercise, can be added a plainsong in thirds (chiefly), either above or beneath the faburden. It would seem then, that it is the side of the faburden on which the plainsong lies that determines which of the two styles of composition has been used. A complicating factor in some of the Redford settings from the early part of 29996 is that the c.f. notes are not

Example 65. Relationships between plainsong and faburden

(a) "Early" form according to Pseudo-Chileston

(b) "Later" form according to the Scottish Anonymous

Example 66. Summary of the Faburden-Plainsong relationship.

(a) "Early" Faburden

(b) "Later" Faburden

spaced with the regularity that is used in 29996/iii. This can and in fact sometimes does lead to some ambiguity when one is trying to locate the position of the c.f. notes and to find how it is related to the original plainsong melody.

Having considered the two types of faburden from this point of view, it is worthwhile comparing them with Parton's allocations which were also based on the descriptions from Pseudo-Chileston and the Scottish Anonymous.

TABLE 6

## FABURDEN SETTINGS AND TE DEUM SETTINGS FROM 29996 AND MB

No.	Title	Verse	Plainsong below fab.	Plainsong above fab.	Parton's early	Parton's later	Comments
C53	Salvator	I		X	X		Plainsong c.f. shared between Tr & A with fab refs.
		II			X		
		III	X		X		last line not fab but 1st 3 lines need plains down 8ve
C54	Salvator	I	X		X		2nd line not fab but 8ve migrn plainsong
		II	X		X		
		III	X		X		
C58	Te Lucis	I	X		X		requires lat- eral movet c.f. note
C36	Christe qui	II	X		X		need 8ve down for plainsong
		I	X			X	
C28	Aeterne rerum	I	X			X	"
		II	X			X	
C63	Verbum sup.	II	X			X	"(bass is fab)

TABLE 6

No.	Title	Verse	Plainsong below fab.	Plainsong above fab.	Parton's early	Parton's later	Comments
C3	Te Deum (Redf)			X	X		
C1	Te Deum (Burt)			X <sup>10</sup>	X		
MB77	Te Deum (Blith)			X	X		
MB36	Salvator		X		X		
MB38	Te Lucis			X	X		
MB72	Salvator		X		X		bass is fab Need pl.8ve↓
MB72	O luxon fab		X			X	
MB28	Iste confessor		X			X	
all	<u>29996</u> /iii	all	X			X	

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10 except for 2 verses. See Analysis in Chapter VIII

The results of this survey show that there is little correlation between the Parton allocations and those based on the relative location of faburden and transposed plainsong. It is of interest to note that all of the highly systematic settings, and presumably they were later settings, of 29996/iii use an imagined plainsong beneath the faburden. In fact most of the other compositions do too, with the exception of the settings of Te Deum laudamus. This may well reflect a change in style in using faburdens in keyboard music, especially as the Redford settings do show a little inconsistency both in regard to the relative location of plainsong and faburden, and also with respect to the regularity of occurrence of the c.f. notes. In suggesting that this is related to a change in style, it is assumed that the Te Deum settings predate the 29996/iii settings in style if not in actual date of composition.

Having mentioned Parton's interpretations, those of Trowell, Harrison and Trumble also need some consideration.

From Trowell's study, which seems to be as thorough as most, some points demand emphasis and some require further investigation. He interprets the Pseudo-Chileston treatise as showing that the plainsong lies in the middle voice. Below it the tenor or faburdener provided 5ths and 3rds. The treble doubled the plainsong mean at the 4th above. As the faburdener sings often at the 5th below, the overall effect he claims, is to shift the tonality to what we would call today the "subdominant." This interpretation

does not really apply to the keyboard music under consideration for the interval of the third is used far more frequently than the interval of a fifth. There would thus be no such shift in tonality.

Trowell suggests how a polyphonic setting can be reconstructed from a monophonic faburden tenor. This may be a process related to the composition of the keyboard faburden settings. Three litanies from the MS. Lambeth 438 (f 80v) provide the tenor faburdens and later in the MS. the plainsongs too. After the faburdens is written the name 'William Dūdy.' (Dundy) These are of the late 15c to early 16c. To turn them into polyphonic settings the two upper parts must be added. These parts can be derived from the lower parts using the treble and mean sights of English discant. The result of this is that the plainsong appears at pitch in one of the upper voices. Trowell's superimposition of plainsong on faburden shows that Dundy did not use only one type of faburden.

Harrison's description of the treatise of the Scottish Anonymous of c1558 reveals four types of faburden. Basically they are:-

1. Plainsong in the treble clef, tenor faburden in 6ths beneath it, and the counter parallel to the plainsong and a 4th below it.
2. Plainsong and faburden as before, but with two free parts added.

3. Faburden voice transposed down a third. This would then mean that many of the faburden notes would be exactly an octave beneath the plainsong.

4. Plainsong in the tenor with faburden in thirds and other usual intervals below it. The other two voices in parallel fourths and sixths above the plainsong.<sup>11</sup>

Again probably the easiest way to "see" what this means is to look at the visual effect of transposing the plainsong down an octave and observing how it matches the faburden part which then lies usually so as to make thirds (or making the occasional 5th and unison too) with the transposed plainsong .

Doing this to the first of the Lambeth litanies, we find that in two of the three cases the transposed plainsong lies beneath the actual faburden. In the third case the faburden still remains the lower part, a third beneath the transposed plainsong.<sup>12</sup>

Harrison's four descriptions above would result in the transposed plainsong being in 3rds below the faburden in the first two cases, in unison (often) with the plainsong in the 3rd, and in the 4th case where transposition would then be unnecessary, the visual appearance would be like that in the first two cases.

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11 Trowell F p. 60

12 See Harrison F. p. 31



Guiliemus Monachus in the chapter De Modis Anglicorum<sup>13</sup> describes English discant under the title modus faulxbourdon. Were the written tenor to which he refers plainsong, the result of the process described would be to produce English discant. However the tenor is not plainsong. He says he is describing Faulxbourdon as practised by the English. Now if the tenor is a faburden tenor, the result of this process is to produce in the treble part a melody which is very like the original plainsong. This must follow because of the intervals used in the construction of this discant. The result of this is that DISCANTING AND FABURDENING ARE INVERSE PROCESSES. A discanted plainsong gives a faburden and a discanted faburden gives a plainsong (more or less).

Trowell discusses at length the transference of the plainsong to the treble voice. This to him is the key to the difference between faburden and fauxbourdon. He says

If the English were still using true faburden exclusively, there are two possibilities. Either the Continentals misheard the English treble line as the plainsong itself -- an easy mistake for listeners reared on the French-Burgundian chanson, particularly if the English coloured the treble with additional ornament; or else Dufay or one of his contemporaries hit on the idea of shifting the chant to the treble. 14

If it is accepted that discanting and faburdening are inverse processes, this speculation becomes completely unnecessary for the Continentals would indeed have heard a plainsong-

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13 Coussemaker III. 288 ff

14 Trowell F. p. 72

like melody in the treble, and not been mistaken. The faburden would have been present in a lower part. An example of this treatment of a faburden bass (of Salvator mundi) shows two added parts with the chant provided for comparison. (See Example 67) The rules for discanting also provided for the addition of voices in the treble range. The mean which results in this case is not the plainsong, but is seen to resemble it closely enough to fit in with the comment regarding the mishearing of the treble line.

Example 67 The effect of discanting on a faburden

Faburden bass (from 56)

Faburden + discant voices

x = chant  
 □ = mean  
 ● = faburden  
 ○ = counter

Trowell goes on to point out that the Old Hall MS. shows that the English thoroughly absorbed the chanson style in which the lower voices are subdued to throw the upper voice into relief. He also points out that the change from mean to treble cantus firmus took place about the middle of Power's lifetime, before English music started to appear in continental sources. He notes too, that Dunstable's music is full of fauxbourdon-like passages in chanson style. His quotation of Dunstable's Regina caeli laetare illustrates what most writers would call fauxbourdon (treble plainsong c.f. with contra in parallel fourths below), but it is in fact an example of faburden with a faburden tenor

in 3rds above the transposed plainsong as in the first type described by the Scottish Anonymous.

Bukofzer, in his article concerned with Besseler's Bourdon and Fauxbourdon, speaks of cases of fauxbourdon where the tenor is often but not exclusively the fauxbourdon voice. He also suggests that the treatment of the highest voice in continental fauxbourdon differs from that in English fauxbourdon (faburden). The continental practice was usually to produce in the superius an ornamental form of the c.f. The English practice was more often to use an improvisatory approach resulting in a superius parallel rhythmically to the faburden voice. The quotations from the Lambeth Litanies and the Te Deum of the Scottish Anonymous (Brit. Mus. Add. MS. 4911) illustrate this.<sup>15</sup>

While all of the writers so far mentioned have contributed much towards the understanding of the nature of faburden, most have seen the issue as a highly complicated one. Ernest Trumble seems to have taken a simpler overall view of the subject.<sup>16</sup> He looks for the 'common denominator' of fauxbourdon and faburden. He does not accept Trowell's idea that pitch is the distinguishing factor between these. Nor does he try to give a single definition for these practices -- he suggests they were subject to change.

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15 Bukofzer, M., Fauxbourdon Revisted. MQ 38(1952)30

16 Trumble A.

Trumble gives the original formula as a contratenor following a cantus at the fourth below. In the decade before 1450 the cantus and tenor lost much of their ornamentation and the (vertical) intervallic succession was confined almost entirely to successive 6ths within phrases.

He mentions the two different types of fauxbourdon that are found in a Florence MS. In one the altus follows the cantus in lower 4ths. But the other has in its contratenor, a bassus with alternating 3rds and 5ths beneath the tenor, but with octaves at the ends of phrases. This bassus replaced the parallel contratenor and became familiar in its own right as the lowest voice of "falsobordone". It was described by Guilielmus Monachus. Trumble suggests the inventor was Dufay rather than Binchois. Because both of these practices are examples of fauxbourdon, Trumble will not define fauxbourdon in terms of parallelism or perfect fourths. He claims instead "A fixed, repetitive, and unnotated succession of intervals".<sup>17</sup> The periods of repetition in fauxbourdon were short and suitable for memorisation (in contrast to the isorhythmic motet). The use of thirds, 4ths and 5ths is to some extent common in all musical compositions. But in fauxbourdon their use is systematic.

The characteristic interval of faburden, the fourth, is not found in other types of discant in England. The intervallic succession was never fixed in discant, only in faburden. The fourth, never having been recognised as a

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17 Trumble A. p. 15

consonance, was not generally mentioned specifically by the theorists who described *faburden*. To be consonant the fourth had to have either a third or a fifth beneath it.

This point which Trumble makes is in fact supported by Johannes of Lublin in his 16c tablature. In referring to the permissible use of sequences of 4ths between voices, Johannes states:

In triciniis quarta sequens aliam quartam bene sonat praesertim in *faulxbourdon*. Est autem *faulx graecum* (!) verbum, quod secundum Frankinum, artis utriusque musices peritissimum, ita deducitur, quod *faulx* est cantus trium vocum superioris vocis ab inferiori per sextam distantis adiuncta eis intermedia voce distante a superiori per quartam et ab inferiori per tertiam. 18

In further pointing out that pitch was not fixed for plainsong when used in polyphonic works, Trumble notes some of the uses of plainsong in pre-Pseudo-Chileston (early 15c) times. In five MSS. from this period, four examples show Pseudo-Chileston's transposition viz. plainsong in the middle and also a fourth higher in the cantus, three have the plainsong transposed up one step in the mensural and up a fifth in the treble, one has the c.f. at pitch in the highest voice and down a 4th in the altus, one has a migrant c.f. and four have no plainsong at all. Such diversity continued into the second half of the fifteenth century.

In Trumble's opinion, *faulxbourdon* is a contrapuntal device. The use of the term indicated a formula of fixed

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18 Chybinski P. p. 489 (! query is Chybinski's)

intervallic succession to the performer of the contratenor. There must then, he claims, be a connection between the meaning of the words "faulx bourdon" and the choice of the intervals that were used.<sup>19</sup>

The Types of Composition for which Faburden was used.

The faburden repertoire is restricted to hymn settings, settings of the Te Deum, processional psalms, settings of the Magnificat, and the Rogation litanies. There are single examples too of the antiphon Asperges me, the Libera nos, and one mass offertory. Generally then, faburden was used at the office and in processions rather than at the mass. The hymns which are based on faburden do not fall into any particular classification. The use of faburden was not confined to any particular seasons of the church's year. Rather it seems that faburden must have been relatively easy to sing and hence suitable for processional music where complicated part singing would not have been practicable.<sup>20</sup> If this were the case, it is easily understood that faburden was especially suited to processional psalms and litanies. The other music involved -- well known hymn tunes and the extremely well-known Magnificat chant -- were relatively syllabic in style and could then fairly easily have been sung in faburden. It seems that the singers of faburden may well have been more skilled than the rest of the choir who supplied the plainsong. Baillie quotes from the duties set down for the clerks at Faversham

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19 Trumble A. p. 29

20 Stevens F.

in Kent in 1506:

"...wher the playn songe fayleth one of theym  
shall leve faburden and kepe the playne songe  
unto the tyme the quyer be sett agayne" 21

If faburden were considered as an embellishment, and it seems fair to assume that it probably was, then these well known melodies were obviously more suited to this kind of treatment than were e.g. the more ornate melodies of the mass ordinary and the perpetually changing melismatic propers.

The regularity with which the faburden notes appear in settings based on the faburden is striking. In the modern editions of this music, where bar lines are used, it is usually the case that there are two c.f. notes per measure and these c.f. notes are nearly always equidistant from each other. In cases where the c.f. is decorated the distance between successive c.f. notes varies by up to half a measure. This applies to plainsong c.f. as well as to faburden c.f.

Basically there seems to be no difference between the method in which plainsong-based c.f. and faburden-based c.f. are set. However the faburden-based c.f. (which outnumber the other variety in 29996) show certain trends in the styles used for the setting of successive versets -- at least this applies for the settings of the hymn verses. Most characteristic is the practice of beginning each set of verses with a first verse for two voices, the bass voice

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21 Baillie LM. p. 57

carrying the faburden c.f. and the upper voice being seemingly unrelated.

It does seem that the practice of using faburden was yet another of the intellectual delights that appealed to composers of this time. Other devices which seem to have special appeal were the use of ligatures, canon and excessive imitation. In the 29996 hymns, ligatures are found in several of the faburden hymn settings. Extensive imitation also coincides with the use of faburden, but there is also an appreciable amount of imitation in Redford's plainsong-based hymn settings too. Apart from the 2nd setting of Redford's Deus Creator omnium C42, f 16v, canon is only used when faburden rather than plainsong is the c.f.

The Possibility of Faburden being used only at a Specific Period

If it can be assumed that the first hymns in 29996, were from an earlier time than those from part iii of the MS. then there are three main collections of hymn settings to be considered. The early part of the MS. contains anonymous hymns, then follows a collection which can nearly all be attributed to Redford, and finally there are the hymns of 29996/iii,

Of these three sections, the first and the third are hymns composed in the faburden style, while the Redford section tends to be plainsong-based. When other MSS. are considered, other trends are evident. The Mulliner Book has some Redford faburden hymns and some Redford plainsong



ones while all of the Tallis hymns found there are based on the plainsong. The Blitheman office hymns do not use faburden yet the Blitheman Te Deum does. Carleton does use it in his one example and the Allwood hymns may be based on faburden.

Because Redford used many plainsongs and many faburdens for his c.f., the fashion of using faburden almost exclusively in the keyboard hymn settings must not at that time have been well established. However if the Burton Te Deum is any guide, and Burton seems to have lived from c 1470 - c 1543, faburden was popular in his day. But of course it is possible that the Te Deum may have been regarded and handled in a manner differing from that for other keyboard settings. We have already seen that the manner in which faburden was used in the Te Deum differed slightly from that used for the majority of hymn verses.

If the dates of composition of the contents of 29996 were known, then perhaps it would be possible to connect the preference for the use of faburden for keyboard c.f. with some short-termed historical period. Knowing neither the dates nor the names of the composers involved, many of the questions regarding the use of faburden in 29996 must remain unanswered.

#### The Relationship between Choral and Keyboard Faburden Settings

All of the 29996/iii faburden hymn settings are prefaced by their plainsong melodies. The peculiar form of their presentation is discussed elsewhere.<sup>22</sup>

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22 See e.g. Example 71

But their presence may be significant from the point of view of performance practice. They may have served as a guide to the organist for the even-numbered sung verses. In not one case is there any significant mark (e.g. a quarter bar line) after the first quarter of the melody, to indicate the end of a cantor's introduction. This is consistent with the setting of the entire first verse for the organ in each case.

As in c.f. compositions of two and three centuries earlier, the aural awareness of the presence of a known liturgical melody seems to have been unimportant. The composer and perhaps the performer would have been aware of the derivation of the c.f., but it could well have been the case that neither was able to relate it mentally to the original chant -- unless of course, the faburdens were so well known in their own right, that this process was unnecessary. The thing that mattered was that each composition was based on a liturgical melody, and as such was appropriate for performance within the context of the liturgy.

The whole question of the relevance of faburden to the liturgy is related to undocumented performance practice concerning the use of hymn settings. It is quite likely that if the odd-numbered verses were based on faburden, the even-numbered ones would also have included faburden. At the time of the composition of these organ works, choral faburden was probably an archaic practice. Yet a combination of plainsong and faburden may well have been used for

the even-numbered hymn verses. The actual practices can only be imagined. For if there once were such things as written out faburdens for singers, the copies of them would surely have been worn out through use or not considered worth preserving.

Although much has been said about the connections between faburden and fauxbourdon, the two have on the whole been considered as mutually exclusive practices. It is interesting to see both in operation at once.

(Example 69) Dufay's hymn Christe Redemptor omnium shows an ornamented plainsong in the treble voice.<sup>23</sup> The contra tenor "comme fauxbourdon" appears to be in fourths below, as is commonly accepted to be the practice in the case of the fauxbourdon. However the relationship between the tenor and treble is that of faburden to plainsong. If the treble were removed, then perhaps rewritten without reference to the original plainsong, the resulting composition would be very much like that of the keyboard faburdens of 16c England.

This means that:

a) In the Dufay hymn the vertical relationship between the voices is e.g. in mm 16-17 (where the parallel motion is the most obvious)

treble (8ve above absent plainsong i.e.=plainsong)  
 C.T. (5ths above absent plainsong)  
 faburden (3rds above absent plainsong)  
 (absent plainsong)

b) In the organ compositions the relationship is e.g. C37 v II

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23 D.T.O. 14-15 pp. 160-161

one voice sometimes including 7th or 5th  
above absent plainsong  
another voice often with 5th above absent plainsong  
faburden (3rd above missing plainsong)  
(plainsong absent)

Depending on the presence or absence of the 7ths  
above the implied plainsong bass, the addition of the  
original chant sometimes causes a harmonic clash with the  
written composition and sometimes blends with it adding to  
the triadic harmony of the work. The upper parts -- in  
this discussion described as 5ths or 7ths above the absent  
plainsong--do not move parallel to the c.f. These intervals  
are sometimes found in one of the upper parts and sometimes  
in the other upper voice e.g. C37 II m 30ff. (Example 68)

Example 68 Anon. "Christe Redemptor omnium" C37 II mm. 30-32

\* = plainsong pitches  
 □ = 5th above absent plainsong  
 ↓ = 7th from plainsong  
 c.f. = bass faburden

Example 69. Dufay, "Christe Redemptor omnium"

contra T  
 comme faulxbourdon

Handwritten musical notation for guitar, consisting of three staves. The top staff is in treble clef and contains a melodic line with various notes and accidentals, including 'x' marks below some notes. The middle and bottom staves are in bass clef and contain a bass line with chords and single notes.

Handwritten musical notation for guitar, consisting of three staves. The top staff is in treble clef and contains a short melodic phrase. The middle and bottom staves are in bass clef and contain a short bass line. The notation ends with a double bar line.

A set of three empty musical staves.

A set of three empty musical staves.

A set of three empty musical staves.

A set of three empty musical staves.

### Keyboard Faburden Settings

Miller has defined faburden in the organ setting as a contrapuntal part which more or less follows the line of the original cantus at the interval of a third. ... more or less (as)... there are many instances in which the faburden voice parallels the plainsong, note for note, others in which the parallelism of the faburden voice is obscured by coloration. 24

This is probably one of the most satisfactory definitions of faburden as used in English keyboard compositions.

It is more useful than Bukofzer's "cantus-firmus settings once removed"<sup>25</sup> which can easily suggest that the faburden is not the c.f.

Miller claims that the plainsong is not meant to be performed with the faburden setting.

It is generally true that the contrapuntal texture is sufficient without the plainsong, which would certainly clutter up the voice leading. Therefore, we may safely assume that the plainsong is never admissible with the other combined voices. 26

Trowell suggests that in Redford's O Lux on the Faburden the plainsong would fit at its original pitch in octaves and sixths above the faburden. The chant can also be found in this piece highly ornamented and transposed down a 4th in almost every bar of the middle part. He says

All of these Faburden-settings for organ appear to have been used for alternatim performances: presumably then, the other (choral) verses must have been sung in Faburden. In a normal alternatim setting of plainsong, the chant itself would be present throughout; here, the Faburden has usurped its place, so that the plainsong is heard only in the choral verses. 27

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24 Miller EF. p. 52

26 Miller EF. p. 54

27 Trowell F. p. 70

25 Bukofzer, M. Fauxbourdon Revisited p. 31

At the end of the period when liturgical melodies were set for keyboard instruments, we find that the c.f. notes did not occur at regular intervals of time. This is the case in the hymn and antiphon settings of Tallis. Earlier continental compositions such as those found in the Buxheim Organ Book showed a similar irregularity of appearance of the c.f. notes. In the intervening period, when the majority of the compositions of 29996 and the Mulliner Book were written, the c.f. notes occurred with a surprising regularity. This regularity is not found in contemporary compositions in Germany.

Because of this regularity of c.f. notes and because faburden settings involve the use of the intervals of the 6th and the octave, the superimposition of the missing plainsong results often in the completion of a "triad" and seldom in the creation of a marked dissonance. The addition of the plainsong at a different pitch or using another timbre must also be considered. Remembering that the c.f. notes appeared at highly predictable time intervals, and that often they "filled in" the harmony, one must not dismiss the possibility that plainsongs may have been added at least on some occasions. The likelihood of this is not very great, for the reasons which Miller has explained, but it is possible in some of the compositions that another player on another keyboard instrument may have played the plainsong. Possibly it could have been provided by another player on the same instrument (although the range of the compositions



tends to prohibit this), by another player on, say, a wind instrument or (if we accept the unpopular view that English organs of this time had pedals) by the same player at a different octave pitch.

Some faburden settings more readily accept the addition of the plainsong than do others. One that is embellished by the addition is the anonymous Veni Redemptor gentium (C59). It is shown in Example 70 with the plainsong written out as a pedal part. The markings below it indicate where a triad is completed and where musica ficta markings by the editor must be altered if the plainsong is present.

This is one of a small number of settings where the superimposition of the original plainsong is just possible. Even here there are occasions when it seems not to fit. However the use of a different pitch and a different timbre does make this music more acceptable in this suggested form. The use of an organ pedal stop at 4' or 8' pitch makes the occasional dissonance less obvious than would be the case if all of the notated parts and the plainsong too were played on the manuals only.

Example 70. Anon, "Veni Redemptor gentium" with plainsong added as a pedal part.

/ marks triads completed  
by the addition of the  
plainsong.

^ marks the need for  
alteration of editorial  
musica ficta indications

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is in bass clef with a key signature of two flats (Bb, Eb) and contains a bass line with quarter and eighth notes. The bottom staff is also in bass clef with a key signature of two flats and contains a bass line with quarter notes. There are checkmarks under the bottom staff.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp and contains a melodic line with many sixteenth notes and some triplet markings. The middle staff is in bass clef with a key signature of two flats and contains a bass line with quarter and eighth notes. The bottom staff is also in bass clef with a key signature of two flats and contains a bass line with quarter notes. There are checkmarks under the bottom staff.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp and contains a melodic line with many sixteenth notes and four triplet markings labeled '3'. The middle staff is in bass clef with a key signature of two flats and contains a bass line with quarter and eighth notes. The bottom staff is also in bass clef with a key signature of two flats and contains a bass line with quarter notes. There are checkmarks under the bottom staff.

Four empty musical staves are located at the bottom of the page, arranged in two pairs.

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, ending with a sharp sign. The middle staff is in bass clef and contains a bass line with quarter notes and a half note. The bottom staff is also in bass clef and contains a bass line with quarter notes. A double bar line is present after the first measure.

Two empty musical staves, one above the other, consisting of five lines each.

Verse II

The first system of Verse II consists of three staves. The top staff is in treble clef and contains a melodic line with eighth notes and rests. The middle staff is in bass clef and contains a bass line with quarter notes and eighth notes. The bottom staff is also in bass clef and contains a bass line with quarter notes. A double bar line is present after the first measure.

The second system of Verse II consists of three staves. The top staff is in treble clef and contains a melodic line with eighth notes and rests, including a 6/4 time signature change. The middle staff is in bass clef and contains a bass line with quarter notes and eighth notes. The bottom staff is also in bass clef and contains a bass line with quarter notes. A double bar line is present after the first measure.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth-note passages. The middle staff is in bass clef and provides a harmonic accompaniment with eighth and sixteenth notes. The bottom staff is also in bass clef and features a simpler accompaniment of quarter notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line with more complex rhythmic patterns, including sixteenth-note runs. The middle staff continues the harmonic accompaniment. The bottom staff continues the quarter-note accompaniment.

The third system of musical notation consists of three staves. The top staff concludes the melodic phrase with a final note marked with a fermata. The middle and bottom staves conclude the accompaniment. The system ends with a double bar line.

At the bottom of the page, there are three empty musical staves, one above the other, which are not filled with any notation.

Verse III

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The middle and bottom staves are in bass clef and provide a harmonic accompaniment with quarter and eighth notes.

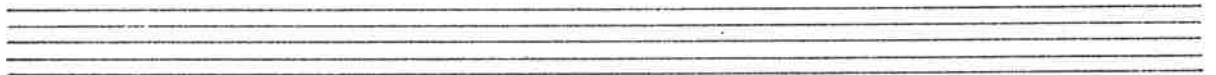
The second system continues the musical piece. It features the same three-staff structure. The top staff has a melodic line with a fermata over a note. The middle and bottom staves continue the accompaniment. A measure in the top staff is marked with a circled '9' and a sharp sign (#9).

The third system concludes the section. It follows the same three-staff format. The top staff features a melodic line with a circled '9' and a sharp sign (#9) above the first measure. The middle and bottom staves provide the final accompaniment for this section.

Four empty musical staves are located at the bottom of the page, consisting of four sets of five-line staves without any notation.

The first system of music consists of three staves. The top staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The middle staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The bottom staff is also in bass clef and contains a simpler, more rhythmic accompaniment. A piano (*p*) dynamic marking is present in the middle staff.

The second system continues the musical piece with three staves. The top staff features intricate rhythmic patterns with frequent sixteenth notes. The middle and bottom staves provide harmonic support with chords and moving lines. The system concludes with a double bar line.



Verse IV  
6

The 'Verse IV' section begins with a treble clef staff containing a continuous melody of sixteenth notes. The middle and bottom staves are in bass clef and provide a steady accompaniment with chords and moving lines. The system concludes with a double bar line.

The first system consists of three staves. The top staff is in treble clef and contains a continuous eighth-note melody. The middle staff is in bass clef and contains a series of chords, with a 'd' marking above the first measure. The bottom staff is in bass clef and contains a simple eighth-note accompaniment.

The second system consists of three staves. The top staff continues the eighth-note melody. The middle staff continues the chordal accompaniment, with a '4' marking above the fifth measure. The bottom staff continues the eighth-note accompaniment.

The third system consists of three staves. The top staff features a sixteenth-note run followed by a sixteenth-note chord and a quarter note, with a '6' marking above the run. The middle staff continues the chordal accompaniment, ending with a sharp sign (#) above the final chord. The bottom staff continues the eighth-note accompaniment.

Note C#  
in R.H.



Faburden being so very much involved with the interval of a third (or sixth) and with the occasional fifth from the melody from which it is derived, must by its very nature bear some close harmonic affiliation to the plain-song. Similarly the plainsong must be closely related to the faburden and hence to settings based on the faburden. As the settings are quite complete in themselves it would seem that they are meant to be played as they stand. In the case of the hymn settings it is likely that they were performed in relatively intimate circumstances viz. in choir and in the Choir of a church. This being the case, those present would have been thoroughly familiar with the hymn tunes themselves and no confusion would have arisen from the use of faburden rather than plainsong. On the other hand if the music was never performed in a liturgical context, no problems about the presence or absence of plainsong would have arisen.

In conclusion, there is no question about the derivation of faburden from plainsong for use in the Tudor keyboard settings. The occasions for which it was used were those using involving the regularly repeated and very well known sung parts of the liturgy. Processional psalms, canticles and hymns appear in faburden. The constantly varying parts of the liturgy e.g. antiphons (even the frequently occurring Miserere of Compline), and mass settings (both ordinary and proper), are based on plainsong not faburden.

The questions concerning the reasons for the use of faburden are not so easily answered, but may well be related to a desire to have more malleable c.f. moving by leaps rather than by the steps so characteristic of plainsong. Faburden was functional music and highly bound up with the practice of alternatim.

The arguments regarding the nature of faburden are scarcely relevant to the keyboard settings. In the 29996 settings faburden was written out, was at his highest point of development, and at the same time was singing its swan song.

#### Plainsong Notation

Each of the hymns of 29996/iii is prefaced by the plainsong melody from which the faburden was derived, and on which the setting is based. The type of plainsong neumes used is something of an enigma. Not only are their shapes unconventional, but also their groupings are often not at all related to the syllables of the text.

Only in three cases does the distribution of the notes match the usually accepted groupings for the syllables in the Sarum use. One of these, Conditor alme siderum, must match because it has only one note per syllable throughout. The other two are the frequently used Salvator mundi, and the almost one-note-per-syllable melody Verbum supernum prodiens. (These three come early in the part iii collection).

Some of the plainsongs do not quite match the settings. Vox clara ecce intonat, C65, f 159, has an extra A to begin the second half of the melody. From the words of the hymn,

this would not be necessary after the first verse. However the keyboard settings which presumably correspond to verses 1, 3 and 5 of the hymn, all use this extra note.

The setting of A solis ortus cardine, C24, f 166, shows a little inconsistency in the use of the plainsong. The Sarum melody in the third quarter of the tune has D E F A A ... The plainsong provided has D E F G A ... However in only one of the five verses does the G seem to have been used instead of the A!

It does seem remarkable that a tune so frequently used as the ferial Christe qui lux, C35, f 176, should have the plainsong notes paired so that there are not enough groups of notes for the words' syllables.








The melody for Audi benigne Conditor, C30, f 177v, does not follow the usual Sarum pattern which begins D C D.. Here it is only D D ... Also the fifth neume of the second quarter of the melody is not F E as is usual but only F. These variants are also used consistently in the settings of the verses of this hymn. Were it possible to find out which places used to sing this hymn in this manner, some light could be shed on the origin of this MS.

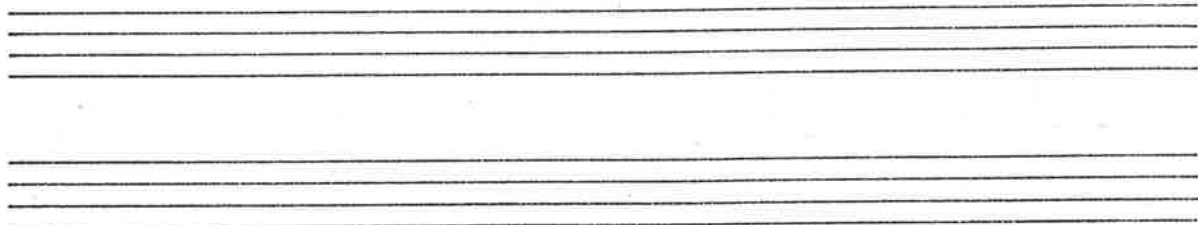
The most strange of the discrepancies is found in the plainsong associated with C43, f 174v. The distribution of the notes to the neumes is quite unrelated to the usual form of the hymn. But even more remarkable is the opening of the chant. The provided plainsong suggests C E EG GA A GF ... while the usual form of Ex more docti mystico is E G GA A GF..

In fact it appears that two extra notes are added at the beginning. However these do not appear incorporated into any of the settings that follow!

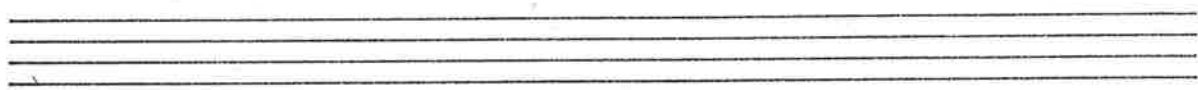
The melodies, both that from the MS and the usual form of the tune, are shown in Example 71.

At (1) there are the two extra MS notes. Notes are often joined as at (2) in the plainsongs in the MS. At (3) the podatus would have been the most usual neume to have been used.

Usually modern plainsong notation uses the punctum , podatus , clivis , climacus , porrectus , and torculus , with the epiphonus , and other combinations and variants of these basic shapes. Generally the neumes used in notating the plainsong in the MS. are the ones which were common then and are still used today. In Lucis Creator optime, Cl8, f 173v, most of them appear. The torculus does in fact correspond to a group of three notes for one syllable. The podatus and the clivis are common. In other hymn melodies in the MS. the climacus is used but often without the characteristic downward stroke on the first of the notes. The diamond-shapes notes are often widely spaced, yet their meaning remains clear. The various forms of the porrectus are absent although ligatures using similar shapes are found in the organ verses. There seems to be, on at least two occasions (Cl8 and C32), some use of the liquescent neume, the epiphonus. Why it is



Example 71. Plainsong melody for "Ex more docti mystico"



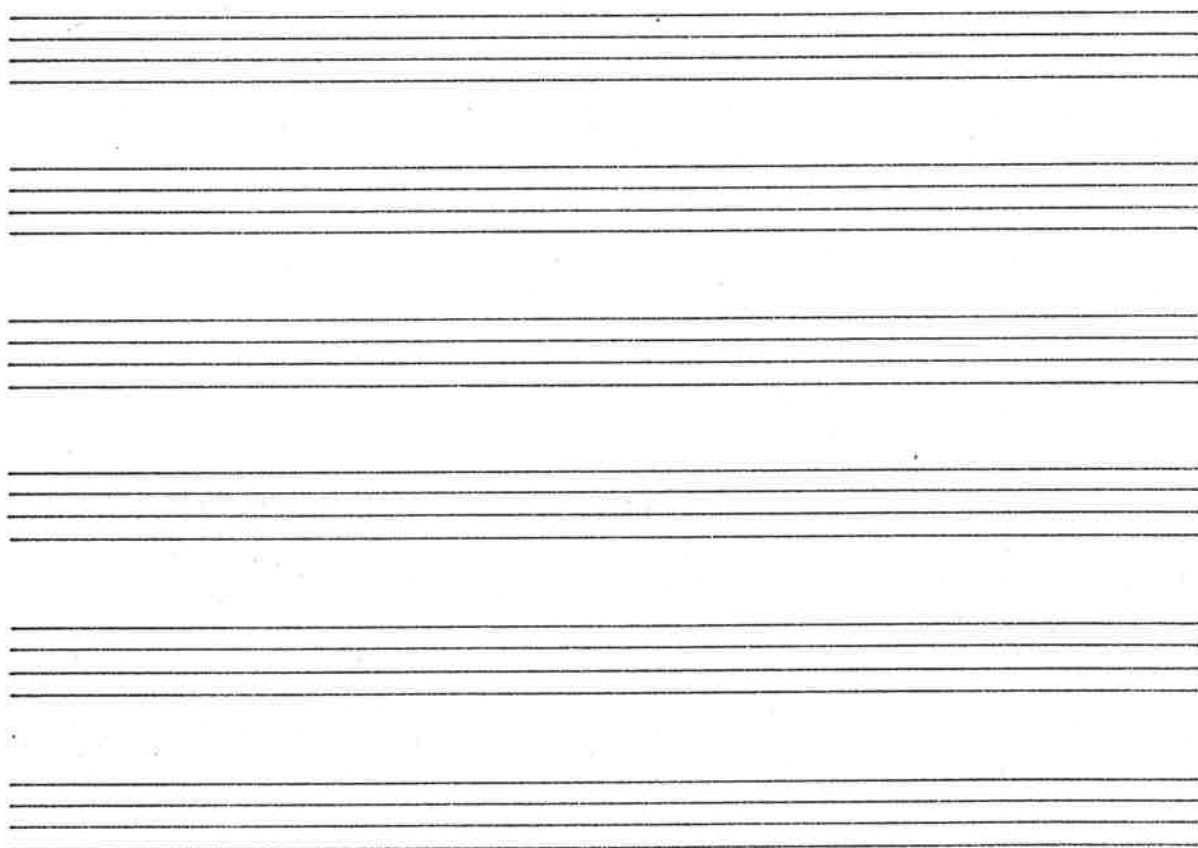
ms.

(1) (2) (3)

The first line of musical notation shows a plainsong melody on a four-line staff. It begins with a clef and a time signature. The melody is marked with three numbered sections: (1), (2), and (3), which are grouped by a large bracket on the right. The notes are square and connected by stems.

Sarum

The second line of musical notation continues the plainsong melody on a four-line staff. It ends with a double bar line. The notes are square and connected by stems.



used is not clear, for the syllables to which it corresponds are not suitable for the implied treatment.

Use of Ligatures

The use of ligatures in the 29996/iii collection of hymns is curious. Apparently they were used for some special purpose. They are found at various locations within the MS., in both the early and the later part of it.

TABLE 7

USE OF LIGATURES IN THE LITURGICAL MUSIC IN 29996

COMPOSER	TITLE/SUBTITLE	FOL.	NO. LIGATURES	LIGATURES IN 2 VOICES AT ONCE
Burton	Tibi omnes	22v	2	
		23	1	
Burton	Sanctus I	23	1	
Burton	Te ergo	24	16	yes
Burton	Salvum fac I	24v	2	
Burton	Salvum fac II	24v	3	
Burton	Per singulos	24v	1	
Rhys	Gratias	29	2	
Rhys	Osanna	33v	1	
Preston	Benedictus sit	52	8	yes
		52v	11	yes
Preston	Felix namque III	54v	1	
		55	1	
		55v	1	
Preston	Felix namque IV	56v	1	
Preston	Felix namque V	57	1	
		57v	2	
		58	1	
Preston	Felix namque VIII	60v	1	
Preston	Resurrexi	62v	1	
		63v	1	
Preston	Confitemini	64v	7	
		65	3	
Preston	Alleluia	65	2	
Preston	Pascha nostrum	65	12	yes
Preston	Infelix	66	5	
Preston	Stupens	67	14	yes
Preston	Stirpe	67	10	
Preston	Dic impie	67v	1	
Preston	Tribus	67v	11	
Anon.	Salvator mundi v I	9	1	
	v II	9v	5	
	v III	9v	1	
Anon.	Conditor alme V II	158	3	
Anon.	Verbun supernum			
	v II	158v	3	
Anon.	Vox clara v II	159v	3	
Anon.	Hostis Herodes I			
	vIII	169v	10	
	v I	169	1	
	vIII	170	7	
Anon.	Hostis Herodes II			
	v III	170v	10	
		171	2	
Anon.	Deus Creator v IV	171v	29	yes, three at once some- times
Anon.	Primo dierum v IV	172v	22	yes

All of the Burton examples are from parts of the Te Deum. It has been suggested but it cannot be proved, that this Te Deum may have been the one sung at Tournai after a mass there in September 1513.<sup>28</sup> Whether or not this was so, the Te Deum is probably an earlier work than some of the other settings in the MS. This may in part account for the use of so many ligatures, or it may simply be that the use of ligatures in English keyboard music remained fashionable until the end of the time when 29996/iii was composed.

The Rhys and Preston compositions which use ligatures are all parts of the mass -- the ordinary, offertories and a proper. Of the hymns listed, the first three use ligatures only to a limited degree. The four hymns from f 169 show a much more extensive use of them.

This liking for the "intellectual" approach where ligatures, coloration, extensive use of imitation and canon are employed, is one of the traits of the anonymous composer of the 29996/iii hymn settings. Curious approaches are found in the Preston organ mass too, and the most unusual rhythmic treatment of parts of the mass is echoed in the second of the hymn settings (Salvator mundi, C54, f 9) -- a setting that uses, if only to a limited degree, a few ligatures.

The hymns of 29996/iii can be divided into three groups according to the extent to which they use ligatures.

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<sup>28</sup> Caldwell doubts this, as he says in his preface to ETOM I (p xii), but Steele points out that Burton was in France then with the Chapel Royal (Steele EO. p. 37)



The groupings are those in Table 8.

TABLE 8

GROUPING OF HYMNS OF 29996/iii ACCORDING TO LIGATURES USED

No.	Folio	Hymn
C39	f 158	Conditor alme siderum
C62	158v	Verbum supernum prodiens
C65	15	Vox clara ecce intonat
C59	160	Veni Redemptor gentium
C55	161v	Salvator mundi Domine
C37	162v	Christe Redemptor omnium
C24	166	A solis ortus cardine
C56	164v	Sancte Dei pretiose
C31	166	Bina caelestis I
C32	167	Bina caelestis II
C44	169	Hostis Herodes impie I
C45	170	Hostis Herodes impie II
C41	171	Deus Creator omnium
C50	171v	Primo dierum omnium
C27	172v	Aeterne rerum Conditor
C48	173v	Lucis Creator optime
C43	174v	Ex more docti mystico
C35	176	Christe qui lux
C57	176v	Summi largitor praemii
C30	177v	Audi benigne Conditor
C App II	178v	Ecce tempus idoneum

The first three, C39, C62 and C65 all have a minimal use of ligatures. The next group begins with settings which do not use them but also includes the four consecutive settings where a very extensive use of ligatures is found, viz. C44, C45, C41 and C50. The last two of these each have one verse entirely in ligatures. Besides this the lower voices are in coloration so that the white and the black notes are in the time ratio of 3:2. Surely this would be most difficult as a sight-reading exercise for the uninitiated performer. (See example 72).

Example 72. (a) Anon. "Deus Creator omnium IV" f 171v

Two staves of musical notation. The upper staff is in mensural notation with a treble clef and a common time signature. The lower staff is in mensural notation with a C-clef and a common time signature. Both staves contain a sequence of notes and rests.

Two staves of musical notation. The upper staff is in mensural notation with a treble clef and a common time signature. The lower staff is in mensural notation with a C-clef and a common time signature. A vertical rectangular area with a cross-hatch pattern is superimposed over the middle of the system, covering both staves.

(b) "Primo dierum IV" f 172v

Two staves of musical notation. The upper staff is in mensural notation with a treble clef and a common time signature. The lower staff is in mensural notation with a C-clef and a common time signature. Both staves contain a sequence of notes and rests.

Two staves of musical notation. The upper staff is in mensural notation with a treble clef and a common time signature. The lower staff is in mensural notation with a C-clef and a common time signature. A vertical rectangular area with a checkerboard pattern is superimposed over the middle of the system, covering both staves.

After the appearance of these two settings, the hymns that follow in the MS. use no ligatures at all. Hence the third division is suggested.

This division into these three groups is not merely based on the presence or absence of ligatures. Other factors are involved. Each of the 21 settings involved has its first verse for two voices with a faburden in the bass. The three hymns of the first section i.e. of 29996/iii (1) (if for convenience, we call these divisions 29996/iii(1), 29996/iii(2) and 29996/iii(3)) have their II verses for two voices with a bass faburden. In 29996/iii(2) verse II has, in each case, three voices and again a bass faburden. The iii(3) group mainly use a tenor faburden with one voice above it and one below.

Each hymn that runs to V settings has the final verse with a tenor faburden and a treble part in note values smaller than are found in the other parts. Where verse IV is the last setting this same treatment is used too, and it occasionally appears for a verse III. Again the last few hymns are treated in a slightly different manner. Verses III or IV are for bass faburdens rather than for faburdens in the tenor. The last three complete settings have trebles and tenors with smaller note values while the bass alone has fewer notes. In 29996/iii (2), from C32 to the end of that section, the use of coloration corresponds fairly closely to the use of continuous semiquavers. The last four complete settings also use coloration, if not

always to a large extent. There the use seems to be in verses with neither an ostinato nor an imitative style. Canon and excessive imitation are confined to section/iii (2) of the hymn settings.

The use of canon and detailed imitation is also found in the last few hymns of 29996/i. Canon is found in Redford's Deus Creator omnium. Imitation is used in its third setting and also in the 1-verse settings of the remaining three hymns, two of which have been ascribed to Redford.

On stylistic grounds then, it is also possible to divide the 29996/i hymns into the groups shown in Table 9.

TABLE 9

STYLISTIC DIVISIONS WITHIN THE COLLECTION OF HYMN SETTINGS OF 29996/i

<u>29996/i</u> (1)	C53	f	8v	Salvator in f faut	
	C54		9	Salvator in C faut	
	C58		10	Te lucis ante terminum	
<hr/>					
<u>29996/i</u> (2)	C36		10v	Christe qui lux	Redford
	C52		11v	Primo dierum omnium	Redford
	C28	11v & 18		Aeterne rerum Conditor	Redford
	C47		12v	Lucis Creator optime	
	C40		13	Conditor alme siderum	Redford
	C63		13v	Verbum supernum prod-	Redford
				iens	
<u>29996/i</u> (3)	C46		14v	Iste confessor	
	C61		15v	Veni Redemptor gentium	Redford
	<hr/>				
<u>29996/i</u> (3)	C42		16v	Deus Creator omnium	Redford
	C38		17v	Christe Redemptor omnium	"
	C25		17v	A solis ortus cardine	Redford
	C33		18	Chorus movae Jerusalem	

The characteristics of the six sub-groups of hymns are summarised in Table 10.

TABLE 10

CHARACTERISTICS OF THE SUB-GROUPS OF HYMN SETTINGS FROM  
29996/i AND 299996/iii

- 29996/i (1) All of these use the faburden as c.f. and are complete for alternatim use. Ligatures are used sparingly.
- 29996/i (2) This section includes some of the Redford collection, and faburden is rarely used. Neither extensive imitation nor canon is used, and most do not have all of the odd verses set.
- 29996/i (3) Redford hymns are found in this section too. Canon and/or an appreciable amount of imitation is found in some verses. Not one of these hymn settings has sufficient odd-numbered verses provided for liturgical alternatim performance. This group seems to be an extension from group/i (2).
- 29996/iii (1) These are the only settings from/iii which have 2-voiced settings for verse II. They avoid canon and imitation. All odd verses are set and ligatures are used sparingly.
- 29996/iii (2) Like groups /i (1), /iii (1) and /iii (3), these are all based on faburden c.f. All use three voices in verse II and most have at least some use of a highly imitative style. The last few hymns in this section, as has been mentioned, have an extensive use of ligatures.
- 29996/iii (3) These still have faburden c.f. exclusively and 3-voiced settings for verse II. However the imitation has ended and the allocation of the faburden in the second setting has differed from what was used in group /iii (2). No ligatures are found.

All of these facts have some bearing on the identity of the composers of the music in the MS. Other considerations are of importance too, and so further discussion on this subject must be postponed until details of the MS. are discussed in Chapter X.

Verses and Voices

There is some degree of consistency between the total number of verses of a setting and the number of voices used for its verses -- at least in ff 158-178v. The frequencies with which numbers of voices are used for specific verses are summarised in tables in Appendix F.

Disregarding the settings from the early part of the MS. (for generally there are not enough verses set there and so it is difficult to find out whether the settings are for the first, third or fifth verses), every verse-I setting is for two voices. Furthermore an examination of the music of these verses shows that in every case there is a bass voice containing the faburden, and a freely composed treble voice above it. All but the first 3 Verse-II settings in the collection from f 158 are for three voices. Third settings are for three or four voices and final verses are, in the case of four and five-verse settings, for three voices. A further examination of the rhythmic proportions of the hymns with three verses or more shows that all but two of the verse - III settings have the proportion 1:1. Verse IV where there are more than 4 verses is in one case 1:1 and in the other 2:3:3. Where there are only four verses, 3 of the verse-III settings are in tripla, 1 in quadrupla and three in sesquialera with one of these three 3:2:2 and the other two 12:3:2.

Sesquialtera is used in

A solis ortus cardine f	164	verse	IV
Sancte Dei pretiose	165v	"	IV
Hostis Herodes I	169v	"	III
Hostis Herodes II	170v	"	III
Deus Creator optime	171v	"	IV
Primo dierum	172v	"	IV

The last two in this list use the proportions 2:3:3 while the others use 12:3:2.

Table 11 shows a summary of the technical characteristics of the hymn verses of 29996/iii. The tables from which this information is compiled can be found in the appendices. (Appendices C, F, G, H)

Several features become apparent. The four verses which have more than four ligatures are in three of the four cases the final verses of the hymns. All four of these have also the use of the sesquialtera proportions between the parts. In two of these cases the proportions are 2:3:3 and in the other two cases, for two hymns adjacent in the MS. 12:3:2.

From f 172v there are several features which possibly indicate a change in compositional style. In the hymns up to this point in the MS. there has been the use of either canon or ligatures in one or more of the verses (with the exception of C59). After f 172v no more canon appears and no more ligatures are used. Also from this point there is a temporary break from the use of coloration. Another feature which occurs here too is the change from a bass to a tenor c.f. for the second of the settings of the hymns.

Of the IV and V verse hymns before f 172v all but one use sesquialtera between the parts. None do this after f 172v.

There is too, for a while, a reduction in frequency in the use of signs of proportion.

Table II shows no indication of any systematic progression from a rhythmic point of view. There is however one point of consistency. That is that there is a tendency to produce in a third or fourth verse (if it is not the final verse), sesquialtera rhythmic proportions.



TABLE 11  
SOME OF THE CHARACTERISTICS OF THE HYMN SETTINGS OF 29996/iii

Folio on which hymn begins	No.	Ostinato	Canon	o ligs		Propor- tions between parts*	Coloration**			Loca- tionc.f. in V II	Total No. of verses	Rhythmic Indica- tions
				4	4 ligs.		w	g	s			
158	C39				x			x	x	B	III	32 3 3 φ
158v	C62				x			x	x	B	III	32 x φ
159	C65	x			x	T		x	xx	B	III	32 31 φ
160	C59					T		x	x	B	IV	62 61 φ
161v	C55			x						B	III	
162v	C37			x		DT		x	x	B	IV	62 31
163v	C24			x		sq		x		B	IV	23 φ
164v	C56					sq			x	B	IV	62 φ
166	C31	x		xx						B	III	62
167	C32			x				x	x	B	III	32 φ
169	C44				x	18	sq	xx		B	III	32
170	C45				x	12	sq	xx		B	III	
171	C41	x			x	29	sq	xx		B	IV	φ
171v	C50	x			x	21	sq	Q	x	B	V	
173	C27						Q			T	IV	
173v	C48									B	III	
174v	C43	x					D		x	T	V	
176	C35	x					T	x	xx	T	IV	31 62
176v	C57						T	x	x	T	IV	x φ x
177	C30						T	x	xx	T	III	32
178v	C App. II										(I)	x φ

\* D = dupla, T = tripla, Q = quarta, SQ = sesquialtera

\*\* One mark is provided for each verse where this occurs

\*\*\* B = bass, T = tenor

w = whole verse g = groups notes s = single notes

## CHAPTER VI

### RHYTHMIC AND MELODIC CHARACTERISTICS IN THE MUSIC FOR THE MASS AND FOR THE OFFICE

The use of specific rhythmic patterns in the liturgical music in 29996 is related to the function of the music. This function is in turn related to the length of the compositions. Rhythmic practices are therefore dependent on the space of time for which a particular composition lasts.

For the purposes of an examination of the rhythmic characteristics of this music, it is convenient to consider the liturgical compositions of 29996 in the following groups.

- 1) music for the ordinary of the mass
- 2) music for the other parts of the mass
- 3) settings of the Te Deum
- 4) settings of the first verse of office hymns, and
- 5) settings of other verse of office hymns.

Because the mass (apart from the offertory) and the Te Deum were set in numerous small sections, the compositional devices used for the settings of both of these types of composition are similar. Such devices include the use of special rhythmic patterns.

J.K. Parton, in his study of the rhythmic elements of style in this music, has listed the proportions used and then has considered one by one the various rhythmic combinations that give rise to these proportions. He

has classified his results in a manner that suggests that a very large number of rhythmic proportions was used.

TABLE 12 <sup>1</sup>

## PROPORTIONS USED IN THE EARLY TUDOR ORGAN MUSIC

Proportio	Two voices	Three voices
Aequalis	1:1	1:1:1
Dupla	1:2 2:1	2:1:2 2:2:1
Tripla	1:3 3:1	1:1:3 1:3:3 3:3:1
		3:1:1 1:3:1
Quadrupla	1:4 4:1	1:1:4 1:4:4 4:4:1
		4:1:1 4:1:4
Sextupla	1:6 6:1	1:1:6 1:6:6 6:6:1
		6:1:1 6:1:2 6:1:6
	1:12	12:1:6 12:6:1 12:12:1
		1:18:18
Octupla	1:8	1:1:8 1:8:8 8:8:1
		8:4:1
Sesquialtera	2:3 3:2	2:3:2 2:3:3 2:3:9
		2:9:3 3:2:2 3:3:2
		3:2:3 3:2:6
		12:2:3 12:3:2 12:3:4
Progressive proportional figurations	2:3...4:3...8:3	3:2:2 ...3:4:4 ...3:8:8

Added to this large list of proportions used is a further complication--that of the frequent use of vertical non-alignment of rhythmic phrases. Syncopation is a misnomer for this situation, for syncopation implies a displacement of rhythmic accent. In this music it is inappropriate to speak of accents. The non-coincidence of rhythmic phrases between the various voices is perhaps more evident in the transcriptions Parton has provided than in the published transcriptions of Caldwell and Stevens. This is due to the editorial practices in EECM where regular bar lines are used and note groupings are subject to

<sup>1</sup> The table is adapted from Parton CF. p. 158



another (Example 74 (a)), by suspension (Example 74 (b)), and by displaced accent resulting from a momentary halt in one voice and its new beginning "out of alignment." (Example 74 (c).)

Example 74. Syncopated effects associated with descending scalar passages.

(a) Burton, "Tu ad liberandum" C1 p. 5, m 76

(b) Burton, "Venerandum," C1 p. 4, m. 63

(c) Preston, "Infelix," S5, p. 32, m. 283

(a)

Musical notation for Example 74 (a) showing a syncopated descending scalar passage in two staves. The upper staff is in treble clef with a 4/4 time signature, and the lower staff is in bass clef with a 4/4 time signature. The upper staff features a descending scale with a syncopated accent on the second measure.

(b)

Musical notation for Example 74 (b) showing a descending scalar passage with suspension in two staves. The upper staff is in treble clef with a 4/4 time signature, and the lower staff is in bass clef with a 4/4 time signature. The upper staff features a descending scale with a suspension on the second measure.

(c)

Musical notation for Example 74 (c) showing a descending scalar passage with displaced accent in two staves. The upper staff is in treble clef with a 4/4 time signature, and the lower staff is in bass clef with a 4/4 time signature. The upper staff features a descending scale with a displaced accent on the second measure.

Sometimes the notes in scales are dotted (Examples 75 and 76).



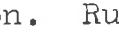
Example 75. Dotted descending scale, Redford, "Precatus est Moyses," S25 m. 76

Musical notation for Example 75 showing a dotted descending scale in a single staff. The staff is in bass clef with a 4/4 time signature. The scale consists of five notes, each with a dotted rhythm.

Example 76. Dotted notes in a broken ascending scale. Anonymous, "Bina caelestis II," C32 mm. 26-28

Musical notation for Example 76 showing dotted notes in a broken ascending scale in a single staff. The staff is in treble clef with a 4/4 time signature. The scale consists of eight notes, each with a dotted rhythm, and is broken by a measure of rest.

Particular Rhythmic Patterns in Non-scalic Passages

There is little distinction between the use of the dactylic  and anapestic  rhythmic patterns in this music for both seem to coexist in combination. Running semiquaver passages and other combinations such as  are found. (Example 77).

Example 77. Combination of dactylic and anapestic patterns.

(a) Redford, "Te prophetarum", C3 p. 18 m 44





(b) Redford, "Tu ad dexteram", C3 p. 20 mm 87-88



(c) Redford, "Salvum fac", C3 p. 21, m. 103



One of the most characteristic rhythmic traits of this music is the use of what are basically the first and second rhythmic modes (  and  ). These occur sometimes in isolation but often in combination with each other or with other well-defined rhythmic patterns. The examples are numerous and come mostly from the first verses of the 29996/iii hymn collection and from the mass music of Preston. There are occasional uses of this in other sources too e.g. in some Te Deum verses and in a few later verses of hymns.

Specific examples of the use of modes 1 and 2 can be found in the first verses of Vox clara ecce intonat (C 65 p. 135) Bina caelestis II, (C32, p. 63), and Hostis Herodes I (C44 p. 89). Examples from verses other than first verses can be found in Redford's Verbum Supernum v II (C63 p. 133), and in the anonymous Verbum supernum v II (C63 p. 133). Preston uses this in Confetimini (from the gradual) p. 26 m. 151, in Patris (from the sequence) p. 33 mm 301-5 in Diffusa est gratia (S8 p.45) and in his Felix namque I (S12 p. 64 m 83-90). Two anonymous Miserere settings (C20 p. 42 and C14 p. 39 m.1) also show these rhythmic patterns. They also appear in the Te Deum settings e.g. in the Salvum fac of Burton's Te Deum (p. 7 mm. 105-109).

#### Dislocation through dotting

Dotted rhythms often lead to syncopated passages too. Occasionally the dotted rhythm is the standard Lombardic pattern as in Dignare from Burton's Te Deum and in an anonymous Salvator mundi (Example 78).

Example 78. Lombardic patterns

(a) Burton, "Dignare", C1 p. 9 m. 124)




(b) Anonymous, "Salvator mundi" v I C54 p.110 m.1



Frequently this pattern comes "off the beat", as in Example 79.

Example 79. Dislocated Lombardic Patterns.  
Anonymous "A solis ortus cardine", C24 p. 44  
m. 27



The opposite rhythmic pattern, , is also used (Example 80):

Example 80. Dotted rhythms.  
Anonymous, "Bina caelestis II", C32 p. 63. mm 26-27

(a) the first statement of the pattern



(b) subsequent development of this pattern.  
mm 32-33



This same dotted pattern appears in its three-note form in Summi largitor C57 p. 118 mm 14-15, in Christe Redemptor, C37 p. 73 mm 20-21<sup>2</sup>, in Conditor alme siderum C39 p. 76 m. 22, and also in Preston's Introit 55 p. 22 m. 50 and in his Patris S5 p. 33 m. 301.

Augmented, the pattern appears in Woodson's Miserere (Ex. 81)

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2 This example from Christe Redemptor is almost identical in style to the previously quoted Bina caelestis II m. 32



Example 81 Augmentation of the pattern  
Woodson, "Miserere," C23 p.43  
m. 2

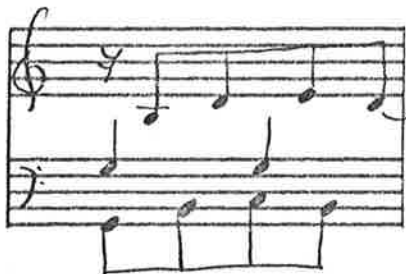


Effect of alignment

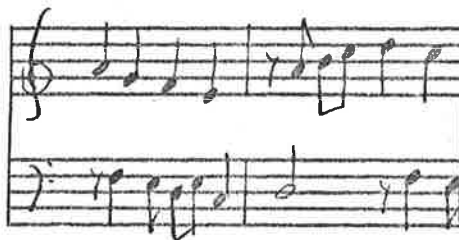
In some cases the most elementary rhythmic patterns are not in vertical alignment and so produce overall rhythmic effects which appear to be most complex. Example 82 shows the effects resulting from the insertion of short rests in one voice but not into the other.

Example 82. Alteration of alignment by the insertion of rests.

(a) Anonymous, "Miserere", C11 p. 37 m.1



(b) Anonymous, "Bina caelestis I", C31 p. 58-9  
mm. 6-7, 24-25



Polymetric schemes

Polymetric schemes are often found in the third or fourth settings of verses of hymns. Preston and Burton also use these patterns. Example 83 illustrates the use of these.






## Example 83 Polymetric schemes

- (a) Preston, "Tribus", S5 p. 36 m. 377
- (b) Preston, "Dic impie", S5 p. 36 m. 369
- (c) Preston, "A solis ortus cardine", C24 p. 47 m. 90  
Verse IV
- (d) Rhys, "Felix namque", S22 p. 93 mm 71-72
- (e) Rhys, "Deus Creator omnium", C41 Verse IV p. 82 m.73
- (f) Rhys, "Primo dierum", C.50. p.105 m. 61 Verse IV

The image displays six musical examples, labeled (a) through (f), arranged in two rows of three. Each example consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The time signatures and rhythmic patterns vary between examples, illustrating different polymetric schemes. Examples (a), (b), and (c) are in the first row, and (d), (e), and (f) are in the second row. The notation includes notes, rests, and bar lines, with some examples showing complex rhythmic figures in the bass line.

Other instances occur in Burton's Tu rex C1 p. 5 m. 72, in his Te Ergo C1 p. 6 m. 90, in the anonymous Hostis Herodes impie I C44 verse III p. 91 mm 63-82, in the second Hostis Herodes impie C45 verse III p. 94 mm. 49-63 and in the anonymous Sancte Dei pretiose C56 verse IV p. 117 mm. 82-98.

Rhythmic variety within verses

Some of the longer works and many of the first verses of the 29996/iii collection contain kaleidoscopes of rhythmic practices. Often the pattern  develops into  then  in the right hand. This occurs e.g. in Audi benigne Conditor C30 p. 56, Bina caelestis II C32, p. 62, Christe qui lux C35 p. 68, Christe Redemptor C37 p. 72 and in Conditor alme siderum C39 p. 76 where  is used rather than . Apart from these cases in first verses from 29996/iii, some changes in rhythmic patterns appear in one third verse of a hymn (in Redford's Aeterne rerum Conditor C28 p. 53). The anonymous Ex more docti mystico C43 (p. 85) and Summi largitor (C57 p. 116, and see Example 84) also show series of rhythmic patterns.

Comparable rhythmic displays are seen in some of the longer works. The Magnificat verse Et misericordia C4 p. 24 ff. and the offertories Veritas mea S28 of Coxsun and Diffusa est gratia (S8, p45) of Preston have the most numerous rhythmic changes.

Diffusa est gratia begins with three beats in a measure (m. 1) then progresses through quaver left hand passages (m.10) to a dotted pattern (m.20) to mode 1 against mode 2 alternating crotchets and quavers (m.24) which (through m.40) become semi-quaver passages (m.41) then (by m.43) a two against three rhythm. The alternating modes 1-2 crotchets and quavers return (by m.50) and develop into semiquavers (in m.59) which (by mm.61-62) then produce a syncopated dotted pattern.

Example 84. Anon., Melody used for "Summi largitor" C57 I.

A handwritten musical score for a single melodic line, consisting of seven staves of music. The notation is in a single system with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that appears to be a transcription of a folk or traditional piece. The first staff begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic values. The third staff features a sharp sign (F#) in the key signature, indicating a change in the mode or key. The fourth staff continues the melody with a flat sign (B-flat) in the key signature. The fifth staff features a sharp sign (F#) in the key signature. The sixth staff includes a triplet of eighth notes. The seventh staff concludes the melody with a double bar line and a sharp sign (F#) in the key signature.

Three empty musical staves, each consisting of five lines, arranged vertically. They are currently blank and do not contain any musical notation.




Steady quavers return (by m.68) leading through dotted passages (in m.80) to an anapestic rhythm (m. 88), semi-quavers (m.92), an expanded dactylic-anapestic treatment (m.100), through semiquavers (m.109) to triplets (in m.111). By m.131 the alternating crotchets and quavers return leading to steady quaver groups (in m.136). These become dotted (by m.149), lose their parallel motion (by m.154) and produce a complex syncopation (from m.155) leading to a final semiquaver flourish from m.161 to the end.

#### Ornamentation and Ornaments

In many of the works in the MS. ornamentation is used. It is not easy to determine the extent to which its use is implied when it is not notated. However in those works which begin with a large number of turns or signs or rhythmic figures such as Lombardic patterns, it is reasonable to assume that it was intended that these features should be maintained throughout the relevant verse.




Trills and turns appear in this music (Examples 85 and 86) but not to any great extent.

Most predictable of all the rhythmic patterns used as ornamentation, is the quickening of the pace in the upper part to herald the final cadence in two-voiced works. Examples of this have already been mentioned and more are found in Example 87. Cadential rhythmic changes are also a form of ornamentation used in this music. (Example 89).

Notated ornaments include the use of the sign  (Example 88). The use of this sign is not always maintained throughout a verse. Other ornaments are indicated initially but later only implied (Example 90). A further instance of this is seen in the Anonymous Salvator mundi, C54, where for the first two measures (of the transcription) the notation implies , but for the rest of the verse, although melodically the material in the upper voice is a continuation of that stated in the first two measures, only  is given.

#### Some observations

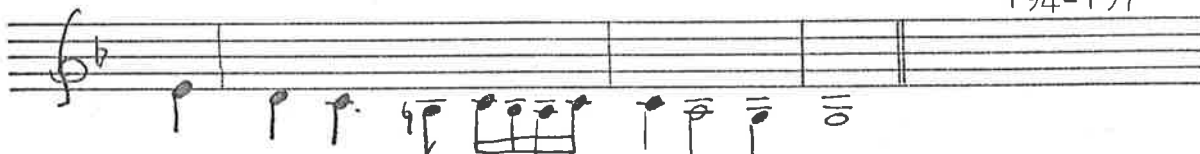
Examinations of the outstanding rhythmic practices in the organ music for the mass and the office reveal that the first verses of the final group of office hymns are given special treatment. They seem to be show pieces for clever rhythmic display, especially in the use of the mode 2 pattern which when used inevitably produces a syncopated effect.

One is unable to say whether or not this is due to the composer's attempt to write in an archaic style and to use the old rhythmic modes. Of the old modes only 2 () and 4 () differ significantly from the rhythmic patterns most commonly used during the last century. The mode 3 pattern () is now far more widely used than that of mode 4. Yet chains of mode 3 units and chains of mode 4 units are identical when melodic and rhythmic accents are not considered. It cannot reasonably be assumed then that the seemingly peculiar use of rhythmic patterns is in

Example 85. Trills with turns to halt downward scales. 199  
(a) Anon. Gloria of Magnificat C4 mm. 160-163



(b) Anon. Alto line of "et Spiritui" from Magnificat C4 mm. 194-197



Example 86. Turns used as ornaments in their own right.  
(a) Redford. "Tibi omnes" from Te Deum C2 mm. 7-9



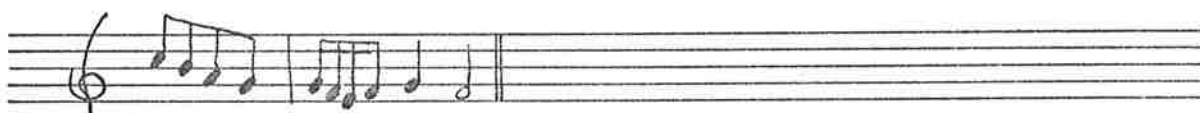
(b) Anon. "Summi largitor" C57 mm. 39-40



Example 87. Cadential ornamentation by the use of shorter notes  
(a) Burton, "Sanctus" from Te Deum C1 m. 29



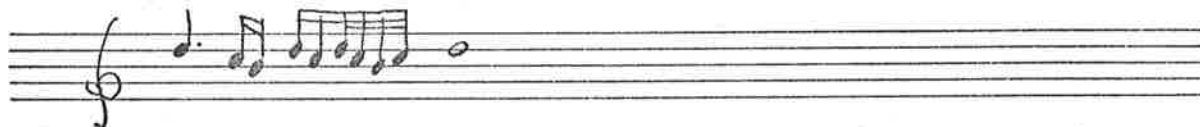
(b) Redford, "Sanctus" from Te Deum C2 mm. 28-29



(c) Anon, "Aeterne rerum Conditor," C27 mm. 50-51



(d) Anon., "Bina caelestis I" C31 mm. 72-73



Example 88. Use of the sign  $\#$

(a) Anon., "Ecce enim" from Magnificat C4 mm. 30-32



(b) Redford, "Veni Redemptor"

C61 mm. 37-39

$\#$  suggests  $\text{trill}$  as is used elsewhere in bass line



Example 89. Ornamental rhythmic alteration at cadences

(a) Anon., "A solis ortus cardine" C24 mm. 27-29



(b) Anon., "Ex more docti mystico" C43 mm. 45-46



Example 90. Ornaments used in close sequence then later omitted

Anon. "Bina caelestis II" C32 mm. 57-59





fact an attempt to revive the older modal usage. However since the modal rhythms had already begun to degenerate by the thirteenth century, the composer may in fact have been making a deliberate use of what he believed were antiquated modal practices.

The use or non-use of rhythmic modes can only be a matter for reflection. But the fact remains that the more lengthy compositions such as offertories seem to be vehicles for rhythmic display. That the offertories should be singled out for this treatment is not surprising for they were lengthy and were to be listened to, not being for alternatim use. Development and progression of musical ideas were possible and are found in the offertories. The (presumably later) Tallis settings of the offertory Felix namque are written in the same manner.

Other works remarkable for their strange rhythmic treatment are the settings of the Te Deum. Similarly treated too is the Preston organ mass. These works were settings for more festal occasions and would therefore almost certainly have been performed on the largest of the organs available. Assuming that a healthy number of mixture ranks was present in the major organ in the building (a reasonable assumption, for the early large organs are thought to have been huge mixtures not separable into individual stops), then the sound emanating from the instrument would have been very rich. The need for contrapuntal writing would then have been less marked than in the case of the office hymns which,

although sung in the choir, may have been sung with one of the smaller organs.

On looking more closely at the rhythmic practices used for the first verses of the hymn settings, three anomalies appear. The first verses of the hymns on f 171 and f 171v differ slightly in style, and the fourth setting of Sancte Dei pretiose is in fact written in a style more usual for third settings.

Deus Creator omnium (f 171) and Primo dierum omnium (f 171v) are alike in that they have melodic lines which are ornamented and studded with cadences almost completed in the upper voice yet relying on the bass line to provide the final note of the cadences at the lower octave. At these cadences completed in the bass, the upper voice is silent. Then the upper voice enters immediately on the next beat or half beat with the beginning of the next phrase. Although these characteristics are not entirely absent in the other hymn settings, they are more marked in these two cases.

Sancte Dei pretiose has its verses arranged in a sequence which differs from the usual pattern. It also is supplied with more verses than are necessary for the three-versed hymn. If one were to add to Sancte Dei the five verses of the dedication hymn Angulare fundamentum (which coincidentally has the same melody), then the four settings provided in the MS. would correspond to the odd-numbered of the eight verses that result, (or the seven verses if the final Gloria et honor verse is sung only once). Such a

practice is not unknown in music from continental sources for the dedication of a church. There is therefore a faint possibility that the music of 29996/iii may have been written for some church dedicated to St. Stephen.<sup>3</sup> Whether or not this was the case, the verse IV setting with its 12:3:2 proportions uses a relationship between the parts that is generally used for verse III settings (as is the case for the Hostis Herodes impie I and II settings). On the other hand it is the verse IV setting of A solis ortus cardine that has the rhythmic proportions 12:3:2 and these two settings are very much alike. Again it is significant that like the two hymns mentioned above, Sancte Dei and A solis ortus are adjacent in the MS.

Of the six completed hymn settings that follow the few where many ligatures are used, four have already been mentioned as containing panoramas of rhythmic practices in verse I. They are Christe qui lux, Ex more docti mystico, Summi largitor and Audi benigne Conditor. However this treatment also applies to Christe Redemptor and to Bina caelestis II.

Sesquialtera is not used in any of the settings after Primo dierum.

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3 As the feast of St Stephen involved some ceremonial that was not typical of that used for the rest of the year--it was the deacon's day and extra processions and other activities were traditional--it may be for these reasons that the office hymn was altered. Although there are references in The Use of Sarum to the deacon's procession, no mention is made of alterations to the office hymn.

Situations like these tend to support the supposition that the hymns settings in this part of the MS. were composed in the order in which they now stand. Features of neighbouring hymns are alike, until after the setting of Primo dierum omnium. From this point much of the continuity and development ceases.

The rhythmic practices which characterise this music did survive for some time after the MS. must have been written or copied. Some older style pieces in the Fitzwilliam Virginal Book still exhibit syncopation like that found so often in settings in 29996. But it is in 29996 that one can see both the high point and the final point in the development of this keyboard style.

## CHAPTER VII

### MODAL PRACTICES

#### THE MODES AS USED IN POLYPHONY

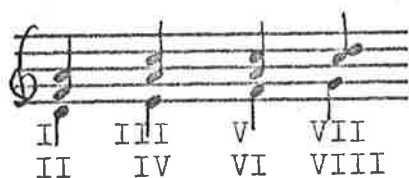
The hymn settings of 29996 are all based on plainsong hymn tunes and so are related to melodies that can be assigned to the eight ecclesiastical modes. Few plainsong hymns can be said to be very modal in character if "modal" means that they strongly underline the characteristics of the mode to which they belong. However the reciting note of the appropriate psalm tone is used in many cases as a frequently occurring note in the melody. Sometimes this is also matched by the presence of characteristic melodic formulae which further underline the mode. Often the theoretically approved ambitus is seen to be adhered to in the melody of the hymn tune.

In polyphonic music one must refer to the use of the eight modes with extreme caution if at all. Yet in many cases the polyphony does exhibit an apparent superimposition of modal melodic strands. In such cases one does not claim that the composition is "modal" but rather that it contains within its structure, certain modal elements. These elements may have been deliberately incorporated into the music, but on the other hand they may appear simply because of the composer's unconscious familiarity with the plainsong

repertoire. Many plainsong melodies have characteristics which strongly underline the modes in which they were composed (or perhaps one should say, the modes to which later they have been assigned ).

Many theorists of the sixteenth century referred to complex extensions of the modes and so managed to fit polyphonic compositions into modal clothing. However such exercises generally seem to complicate the issue.

The eight church modes have generally been described in terms of scales using the white notes of the piano from D,E,F, and G for the authentic modes. The plagal modes use the same intervals as their authentic counterparts but differ in ambitus. The situation is summarised in the following diagram.<sup>1</sup>



Top note: authentic dominant  
 Middle note: plagal dominant  
 Bottom note: tonic (both modes)  
 Figure: number of mode

FIGURE 2

#### THE IMPORTANT DEGREES OF THE MODES

The modes are not confined to fixed pitches. In vocal monody the pitch is generally determined by the performer. Although it is then strictly incorrect to refer to a mode I melody written with a key signature of one flat with an occasional second flat and a "key note" of A as being "mode I transposed down a fifth," this description is nevertheless most useful in a discussion of keyboard music.

<sup>1</sup> Evans MA, p. 29

The concept of diapason, meaning the sum of diapente and diatessaron, was widely used in the sixteenth century and later. In fact not only did this division apply to music but it was also used for the ordering of the hierarchy of angels and that of the planets. Robert Fludd portrayed the divine mens descending into the human body.<sup>2</sup> In his diagram the Seraphin, Cherubin, Thrones and Dominations formed the Diatessaron spirituali, while the Principalities, Powers, Virtues, Archangels and Angels formed the Diapente spirituali. Together these formed the Diapason spirituali. The Diapason medium consisted of a diatessaron of Primum mobile, the stars of heaven, Saturn and Jupiter, with a diapente of Mars, the Sun, Venus, Mercury and the Moon. Out of the fire, air, water and earth came the Diapason materialis. These were further associated with the monochord in another diagram.<sup>3</sup> Further connections linked these concepts with the proportions dupla, tripla and sesquialtera.

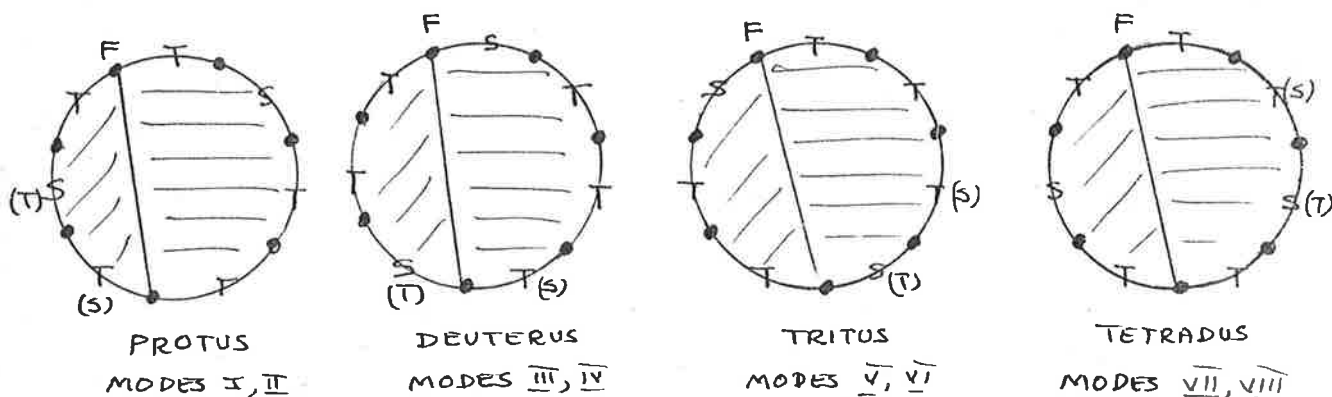
It is then reasonable to assume that the concept of diapente and diatessaron as important ingredients of the modes could well have been a concept important to the musical theorists. The use of the terms "diapente" and "diatessaron" was probably of considerable importance to sixteenth century theorists, even if it is little but a source of confusion to twentieth century analysts.

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2 French JD, in plate 4 reproduces this diagram from Fludd's Utriusque cosmi ... historia (Oppenheim, 1619)

3 French JD, in plate 12 reproduces this from Fludd's Utriusque cosmi ... historia (Oppenheim, 1617) I, i, 90.

Exclusive of Bb which was gradually accepted into some of the modes, the permissible divisions were those of Figure 3.



*and later, recognising:*

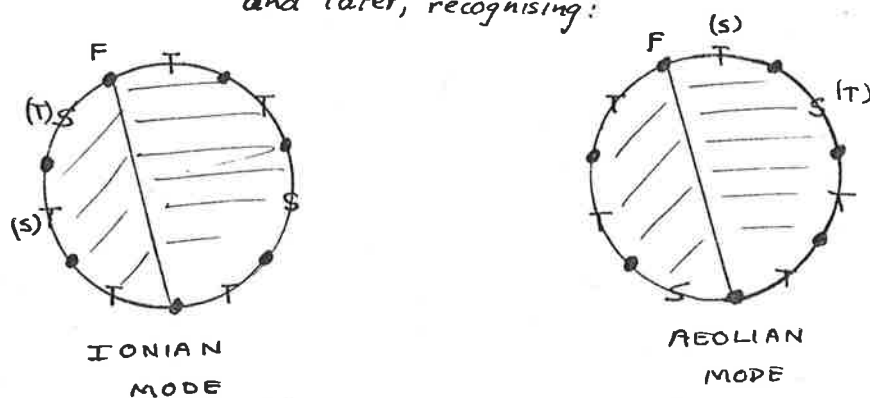


FIGURE 3

Intervals between degrees of the modal scales.

- F represents the final or tonic note  
 T represents an interval of 1 tone between the pitches (.)  
 S represents an interval of 1 semitone " " "  
 (T) and (S) indicate the interval changes on the  
 acceptance of Bb into the scale  
 ▨ includes the diapason of the mode  
 ▩ includes the diatessaron of the mode  
 Movement in a clockwise direction corresponds to the  
 ascent of the scale.



These diagrams indicate that from an evenly-tempered, scalar point of view alone, the modes are very closely related. If e.g. the Bb is introduced into modes VII and VIII they then become identical intervally with modes I and II. If Bb is introduced into modes I and II the resultant is the Aeolian mode. This use of Bb in mode I is frequent, but the effect is not to produce a modern minor scale. The reason for this is that modality is not only dependent on intervallic relationships, but also on melodic formulae.

The interval of a third has held an important place in the plainsong repertoire. It appears in recitation formulae and at cadences. An outgrowth of the third, the fifth, is commonly found in the authentic modes. In these modes the fifth is much more common than is the fourth in the plagal modes. The superimposition of three thirds produces a seventh e.g. DFA with FAC gives DFAC. It is often the case that mode I melodies never reach the upper final but use this range of a seventh. Sometimes this is extended by including the sub-tonic, but still the upper final tends to be absent. Because of their brevity the hymn melodies break this "rule" more often than do the more "modally-flavoured" melismatic melodies.

To a certain extent the presence or absence of Bb in a modal melody does not influence the assigning of a mode number to the melody. However Aron in 1525 considered that the mode was governed both by the final and the species

*✓ This is all the main reason: which is that 'modal' mixtures tend to be an 'inherited' modal background*

(i.e. the arrangement of diapente and diatessarons).<sup>4</sup>

From his relationships between final notes and the modes, Table 13 has been constructed.

TABLE 13  
ALLOCATION OF MODE NUMBERS  
ACCORDING TO ARON.

Final Note	Bb sign	Mode allotted
D	may have Bb	I
E	no Bb	III or IV
F	Bb often used	V or VI
G	with Bb	I or II
G	no Bb	III, VII, or VIII
A	no Bb	I, II, or III
A	with Bb	definitely III
B	no Bb	V
C	no Bb	V, or VII
C	with Bb	I, II, or V

Further complications were introduced by Glarean and Marchettus of Padua. These are not relevant to this discussion.

One aspect of modality that is not often discussed is the importance of melodic formulae. Rather than attempting to divide melodies into minute sections that fit into the various diapentes and diatessarons, it is usually more profitable and less time-consuming to look for the presence of characteristic melodic formulae when assigning a mode number or when looking for evidence of modal writing. This is not a new idea for Alcuin and Aurelian wrote of it.<sup>5</sup>

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<sup>4</sup> Strunk SR pp. 205-218

<sup>5</sup> Strunk SR, pp. 210-211

From the various sources of plainsong it is possible to select some melodic patterns which seem to be associated with particular modes. In W.H. Frere's dissertation which accompanies his facsimile of the Antiphonale sarisburiense, the antiphons and responds of each mode have been classified into groups of typical melodies. From these can be selected a few melodic fragments which are associated largely if not exclusively with particular modes. The majority of the antiphons seem to use the dominant of the mode as a hinge about which to move. In this respect they are related to the psalm tones which use the dominant as a reciting note. The intonations of the psalm tones, and to a lesser extent the endings, provide characteristic formulae which are the property of the various modes. From these psalm tones and from Frere's typical antiphons, the following list of formulae has been compiled.

TABLE 14

MELODIC FORMULAE CHARACTERISTIC OF THE EIGHT CHURCH MODES

Psalm Tone	Fragments from Antiphons	Notes
------------	--------------------------	-------

<p>Mode I</p> 		<p>Ants. trace out Ps.tone inton- ation except</p>
<p>endings on D F G A</p>	 <p>EXCLUSIVELY MODE I</p>	<p>when the DABBA motive is used</p>
<p>Mode II</p>	 <p>AS A FINAL CADENCE</p>	<p>Ants. show a clear movement between</p>
	 <p>FINAL CADENCE AS FOR MODE I</p>	<p>dominant and tonic</p>

Mode  
III

Psalm tone  
intonation is

		<p>widely used.</p>
--	--	---------------------

<p>endings on b, a, g</p>		
-------------------------------	--	--

Mode  
IV

Small melodic  
range centred

		<p>around dominant</p>
--	--	----------------------------

<p>endings on g or E</p>		
------------------------------	--	--

The intonation which spells out the F Major

Mode V

Int. Med. Ending

AND FOR MODE VI

triad, is widely used. A, the dominant of VI,

is found often, as is Bb.

The leading note (E) below the final, is

generally avoided

Mode VI

Int. Med. ending

AS FOR MODE V

The tonic (F) seems to overshadow the

dominant.

Mode VII

In many anti-  
phon melodies  
the dominant(D)

		<p>drops to the dominant of VII (C) in the</p>
<p>ending on a, b, c, d.</p>		<p>second part of the melody. The tonic tends to</p>
		<p>lie at the base of curves T T T</p>

Mode VIII

Many antiphon  
melodies depend  
largely on the

		<p>dominant and tonic, but quite a few depart</p>
<p>OR Endings</p>	<p>SEE MODE VII AFTER F CADENCE SEE PS. TONE V</p>	<p>from this. In most of these departures</p>
		<p>there is a cadence on the sub-tonic (F--</p>
		<p>the tonic of V)</p>

Because of the ranges of the modes, it is to be expected that pairs of modes will be used together. This is often found in four-part choral works. If soprano and tenor voices use the authentic form of a mode pair, the alto and bass generally use the plagal form, and vice versa.

One of the problems connected with the combination of various degrees of the modes is that of dissonance. This is particularly evident when chords using the fifth degree of the Phrygian or E mode, are involved. The BDF triad that is involved contains the tritone and so requires alterations. This means that either the B has to be flattened or the F must be sharpened. Generally in mode V the flattening of the B was preferred.

Chromatic alteration also arises when *musica ficta* is employed for other reasons. This device was chiefly used at cadential points to produce a leading note of a semitone rather than a tone from the final. Probably this practice dates back to monody, but it was widely used in polyphony. The scarcity of notation of these changes is probably at least in part due to the obedience to ecclesiastical tradition which demanded that at least in appearance, the modes should be diatonic.

Final chords were often given sharpened thirds as were full chords at the beginnings of sections of works. The raising of thirds in the tonic triads of modes I and III gave rise to F sharp and G sharp. The triads on the fifth degrees of the modes VIII and I produced F sharp and

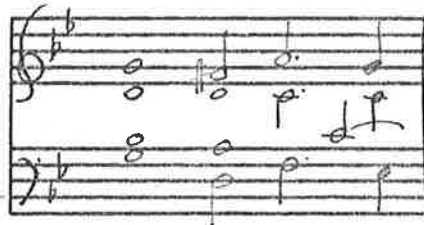
*f. sharp for the*



C sharp when made major. D sharp was not used in the triad on the fifth degree of mode III as the whole tone interval between the 7th and 8th degrees of this mode was considered to be an essential Phrygian feature.

Other chromatic alterations include the use of the "false relation" which seems to be more or less peculiar to English music. However in cases where this is found e.g. in Byrd's Ave verum corpus, it can usually be explained as an instance of the superimposition of a "modal" melody and a melody which through musica ficta has gained a sharpened note. The second and third chords of Ave verum corpus have a cadential F sharp against an F natural from the modal scale. This is also found later in the work at "miserere mei." (Ex. 91)

Example 91. Byrd, "Ave verum corpus"  
opening measure



It is possible to look at the hymns of 29996 from a modal point of view, provided that the following points are borne in mind.

1. It is possible that the original hymn melody may not contain any marked modal features.
2. The ambitus theory may be applicable in some cases but certainly not in all instances.
3. Characteristic melodic formulae are used only in the modes to which they rightly belong. A known formula can then be an instant guide to the mode of a work.

4. Scale-like passages through a range of a seventh may well indicate a rise from the tonic to the old upper limit of a mode, its seventh degree.
5. Phrase beginnings and endings, where they are easily located, provide a help but not an infallible guide to the choice of modes.
6. Cadences are usually more reliable than endings in pointing to modes. Usually works of this period end with perfect cadences reinforced by plagal ones, but occasionally the order of these is reversed.
7. Transposition of a work to remove key signatures, followed by an examination of the pitches of the initial entries of the voices will often indicate the pair of modes used.
8. In those works that are fairly rigidly confined to the modes, accidentals can usually be explained in terms of the accepted alterations of *musica ficta*.
9. Often in four-part settings, the soprano and tenor are in one mode while the alto and bass are in another. These two modes are often in the relationship of an authentic-plagal pair.
10. The use of *faburden*, which theoretically should produce a c.f. no longer modal, should help in the alienation of these works from the traditional modal schemes.

The Use of the Modes in the Hymn Settings in 29996

(i) Audi benigne Conditor (f 177v, C30, Mode II)

The melody of the plainsong hymn emphasises the final (D) in the first quarter of the hymn, the dominant (F) in the second quarter then by the last quarter returns to the final. Being a mode II melody, the range should lie approximately between A and a. In fact it is more restricted than this and includes only notes from c to g. This is in fact the range common to both modes I and II, for c, the subtonic is admissible and the upper limit is one note below the limit of the range for mode II. The melody begins and ends on the tonic D.

However when the faburden of the plainsong replaces the original chant, the modal characteristics of the melody are quite destroyed.

Example 92 shows that no longer are there emphases on the important degrees of the scale. The stepwise motion of the melody has largely been displaced by a combination of steps and leaps. The range has been slightly extended yet still lies within an octave.

In the first of the settings of this melody, the range of the treble line extends from d to a" and includes leaps of 5ths 4ths and octaves. The final flourish in the penultimate measure (m.24) makes reference to the final section of the plainsong melody.

The second setting, that for verse 3, has the treble range d-e', the bass FF to F, and the tenor faburden D-c. No modal characteristics appear.

The final verse has a treble e-a", bass faburden D-a, and tenor G-g. With its rhythmic proportions of 3:3:1, there is much melodic activity and a consequent absence of modality.

(ii) Hostis Herodes impie I (f 169, C44, mode III)

This hymn melody is more melismatic than most in the repertoire. In the second quarter of the tune the emphasis is on the dominant (B), while at the end of the final (E) becomes the point of rest. The various faburdens that are written for this setting again do not give importance to the final nor the dominant. (Example 93).

The ranges of the various voices, like those in the hymn previously mentioned, do show some resemblance to the mode of the original melody. Verse I has treble a-g', and bass faburden GG -a. Verse II has a treble from a to g', middle voice a-a', then down to C, and bass GG to a. In verse III the treble is e to g', the middle faburden voice E-e with one f, and the bass A-a.

Apart from a vague connection in modal range between the organ setting and the original hymn melody, there is little that can be described as modal in the music of the keyboard setting.

Example 92. Plainsong and Faburden of "Audi benigne Conditor"

tonic emphasized      dom. important

(like psalm tone)      return to tonic

Plainsong ↑ Mode II Range A-a  
dom. F      tonic D

Faburden ↓ Frequency of a gives it the status of a dominant  
(o = alternative c-f notes used)

Example 93. Plainsong and Faburden of "Hostis Herodes impie"

Plainsong ↑ Mode III  
tonic E      dom. C (or B)

Faburden ↓

e nat b is dominant

The Use of the Modes in the Sequence Fulgens praeclara

This particular sequence was used throughout England and France for Easter Day. It is also found in German and Italian MSS. and its melody is also used with other texts.

The sequence appears in The Winchester Troper<sup>6</sup> and in Bannister's *Paleografia Musicale vaticana*.<sup>7</sup> The version provided in *Anglo-French Sequelae*<sup>8</sup> shows more clearly than does the version in modern notation, where the important tones lie.

In Example 94, from *Anglo-French Sequelae*, the words are supplied only for the least melismatic sections, for reasons of space.

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6 Henry Bradshaw Society Publications, Vol. 8, 1894  
pl. 3a

7 1913, text p. 76

8 Hughes AF. pp. 41-42

Coming as it does from the Sarum use and not from the modern Roman rite, the chant is not officially assigned to any mode. The melody itself emphasises the importance of c and e at the beginning, but chiefly d and g throughout the rest of the sequence. In its middle section the sequence seems to suggest mode VII. The lowering of the dominant from d to c is characteristic of many of the mode VII antiphons. The dominant appears to change from c to d early in the sequence. After the verse beginning Redemptori (the last part that Preston set), there is a change back towards g and c as important notes. Then cadences on f also appear. With c as dominant and with cadences on f, it would appear that mode VII has become its plagal counterpart, mode VIII. Basically then it would seem that Fulgens praeclara is a mode VII composition with sections which tend to be more suitably classified as being of mode VIII character.

Preston takes each section of the melody and treats it in isolation, using those modal characteristics which are evident in the plainsong at any given time. In his setting the key signature of one sharp points to the transposition of the melody down a fourth. This 'mode VII transposed' then has instead of tonic g and dominant d, a tonic of d and a dominant of a. The subdominant (i.e. the note immediately below the dominant) in this transposition is then c. Transposing the sequence melody that Stevens provided in ETOM II (p 131) and comparing it with the

"Anglo-French Sequēlae" version, we have the following c.f. (Example 95).

Not only does the first verse of the sequence have irregularly recurring c.f. notes, but also it seems to be rather unconcerned with the importance of G as a melodic centre in the transposed chant. The bass line, because it contains the c.f., certainly centres around G, but the treble voice has a series of descending phrases beginning on a' (m 270), b' (m 272), e' (m 273), and c' (m 274). This shows neither the use of sequence nor the deliberate choice of tonal centres. Instead it appears to have a haphazard collection of pitches for motivic beginnings. Yet the range of the treble voice, b-e', does extend in an equidistant manner from g. Because the bass contains the c.f., the bass phrase beginnings and endings cannot provide reliable evidence leading to conclusions about modality.

The second verse, Infelix culpa, comes from that section of the chant where there is an emphasis on the sixth degree of the mode. Both the dominant and the sixth degree of the mode, here A and B are given an important place in the chant itself. In the organ setting the c.f. disappears from the bass line as the final cadence approaches. The bass line at this point is EE GG B A GG. But this is not an Aeolian mode on E for then the pull in that direction would be underlined by the exclusive use of F sharp rather than F natural in the upper voice.



Example 94. "Fulgens praeclara" from Hughes AF. p. 41

Handwritten musical score for "Fulgens praeclara" from Hughes AF. p. 41. The score consists of eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *g* (forte) and *d* (diminuendo). There are several slurs and phrasing marks throughout the piece. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of early 20th-century manuscript notation.

Four empty musical staves, consisting of five-line systems, located at the bottom of the page. These staves are not filled with any musical notation.

## Example 95. Melody of "Fulgens praeclara"

Ful-gens prae-cla-ra Ru-ti-lat per or-bem  
 De ho-ste ...

ho-di-e di-es, in qua Christi lu-ci-da nar-ran-tur o-van-tur  
 prae-li-a In-fe-lix cul-pa E-vae qua ca-ru-i-mus  
 Fe-lix ...

om-nes vi-ta Benedic-ta sit cel-sa Re-gi-na il-la  
 Ge-ne-rans ...

Pol-len-tem jam in ae-the-ra Rex in ae-ter-num sus-ci-pe  
 Patris se-dens Vic-tor u-bi-que ...

be-nig-nus prae-co-ni-a nos-tra se-du-le tibi can-en-ti-a

O ma-gna, O cel-sa, O pulchra, cle-menti-a Christi lu-ci-flu-a,  
 Laus ti-bi ...

O al-ma Ro-se-o cru-o-re Agni benig-nis-si-mi empta florida micat  
 Pa-ten-ti vir-tu-te

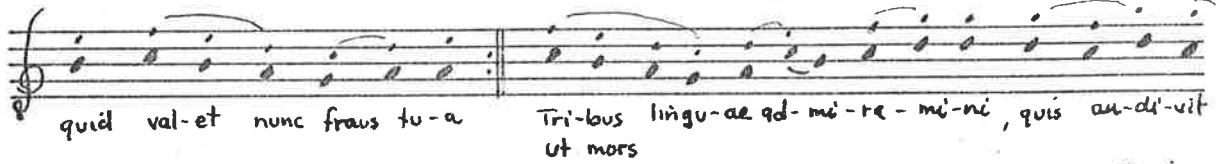
haec au-la Stu-pens val-de in memet jam miror ho-di-er-na  
 Tan-ta ...

Stir-pe Da-vi-tica ortus de tribu Ju-da la-o po-tens surrex-i-sti in  
 Fun-dens ...

HUGHES, 117  
 STEVENS, 170m II



glo-ri-a Agnus visus est in ter-ra De, im-pi-e Sabote  
I-gneis nex-us ...

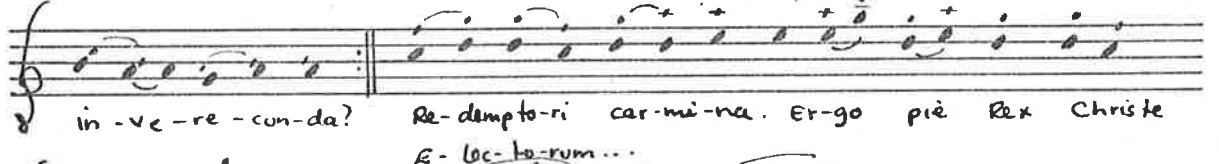


quid val-et nunc fraus tu-a Tri-bus lin-gu-ae ad-mi-re-mi-ni, quis au-di-uit  
ut mors

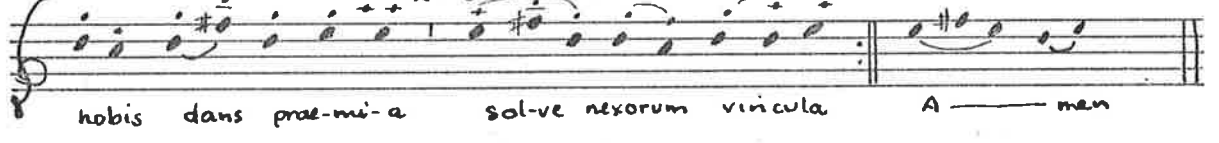


ta-li-a mir-a-a-la Ju-de-ae in-cred-u-la, cur manes ad-huc  
Per-spi-ce

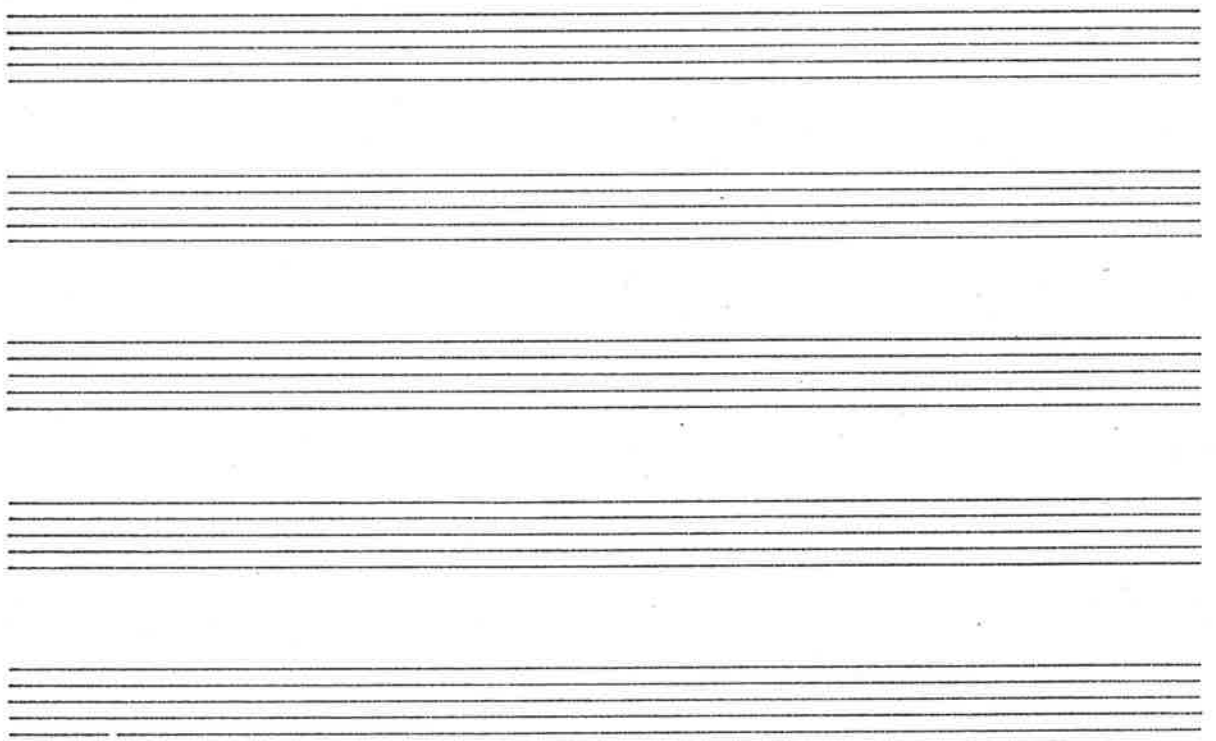
*(Plainsong c clef seems to be misplaced in Wilsons (F.))*



in-ve-re-con-da? Re-dempto-ri car-mi-na. Er-go pi-e Rex Christe



E-lo-c-to-rum... nobis dans prae-mi-a sol-ve nexorum vincula A — men



This does not occur. The final cadence should be on B for that is where the chant ends and the composer has chosen to incorporate the c.f. notes in the cadences of the other verses. Apparently he chose not to have a cadence on B approached from the c.f. note of G in the bass voice. In his other cadences on B, viz. in Benedicta sit, in Pollentem, and in Patris sedens, i.e. in verses 3, 4 and 5. the B cadence appears in the tenor voice with an E moving to a B in the bass voice. This practice was obviously more tasteful than having the cadence that would have resulted from the bass c.f. ending on B in the Infelix setting. So Preston has avoided the difficulty by allowing his c.f. and cadence in this two-voice setting to migrate to the only other voice, the upper voice.

It is not usual to find Bb used in mode VII melodies. In this sequence the Bb becomes on transposition, F natural. In the setting of the third of the organ verses, Benedicta sit, the use of F natural is quite deliberate for the composer has made a point of including it in the MS. He retains F sharp in the key signature but on three occasions marks in F natural during the verse. Two of these markings appear in the bass line when the F is followed immediately by an E, and the other case is where a treble F is surrounded on either side by G. The F naturals in the bass may well result from the desire to avoid harmonic clashes with the A and C that appear with them. In the case

of the treble F natural this seems to be an unusual case of musica ficta alteration of the stepwise descent then ascent of a tone.

The actual section of the chant Benedicta sit celsa Regina illa is only a small section of that part from Benedicta to tibi canentia which begins in the original untransposed version on D, hovers around E then returns to D. The effect of considering this section of the plainsong as a whole differs from that of considering it as a collection of parts. By setting short sections of it, Preston has taken it out of its whole modal context. The result of this is that sections end on B (which was E in the original chant). Under these conditions the composer had been free to emphasise or to ignore the fact that cadences would indicate a slight change in tonality. The possible interpretations of Preston's choice of modes in the setting of Benedicta are numerous. A scale on A with F sharp is a transposed Dorian scale. Here the F natural could be seen as corresponding to the Bb in the original Dorian -- a frequent occurrence. On the other hand a scale on A with F natural is an Aeolian scale. Yet another interpretation is possible. The cadences are on B, the transposed tonic of the Phrygian mode. F natural belongs to the Phrygian mode at pitch but not to the transposition upwards of a fifth. If the setting is then to be considered as being basically Phrygian in modality (and the cadences do indicate this)

then the F<sup>n</sup> naturals which mostly occur in proximity to E's, must be seen as attempts to use the Phrygian mode in its E pitch as well as in its B pitch.

The identical tenors of the verse Pollentem jam in aethera and Patris sedens both dwell on D and E (in the transposed form, A and B) with final cadences on E (here, B). In the MS. of the organ settings, key signatures with F sharp appear in both staves. In both, as in the case of Benedicta sit, the tenor cadence is c-b. Patris and Benedicta include a final d in the cadence in another part, but Pollentem concludes with three B's. The range of the treble voice of Patris is more restricted than that of Pollentem. Both use ostinato rhythmic patterns in the right hand, in the first case starting from g and apart from the two-note cadential feature, finishing on g too. The second of this pair of settings is based on d as a beginning and ending. The range is from c to b' i.e. from d to b' with the permitted inclusion of the note below the final. (This characteristic of modal melodies has been mentioned in the early part of the discussion on modes.) This reference to d, the transposed form of G, may be an effort to recall the tonic of mode VII. At this point there is the last occurrence of a cadence on B, so there may well be a point in trying to restate the modality of the work as a whole.

O magna has an F sharp in the key signature of the treble stave but not in that of the bass. The c.f. is in the treble which may indicate that the d' - c' - d' of mm. 313-314 are meant to remain that way rather than to be altered through modern interpretations of *musica ficta*. It would be more in keeping with the manuscript indications to have transcribed the music with a liberal sprinkling of F sharps at least in the treble. Stevens has chosen to use F natural throughout.

The V-I cadence on C in m. 310 is unusual. It does not quite coincide with the words for it comes on the first syllable of "pulchra." Perhaps the excessive ornamentation in the right hand part is meant to be a case of word painting. If so, it is an isolated one.

The verse O magna appears in Example 96 in both the form presented in the ETOM II transcription and also in a form in keeping with the use of F sharp and F natural suggested here.

Roseo, the 7th verset, has its c.f. in the treble voice with rapidly moving runs in the two lower parts. It is not possible therefore from observations based on melodic fragments, to determine the degree of modality of the work. However in this verset the accidentals are clearly provided by the composer. They are F sharp, Bb and C sharp. In each of their appearances their presence can be explained. C sharp appears in the final cadence and also in m. 330 in a stepwise movement,  $\text{D} \searrow \swarrow \text{D}$ , and in



Example 96. "O magna" ETOM transcription

"O magna"--another interpretation

\* ♯ because of — stepwise movement  
 † because of bass staff F ♯ signature

m.327 in a  $E \searrow D$  movement. F sharp in m.326 occurs in one voice within a  $A \searrow G$  movement and in another voice before a B natural in the middle voice. In m.328 the F sharp avoids a tritone with the c.f. and appears to be left as F sharp in the rest of the bar for consistency. Bb in m.324 in both parts is reached by leap from an F. The tritone is thus avoided. In m.325 the Bb is in the centre of a  $A \wedge A$  melodic movement. The Bb in the lower voice coincides with that in the upper one and so is flattened too. None of these alterations is then necessarily related to modality.

Stupens omits the fourth note from the c.f., the G before the F or F sharp. In the Winchester Troper transcription the key signature at this point is Bb. Preston did not write in F sharp in the key signature and so may have intended its omission. A sharp sign appears at the final treble cadence on C. In the bass line he uses an antiquated practice and writes  $\text{♯}$ , a horizontal bar across the tail of the C. This presumably is used to indicate a sharpened C. Its presence can be justified in this case for there was no room in the MS. for the addition of a sharp sign before the note. The same cross sign appears at the beginning of the very next section but is not there attached to any note. As it appears in conjunction with  $\text{♩}$  it must mean a time signature of 4:3.

Stirpe Davitica is provided with F sharps at the beginning of ff.67v i.e. from the beginning of m.365, but not before this. It is a little difficult to accept that this is intentional. The treble voice lies very nicely within the limits of d and g' (a combination of the transposed tonic and the note below the transposed dominant).

Dic impie, No. 10, is based on a chant section largely on A but with an appreciable use of B. This oscillation is brought out to a certain extent in the keyboard composition.

Tribus has superimposed on the setting of a chant which hovers between A and D, a haunting melody within the e-e' range and centering around A. (Preston goes to the trouble to write in a natural sign before the F of m.384 in the treble -- perhaps the others are intended to be sharpened?) Both the c.f. and the added melody cadence on A.

Judea uses an ostinato pattern. It first appears as the "missing note" of a triad at the opening of the movement. a and c are played in the lower parts while the e is provided by the right hand but in the form of a scalar ascent and partial descent reaching as upper limit the seventh degree of the scale above e. When this motive is repeated it also appears as an integral part of a triad. In m.394 the triad is F a c so the scale begins on c but in m.396 returns to e where it begins as E and a are sounded below it.

Verset 13 neither matches the verse Redemptori carmina nor the final section of the chant, which does not remain (if Preston set it).

From this examination of the individual verses of Fulgens praeclara, it would seem that Preston had no intention of trying to portray an unchanging modality for the sequence. Rather has he taken each individual section that he has chosen to set, examined it for melodic centres and composed the various parts giving emphasis where possible to these melodic focal points. Where the focal points are also important degrees of mode VII, mode VII is emphasised. This then is the extent to which the composition can be said to be modal.

In the hymn settings there does not seem to be any consistent deliberate attempt to underline modal aspects of the melodies on which the keyboard compositions are based. Sometimes in the settings of the sections of the mass this modal character is more evident. Often the absence of modal melodic fragments is due to the often-present scalar passages in the upper parts, or to ostinato patterns which repeat at various degrees of the scale.

The sequence Fulgens praeclara shows perhaps to a greater extent than do the hymn settings, the plainsong-like characteristic of stepwise motion rather than numerous leaps in the melodic lines. However the hymn settings are not made up of any great numbers of large

melodic leaps. Even the MB hymns tend to move by small steps except in a few cases such as between the runs in the left hand part of Blitheman's Christe Redemptor omnium, MB 108.

In some cases there is a restriction of melodic range in keeping with the limits theoretically required in the mode concerned. Again the developing keyboard technique and the opportunities for display by the performer seem to be the chief concern and so the matter of melodic range takes second place to these requirements.

Cadences are generally melodic cadences, and as such, can only be called "modal" when they occur on modal finals. This is very much the case in the verses of Fulgens praeclara. There e.g. the cadences on A are melodic cadences in the c.f.-containing voice. But added to these are various supports from the other voices. To a certain extent the increasing importance of the classical V-I cadence can be seen emerging as a by-product of the melodic cadence being enhanced by the other voices. The cadences of the sequence are shown in Example 97.

The cadence on G in the first verse and all of the cadences on B are approached in earlier bars than those quoted, because the final c.f. note is repeated in each case in the original melody. This then prohibits a stepwise conclusion in the manner of those in verses 6-12. So generally the other parts are left to form the final cadential step. This is seen in both upper voices

Example 97. Cadences from "Fulgens praeclara"

Cadences in G

The first system of musical notation shows two staves in G major. The upper staff contains a melodic line with eighth and sixteenth notes, ending with a half note G. The lower staff contains a bass line with eighth and sixteenth notes, ending with a half note G. Both staves have a fermata over the final G. The key signature has one sharp (F#).

Cadences in A

The second system of musical notation shows two staves in A major. The upper staff features a melodic line with eighth and sixteenth notes, ending with a half note A. The lower staff features a bass line with eighth and sixteenth notes, ending with a half note A. Both staves have a fermata over the final A. The key signature has two sharps (F# and C#).

The third system of musical notation shows two staves in A major. The upper staff contains a melodic line with eighth and sixteenth notes, ending with a half note A. The lower staff contains a bass line with eighth and sixteenth notes, ending with a half note A. Both staves have a fermata over the final A. The key signature has two sharps (F# and C#).

The fourth system of musical notation shows two staves in A major. The upper staff contains a melodic line with eighth and sixteenth notes, ending with a half note A. The lower staff contains a bass line with eighth and sixteenth notes, ending with a half note A. Both staves have a fermata over the final A. The key signature has two sharps (F# and C#).

The fifth system of musical notation shows two staves in A major. The upper staff contains a melodic line with eighth and sixteenth notes, ending with a half note A. The lower staff contains a bass line with eighth and sixteenth notes, ending with a half note A. Both staves have a fermata over the final A. The key signature has two sharps (F# and C#).

Cadences in B

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a sixteenth-note triplet of F#4, G4, and A4, followed by a quarter note B4 with an 'x' above it. The lower staff is in bass clef with a key signature of one sharp (F#). It begins with a quarter note B2, followed by a quarter note C3, and a quarter note D3. The system concludes with a double bar line.

A single empty musical staff consisting of five horizontal lines.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a quarter note B4, followed by a quarter note C5 with a ^ above it, and a quarter note D5. The lower staff is in bass clef with a key signature of one sharp (F#). It begins with a quarter note B2 with an x above it, followed by a quarter note C3, and a quarter note D3. The system concludes with a double bar line.

A single empty musical staff consisting of five horizontal lines.

A single empty musical staff consisting of five horizontal lines.

A single empty musical staff consisting of five horizontal lines.

A single empty musical staff consisting of five horizontal lines.

A single empty musical staff consisting of five horizontal lines.

in verse 1, and resulting from this the third and fifth of the chord on G are approached from their neighbouring notes. In verse 2 the bass voice and the ornamented tenor voice both provide a contrary motion cadence to G and B. The other cadences on B all have B in the tenor voice and use B alone or B and D for the final chords. The approach to the final chords is generally by the leap of a third in at least one of the parts. The effect of this slightly drawn out cadence is to produce a miniature final flourish rather in the manner of the "clausulae" used by the German organists of the time.

The cadences on A are not always approached in the c.f. by step from a neighbouring note. However the composer has here arranged the other voices so this in fact does always occur. In some cases the c.f. is ornamented to permit this stepwise final melodic step e.g. in verses 6,7,9,10,11 and 12. In verses 6 and 9-12 this is matched by a contrary motion stepwise movement in another voice. The remaining voice, generally the bass, descends by leap sometimes of a third or fourth (verses 8 and 7), but mostly by a fifth (verses 6,9,10,11,12), to produce our "perfect cadence." This does not occur with any of the B or G cadences in this setting.

The cadences must be considered primarily from a melodic point of view then if applicable, from a harmonic viewpoint. It does not make sense to talk here of perfect cadences as entities in themselves. They are outgrowths, perhaps cultivated outgrowths, of melodic practices.



When in the classical V to I form they do increase the sonority of the close, and this must be their primary function. However the principal factor in such cadences, and this is found in verses 6, 9, 10, 11 and 12 in the cadences on A, is that two notes a sixth apart expand to form an octave. Yet even this is not always the case, as the cadences on B and G show. There the simple melodic cadence, the basic element of a cadence, is sufficient. One note moves upwards or downwards by step to the final of the mode.

#### The Use of the Modes in Tudor Organ Music

The use of the modes in c.f.-based polyphony is dependent on the strength of the modal character of the c.f. itself. This is evident e.g. in Schlick's organ verses on Salve Regina. The plainsong of the first verse is typically a first mode melody, whereas later verses do not show this to the same extent. The organ setting of verse I is especially concerned with the range of the scalic passages and with the tonic and dominant of the mode as melodic centres.

Thomas Morley's discussion of the use of the modes in his "Plain and Easy Introduction" reveals that there is little English theoretical evidence for their use.<sup>9</sup>

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9 Stevenson M.

Morley is content to supply four-part harmonisations of approximations to the eight psalm tones. The tone in each case appears in the tenor. Tallis, in providing his eight tunes, had even less to say about the nature and the use of the modes.

Because any discussion about the English theorists' use of the modes can be confined to the eight modes given recognition by Tallis and Morley, there is no need to consider complications such as the twelve or fourteen modes suggested by continental theorists.

Tallis was aware of the existence of the modes. Although his organ works seem in some ways to be very anti-modal, e.g. as the ostinato in the hymn Iste confessor indicates, yet modal characteristics are found. This same hymn, his only one for three voices, has leaps of fourths, fifths and ninths. It also has the modal characteristic of a soprano voice lying entirely within the modal range. It frequently does descend to C or C sharp, the subtonic (as to many plainsong melodies), but only in the final flourish does it pass D and ascend to E.

With little written about the modes in England, and with the frequent use of faburden rather than plainsong c.f., it is not likely that the modal idiom was consciously cultivated. However there was probably at least an unconscious use of the modes dependent on the extent to which they were underlined in the plainsongs used as c.f. Seeing that the office hymns do not generally communicate much

modal character when compared with e.g. the antiphons and responsories, the likelihood of having "modal" organ settings is not great. With the use of faburden in them too, this likelihood is further reduced. Consequently modal characteristics are not easily found in the organ settings of the office hymns of 29996 but in places in the sequence such traits are more evident.

## CHAPTER VIII

### ANALYSES OF REPRESENTATIVE WORKS FROM 29996

#### The Choice of the Examples

The mass offertories are the only compositions within the first 178 folios of the liturgical music of 29996 which are not set for alternatim use. The musical style of these works is dependent on this fact and also on the length of the c.f. Because the c.f. are not subdivided there is ample opportunity for a considerable amount of musical development in the settings based on offertory c.f. The Felix namque series of Preston has already been mentioned. Coxsun's Veritas mea, curiously on the faburden, is stylistically quite unlike the other offertories in 29996. Imitation and some ornamentation of the c.f.-carrying voice are characteristic of most of the other offertories. Redford's Justus ut palma is no exception to this, is reasonably short, and is musically interesting. For these reasons it can be considered as being representative of its genre.

Mass proper, mass ordinary and Te Deum settings share one common feature. All are set in very short segments. The Te Deum settings differ from the mass music in that they are based on faburden rather than on plainsong. However the treatment of the Te Deum

verses is on the whole the same as that of the sequence and mass ordinary verses. By choosing Burton's Te Deum as an example for closer investigation, a selection from perhaps the earliest of the music of 29996 has been made. This is in contrast to the hymn settings which probably came from a relatively later period.

The hymn settings presented here both come from the most 'intellectual' section of the MS. Hostis Herodes impie is a setting of a hymn for a special time in the church's year, and Primo dierum omnium was used throughout the year as a ferial office hymn.

Hostis Herodes impie has three verses set and is typical of settings of that length. Primo dierum omnium with its five verses indicates how variety was used when a larger number of settings was required. As a group the hymns from 29996/i are not nearly so consistent in style as are those of 29996/iii. This is due partly to the fact that so many of the hymns from the first part of the MS. are not provided with sufficient verses for alternatim use. For this reason it is not really possible to make any representative selections from that part of the MS.

## Presentation

For each of the four examples a copy of the original notation and a transcription are provided. Modern barring has been used except where this seems to disguise the melodic contours of the compositions. Reference is made to the ETOM transcriptions. The transcriptions provided here are not intended as performing editions and so corrections are not made except where noted and the problems of *musica ficta* are avoided by not being considered. The musical examples are provided in full to facilitate references to their notation, melodic writing, modality and overall style. The location of the plainsong is indicated by x.

## Examples

1. Justus ut palma f 36v-37, S23, composer John Redford.  
Text: Justus ut palma florebit sicut cedrus quae in Libano est multiplicabitur. (The righteous will flourish like a palm tree: he will be multiplied like the cedar of Lebanon. Psalm 92.)

Occasion: The offertory for the feast of a confessor not a bishop e.g. St John the Evangelist.

Plainsong: This does appear in LU (p.1193) as well as in the Sarum Gradual. LU gives the mode as mode IV, but example 98 shows melodic formulae

Example 98. Extracts from plainsong  
 "Justus ut palma"



given by Frere in his analysis of the Antiphonale sarisburiense antiphons as being melodic phrases typical of mode III, and the second of these phrases as also typical of mode IV.

Mode IV melodies tend to have a small range restricted to notes around the dominant (A). This melody sometimes behaves in this manner but at other times hinges around C, the authentic dominant. It is wiser to call the melody a mode III-IV melody rather than to call it mode IV as does LU.

Range: The Redford setting extends from tenor C to a''

Setting of the plainsong: The c.f. is in the lowest of three parts. Nearly always it appears one note to a measure (of the transcription), but it is not at any given position within the measure. This then helps in the incorporation of the c.f. into the bass line. The resulting composition has a well-integrated c.f., unrecognisable to the listener but traceable by the analyst. The cadences in the plainsong are not evident in the organ setting. "Justus," the intonation, is not set. No break occurs between "florebit" and "sicut."

Notation The offertory, like most others from this MS., is written on a twelve-lined stave. An abundance of clefs is supplied - F,G,C with an occasional Bb too. The notes are in better alignment than is usual on pairs of staves of fewer lines. Coloration is used as an aid to the eye for the breves in the tenor voice. The Bb of m. 97 is provided with an accidental and a crossed stem.

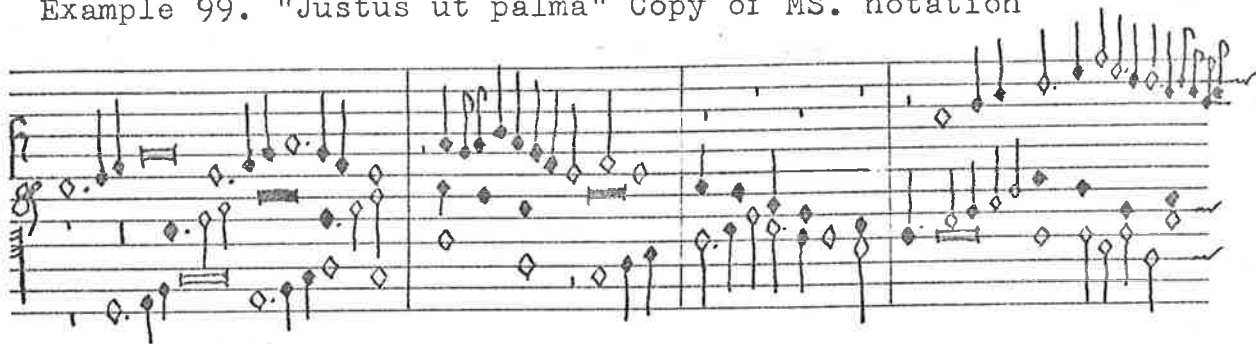
The final bass note is ornamented in the common cruciform manner. It has three "J" - like pause signs attached to it.

Melodic figures. A downward scale becomes a main motif from m. 13 in the bass and continues in various rhythmic clothings throughout the work. Although downward scales are used in all three parts, only a small proportion of parallel motion is found. When it does occur, it is in parallel sixths for falling notes. Two instances of parallel thirds are found; in m. 43 where a chain of rising parallel thirds is found in the upper voices, and in m. 118, the penultimate measure, where parallel falling thirds lead to the final chord. Some of these parallel passages are extensive e.g. mm. 105-108 where there is a stepwise fall through an eleventh.

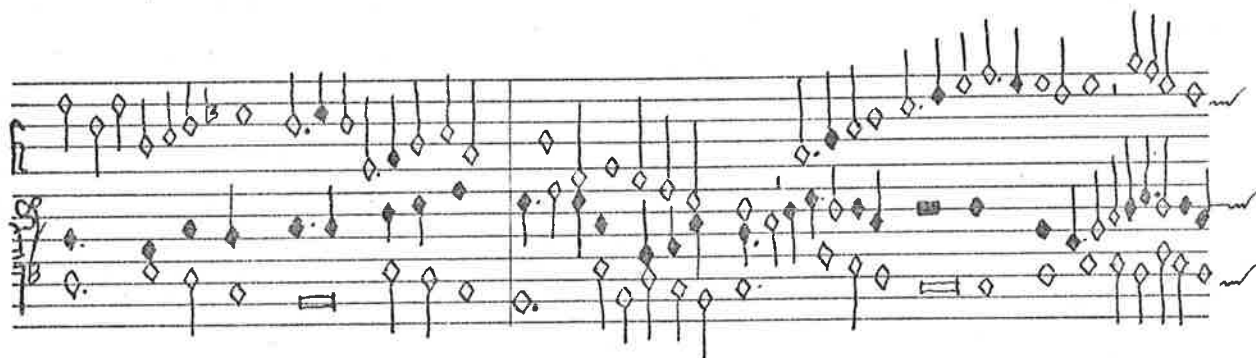
Only towards the end does an ascending scale appear in connection with a descending one e.g. mm. 107-109-111.

Apart from the unifying motives there is no one factor which noticeably gives any particular form to the work. No motives are really developed. The offertory seems to be a succession of statements of various ideas held together over a bass line in which can be found, amongst the ornamentation, the notes of the plainsong.

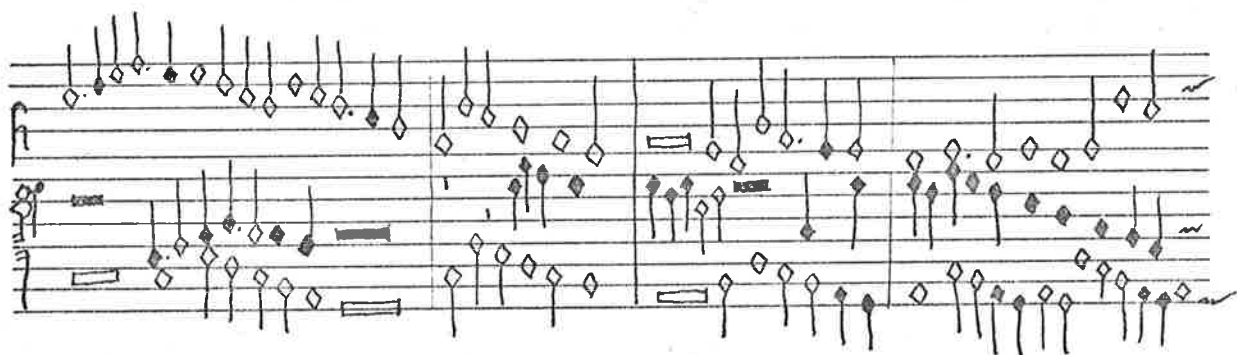




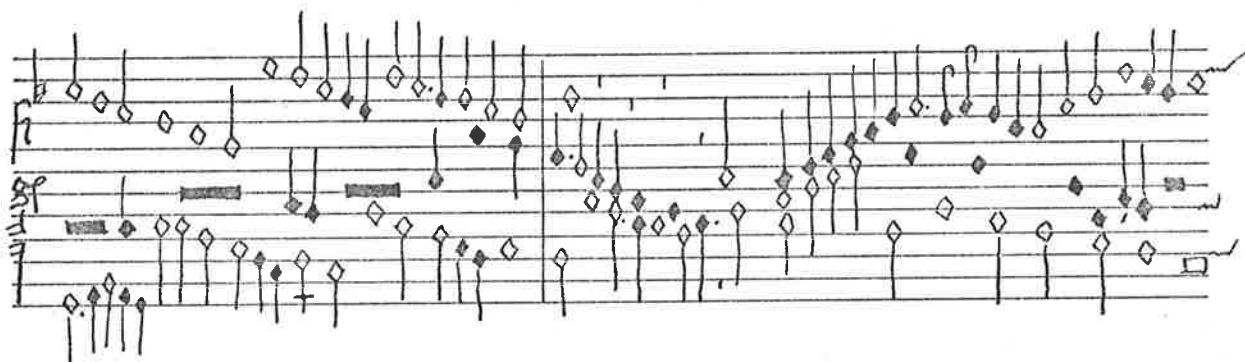
Handwritten musical notation system 1, consisting of three staves. The top staff features a treble clef and a key signature of one flat. The notation includes various rhythmic values, such as minims and crotchets, and is characterized by the use of diamond-shaped note heads. The system concludes with a double bar line and a fermata.



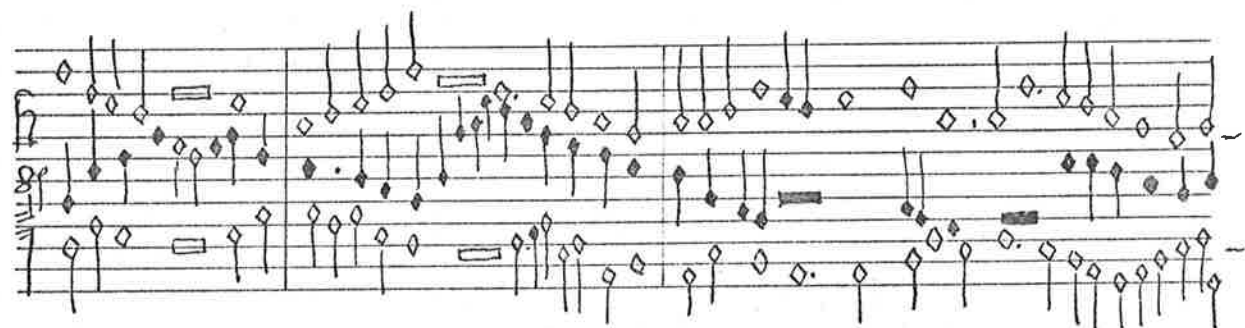
Handwritten musical notation system 2, consisting of three staves. It continues the musical piece with similar notation to the first system, including diamond-shaped note heads and various rhythmic patterns. The system ends with a double bar line and a fermata.



Handwritten musical notation system 3, consisting of three staves. The notation continues with diamond-shaped note heads and includes some horizontal lines, possibly representing rests or specific rhythmic markings. The system concludes with a double bar line and a fermata.



Handwritten musical notation system 4, consisting of three staves. This system shows a continuation of the musical notation with diamond-shaped note heads and various rhythmic values. The system ends with a double bar line and a fermata.



Handwritten musical notation system 5, consisting of three staves. The notation continues with diamond-shaped note heads and includes some horizontal lines. The system concludes with a double bar line and a fermata.

Handwritten musical notation system 1, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex rhythmic pattern with many diamond-shaped notes and stems. A sharp sign (#) is visible in the middle staff.

Handwritten musical notation system 2, consisting of three staves. The notation continues with diamond-shaped notes and stems across all three staves.

Handwritten musical notation system 3, consisting of three staves. The notation continues with diamond-shaped notes and stems across all three staves.

Handwritten musical notation system 4, consisting of three staves. The notation continues with diamond-shaped notes and stems across all three staves.

Handwritten musical notation system 5, consisting of three staves. The notation continues with diamond-shaped notes and stems across all three staves. The system concludes with a double bar line and the word *finis* written in the bottom right corner.

Transcription of "Justus ut palma"

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/2 time signature. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F4, a quarter note E4, a quarter note D4, and a half note C4. The lower staff is in bass clef with a 2/2 time signature. It begins with a half note C3, followed by a quarter note D3, a quarter note E3, a half note F3, a quarter note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note D4, a quarter note E4, and a half note F4. The lyrics "ut" and "pal-" are written below the notes in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 2/2 time signature. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F4, a quarter note E4, a quarter note D4, and a half note C4. The lower staff is in bass clef with a 2/2 time signature. It begins with a half note C3, followed by a quarter note D3, a quarter note E3, a half note F3, a quarter note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note D4, a quarter note E4, and a half note F4. The lyrics "-ma" is written below the notes in the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a 2/2 time signature. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F4, a quarter note E4, a quarter note D4, and a half note C4. The lower staff is in bass clef with a 2/2 time signature. It begins with a half note C3, followed by a quarter note D3, a quarter note E3, a half note F3, a quarter note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note D4, a quarter note E4, and a half note F4.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a 2/2 time signature. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F4, a quarter note E4, a quarter note D4, and a half note C4. The lower staff is in bass clef with a 2/2 time signature. It begins with a half note C3, followed by a quarter note D3, a quarter note E3, a half note F3, a quarter note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note D4, a quarter note E4, and a half note F4.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a 2/2 time signature. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F4, a quarter note E4, a quarter note D4, and a half note C4. The lower staff is in bass clef with a 2/2 time signature. It begins with a half note C3, followed by a quarter note D3, a quarter note E3, a half note F3, a quarter note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note D4, a quarter note E4, and a half note F4. The lyrics "flo-" is written below the notes in the lower staff.

25

re- bit

30

si- cut

ce-

-drus

Musical notation for the first system, measures 55-58. The top staff is in treble clef and the bottom staff is in bass clef. Measure 55 is circled. The word "quae" is written below the bass staff at the end of the system.

Musical notation for the second system, measures 59-62. The top staff is in treble clef and the bottom staff is in bass clef. Measure 60 is circled. The word "Li-" is written below the bass staff at the end of the system.

Musical notation for the third system, measures 63-66. The top staff is in treble clef and the bottom staff is in bass clef. Measure 65 is circled. The word "-ban-" is written below the bass staff at the end of the system.

Musical notation for the fourth system, measures 67-70. The top staff is in treble clef and the bottom staff is in bass clef. Measure 70 is circled. The word "-no" is written below the bass staff at the end of the system.

Musical notation for the fifth system, measures 71-74. The top staff is in treble clef and the bottom staff is in bass clef. Measures 71 and 74 are circled. The word "est" is written below the bass staff at the end of the system.

Musical notation for measures 85-88. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of sixteenth notes in measure 86. The lower staff is in bass clef and contains a bass line with eighth notes and rests. Measure 85 is circled in the upper staff. A 'mul-' lyric is positioned above measure 88 in the lower staff.

Musical notation for measures 89-92. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and rests. The lower staff is in bass clef and contains a bass line with eighth notes and rests. Measure 90 is circled in the upper staff. Lyric fragments '-ti-', '-pli-', and '-ca-' are positioned above measures 90, 91, and 92 respectively in the lower staff.

Musical notation for measures 93-96. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and rests. The lower staff is in bass clef and contains a bass line with eighth notes and rests. Measure 95 is circled in the upper staff.

Musical notation for measures 97-100. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and rests. The lower staff is in bass clef and contains a bass line with eighth notes and rests. Measure 100 is circled in the upper staff.

Musical notation for measures 101-104. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and rests. The lower staff is in bass clef and contains a bass line with eighth notes and rests. Measures 103 and 104 are circled in the upper staff.

Handwritten musical notation for guitar, consisting of two systems of a treble and bass staff. The first system includes a circled number '115' in the treble staff. The bass staff contains lyrics: '-bi-' and '-tur'. The notation includes various note values, rests, and fret markers (x) on the bass staff. The second system continues the piece with a double bar line at the end.

Empty musical staff consisting of five lines.

Empty musical staff consisting of five lines.

Empty musical staff consisting of five lines.

Empty musical staff consisting of five lines.

Empty musical staff consisting of five lines.

Empty musical staff consisting of five lines.

2. Te Deum laudamus f 22v-25, C1, Composer Avery Burton.

Plainsong: The Burton Te Deum uses the Sarum Te Deum melody. All of the organ verses are based on the faburden of the plainsong, with the exception of the second of the alternative settings of the Salvum fac verse. This presumably has led to the wrong pitches for all but three of the editorial plainsong sections in the ETOM I transcription.

The location of the c.f. varies from verse to verse but never migrates during the course of a verse. The (absent) plainsong lies mostly in thirds above the faburden. This characteristic of the Te Deum settings has been mentioned earlier. <sup>1</sup>

#### The Individual Verses

Verse 1: The first three words are left for the beginner to sing. Then the (keyboard) bass takes the c.f. while in the upper part there are three ascending scales of an octave plus one tone. A downward scale then provides a sense of completion as the verse ends.

Verse 3: Tibi omnes also has a bass c.f. This includes three ligatures and one neume-like final open fifth. An ostinato pattern is used in the right hand part until the last (original) measure when it is transferred to the c.f. - carrying voice.


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<sup>1</sup> See Faburden chapter



Verse 5: The first Sanctus has an upper part almost entirely made up from four-note falling figures. This effect can be overlooked if regular barring is used in the transcription. The falling figures are placed so that their beginnings do not coincide with the bass notes.


Like the two preceding verses, this verse also has only one melodic idea in the right hand part.

Verse 7: The 31 signs for both voices of the second Sanctus indicate the rhythmic relationship between the first bass note and the notes that follow. As the original notation indicated, the left- and right-hand  sequences are aligned so as to cause the maximum possible movement.

Verse 9: Pleni sunt has a five-note rising figure throughout. At the point at which the figure is first heard in the bass, there is an error in the MS. In ETOM I this is rectified by the addition of one note at the pitch of the faburden at that point.

Verse 11: Parallel sixths make up the greater part of the right-hand part of Te prophetarum. In the MS. the lower of the notes of each pair is blackened. This is helpful to the eye when sight reading the music. It may have been for this reason that the copyist blackened them. Underneath the slow-moving sixths is a bass line more active than any of the others so far found in this Te Deum. The bass has much melodic and rhythmic interest.

The coincidence of the rhythmic accents in both the upper voices and the bass underlines the novel ideas in the lowest part.

Verse 11a: An alternative setting of Te prophetarum is provided under the title Te per orbem. The first statement in the soprano line, , is the germinal motive for this setting. It is expanded, and also is used in part. The two upper voices use it while the bass c.f. is independent of both its rhythm and its intervallic relationships. The motive forms a four-note coda at the end of the verse.

Verse 13: The setting of Te per orbem is called Venerandum in the MS. The c.f. appears, for the first time, in the soprano in long notes. It seems that most of the small number of soprano c.f. in this MS. are presented in long notes rather than in an ornamented form. As there is no correlation between long note soprano c.f. and the verses for which they are used in the four extant Tudor organ Te deum settings, it would appear that the practice of writing this way was unrelated to the text and so not connected with any symbolism.



Verse 15: The Venerandum verse is called "A verse more than nedythe." From the previous verse is borrowed the idea of a descending scale in the soprano voice. It is used more extensively here, and once more provides a "single theme" for the verse.



Verse 17: Tu rex gloriae, the shortest of the verse settings, has as its single idea the superimposition of white notation on black notation. This results in an upper voice: lower voice note duration ratio of 3:2.

Verse 19: Tu ad liberandum also uses falling four-note figures. Their extensive use is not very imaginative. The coincidence of the bass notes with the third of groups of four notes is not entirely maintained. However each time a bar line occurs in the MS. this is sorted out again.

Verse 21: Tu ad dexteram introduces, if only to a small degree, dotted notes.

Verse 23: Te ergo uses coloration but in a more complicated manner than was found in Verse 17. Here are ligatures too, and their alignment is no help to the performer. An Eb appears in the signature of the upper voice.

Verse 25: Two settings of Salvum fac are provided. The first departs from the as yet unexplained convention of using plainsong not faburden for the c.f. Here there is a bass faburden which uses several rhythmic ideas. The proportional signs 31 and 4 appear at the appropriate places to indicate that a  $\diamond$  in the bass is equivalent to six  in the soprano line. The upper part in the fourth and fifth measures in the original notation could well be written in a shorthand style. In the previous measure  is the repeating unit.

By the third measure this has become . The latter form is ambiguous. Transcribed as it stands it indicates . But as it is far easier to read the three notes than the four, this may indeed be a deliberate attempt to aid the performer while implying the rhythmic treatment of the previous measure.

Of interest too in this verse are the clefs. Sometimes an F clef appears above a G clef as in the upper stave here. Usually the G clef appears alone. The absence of the F clef in the second line is understandable - it was only required in the first line to ensure that a clef of some kind appeared in proximity to the first note of the verse.

Verse 25a: The visual impact of the notation for the alternative Salvum fac leads one to assume this is an "old" style of notation. The long c.f. notes (the plainsong, not the faburden this time,) are white. To facilitate reading, the lowest part is black. Usually in such circumstances the middle "mean" part is black and the bass white, although then the two parts are usually of approximately equal note values. The main melodic idea in the outer parts seems to be the provision of a three-note step up to an apical high note.

Verse 27: Per singulos dies ("per singnlos") has just one ligature and only two notes (of the third voice which enters first at the final cadence) in coloration. The use of F sharp and C sharp together at the end is unusual.

Verse 29: Dignare would seem to be a verse as far removed from word painting as possible, for it has an extensive use of Lombardic rhythm.

Verse 31: Fiat misericordia, the last of the verses set, also has a black bass line. An ornament of some kind is indicated at the E in the last (original) measure.

Like the first Salvum fac, Fiat misericordia has its (transposed and absent) plainsong beneath the faburden. This is atypical of Te Deum verses and there is no apparent reason for it - nor in fact, for the almost exclusive use in the Te Deum settings of the opposite practice.

Notation. The MS. copy shows the use of pairs of seven- and six-lined staves. The clefs and occasional ligatures are not unusual.

The first Sanctus uses a clef change in the upper voice and so manages to accomodate all of the music on the stave.

Pleni sunt would appear to have a Bb key signature for the bass and a two-sharp key signature for the upper part. A note has to be added in the bass line so that the parts coincide.

Te prophetarum, in its sixth (original) measure, has a mark which could be an A, G, or a rest.

Tu ad liberandum has a custos (♯) provided in two places. As no clef changes are indicated and as octave transpositions are not appropriate at both of the points indicated, it can be assumed that the custos is used merely to convey to the player that the leap is of an octave.

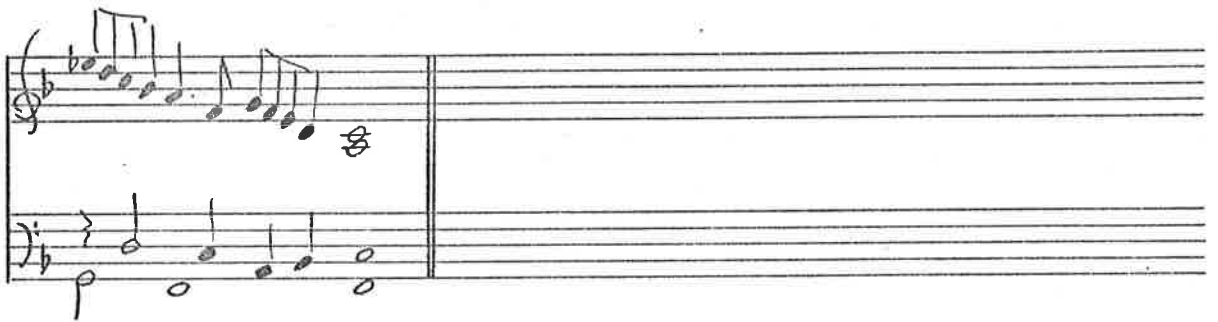
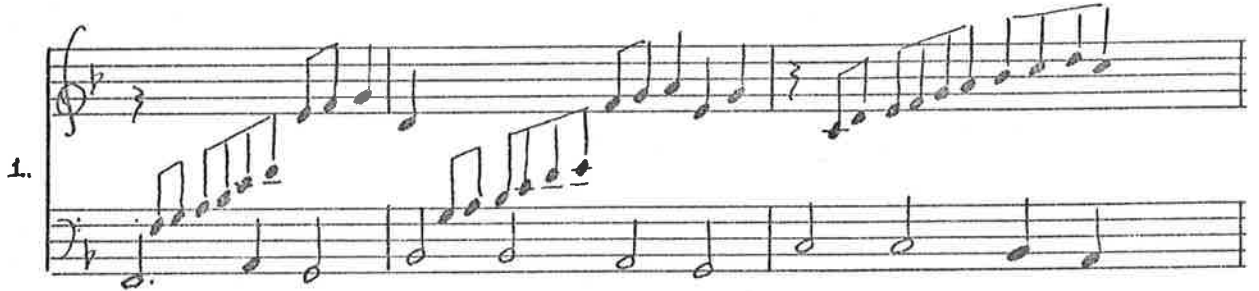
The second Salvum fac has a bass in coloration rather than a tenor.



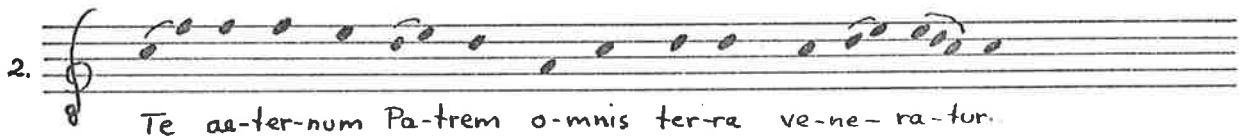


Te De-um lau-da-mus.

1.

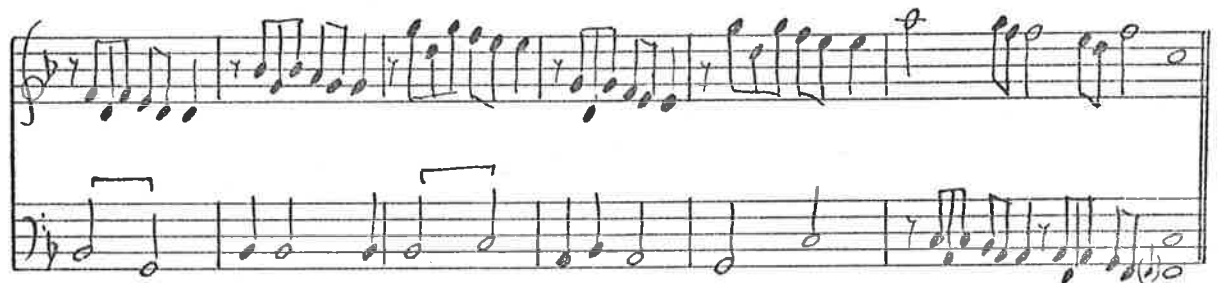
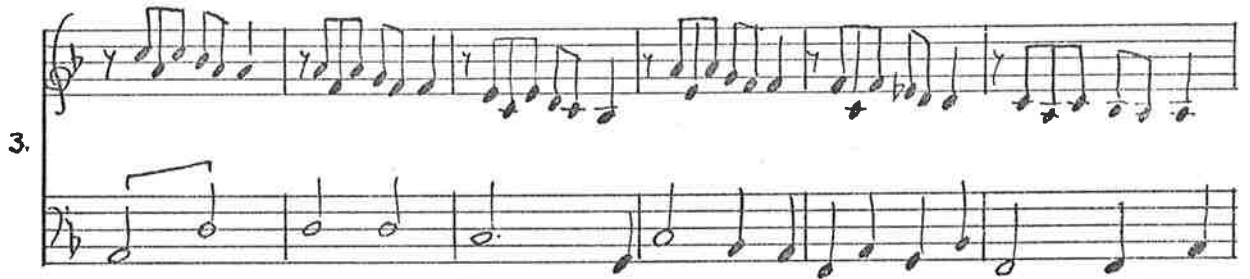


2.



Te ae-ter-num Pa-trem o-mnis ter-ra ve-ne-ra-tur.

3.





Sanctus

This block contains the first system of a handwritten musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a long, continuous melodic line of eighth notes. The bottom staff is a bass clef with a common time signature (C), containing several whole notes and a half note.

(All of this fits on to one pair of staves in original MS. Hence brackets around clefs on second line here.)

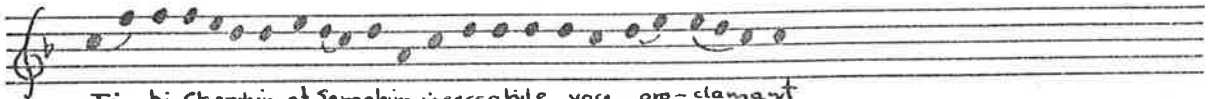
This block shows two systems of musical notation. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. A handwritten note in cursive explains that the original manuscript fits on one pair of staves, and brackets are used around the clefs on the second line to indicate this.

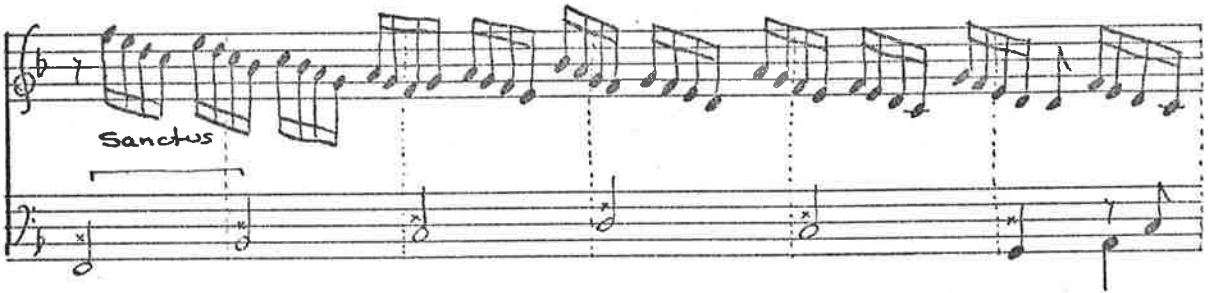
31. Sanctus

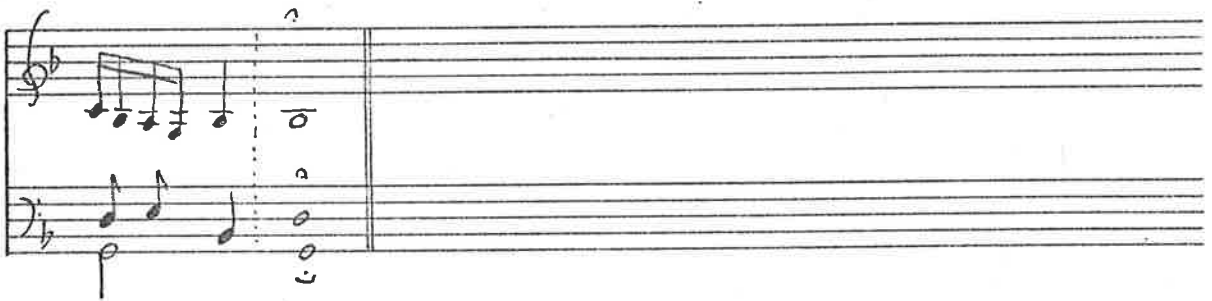
31.

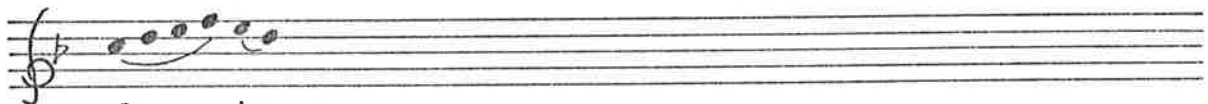
This block contains two systems of musical notation. The top system is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a melodic line of eighth notes. The bottom system is a bass clef with a common time signature (C), containing several whole notes and a half note. The number '31.' is written at the beginning of both systems.

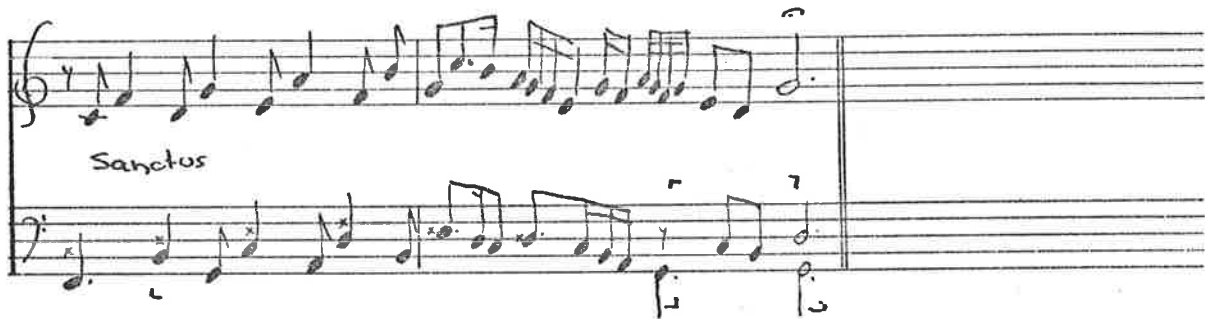
This block contains five empty musical staves, arranged in two groups of two and one group of one.

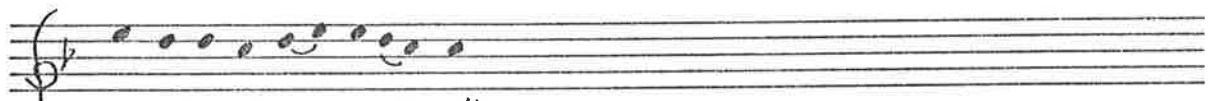
4.  *Ti - bi Cherubim et Seraphim incessabile voce pro - clamant*

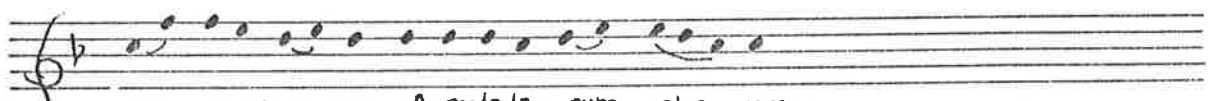
5.  *Sanctus*



6.  *San - ctus*

7.  *Sanctus*

8.  *Dominus Deus Sa - ba - oth*

10.  *Te glori - o - sus A - posto lo - rum che - rus*

pleni sunt

(All on one pair of staves in original)

te prophetarum

9.

Pleni sunt caeli

The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is a piano accompaniment in G major, starting with a bass clef and a common time signature, featuring a steady eighth-note accompaniment.

The second system continues the musical piece with two staves. The vocal line continues its melodic progression, and the piano accompaniment maintains its rhythmic pattern.

11. Te prophetarum

The third system begins with a double bar line and the number '11.' indicating a new section. The vocal line has a rest followed by a new melodic phrase. The piano accompaniment features a more complex texture with sixteenth-note runs.

appear to be  
not ??

The fourth system shows the vocal line with a series of chords and a melodic line. The piano accompaniment continues with its intricate sixteenth-note accompaniment.

The fifth system concludes the page with two staves. The vocal line ends with a final chord, and the piano accompaniment provides a concluding rhythmic pattern.

te per orbem

venerandum

Note that in this and in the other copies from the MS. ends of lines do not always match those of the original. Alignment of notes is approximately that found in the MS.

11a

Te prophetarum

12

Te Martyrum candidatus laudat e-xer-ci-tus

13

Te per orbem

14.

Pa- trem immensae ma-je-sta-tis

Handwritten musical notation for the first system, consisting of a vocal line and a piano accompaniment line.

Handwritten musical notation for the second system, including lyrics "Averse more than nedythe".

Handwritten musical notation for the third system, including lyrics "Tu rex glorie" and "Tu ad liberandum".

Handwritten musical notation for the fourth system, continuing the piano accompaniment.

Handwritten musical notation for the fifth system, featuring a complex melodic line.

Handwritten musical notation for the sixth system, continuing the piano accompaniment.

Handwritten musical notation for the seventh system, showing a vocal line.

Handwritten musical notation for the eighth system, showing a piano accompaniment line.

15. *Venerandum*

16. *San - ctum quoque Pa-ra-eli-tum Spi-ri-tum*

17. *Tu rex gloriae*      19. *Tu ad liberandum*

*Tu ad liberandum continet p. 276*      18. *Tu Patris sempiternus es Filius*



tu ad dexteram

te ergo

An excelent verse

31 salvū fac

20. *Tu dextero mortis aculeo aperuisti credentibus regna caelorum*

21. *Tu ad dexteram*

22. *Judex crederis esse venturus*

23. *Te ergo*

Salvō fac

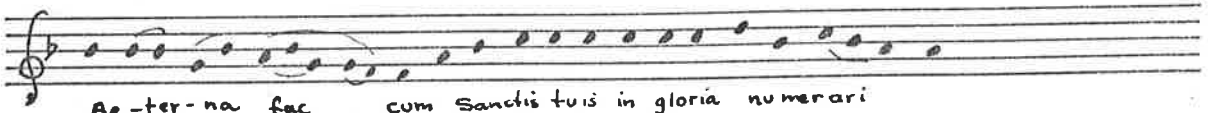
Salvō fac

Salvō fac

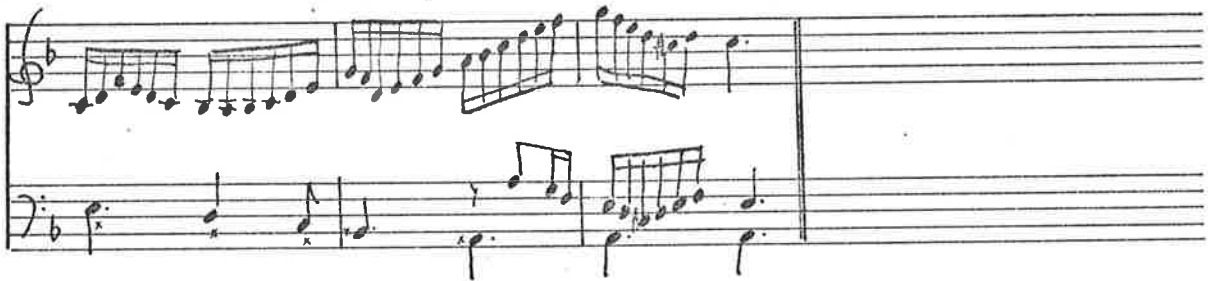
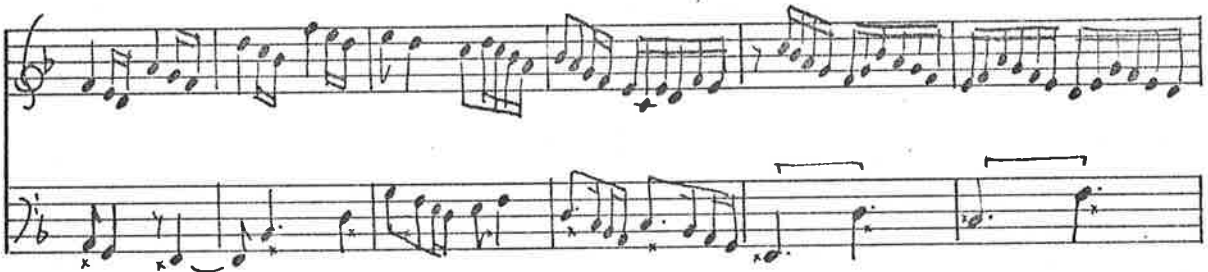
Salvō fac

per singulos

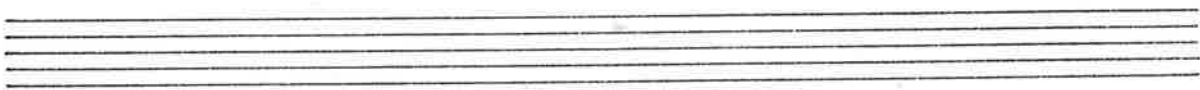
per singulos


24.  *Ae-ter-na fac cum Sanctis tuis in gloria numerari*

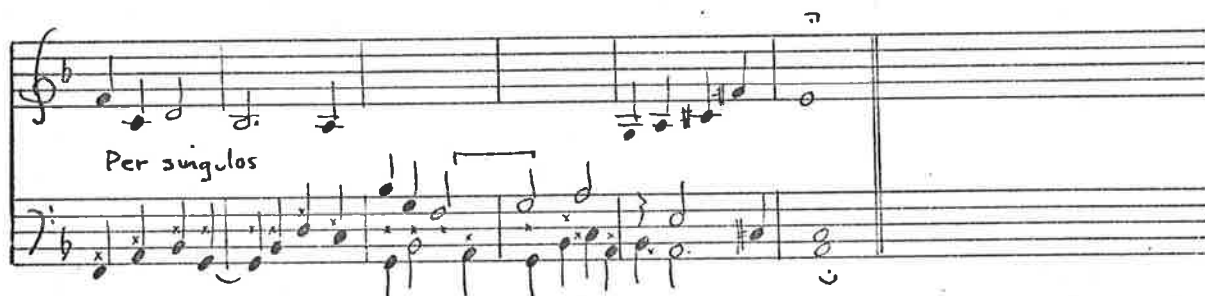
25. *Salvum fac* 

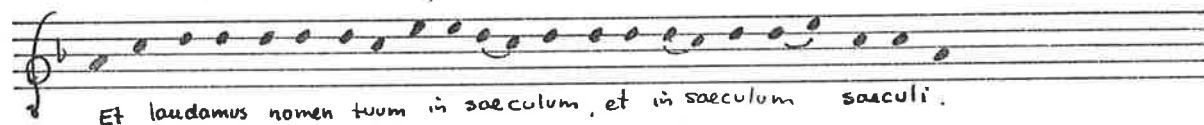


25a. *Salvum fac* 



26.   
Et re-ge e-os et ex-tolle illos usque in ae-ter-num

27.   
Per singulos

28.   
Et laudamus nomen tuum in saeculum, et in saeculum saeculi.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: quarter notes, eighth notes, and sixteenth notes, with some rests.

Dignare

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: quarter notes, eighth notes, and sixteenth notes, with some rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: quarter notes, eighth notes, and sixteenth notes, with some rests.

fiat misericordia

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: quarter notes, eighth notes, and sixteenth notes, with some rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: quarter notes, eighth notes, and sixteenth notes, with some rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: quarter notes, eighth notes, and sixteenth notes, with some rests.

finis

A musical staff with a treble clef and a key signature of one sharp (F#). It features a large rectangular area filled with a cross-hatched pattern, with the text "Maffier aberc" written across it.

Two empty musical staves with a treble clef and a key signature of one sharp (F#).

29.

Dignare

30.

Miserere nostri Domine, miserere nostri

31.

Fiat misericordia

32

In te Domine speravi: non confundar in aeternum

3. Hostis Herodes impie f 170 Cl5, Composer unknown.  
Text: The text of the Epiphany Hymn, in an English translation by J.M. Neale and as printed in The Saint Dunstan Hymnal (no. 7), is as follows. (The latin words are in the appendix of ETOM I)

1. Why, impious Herod, vainly fear  
 That Christ the Saviour cometh here?  
 He takes not earthly realms away  
 Who gives the crown that lasts for aye.
2. To greet his birth the wise men went,  
 Led by the star before them sent;  
 Call'd on by light, towards light they press'd.  
 And by their gifts their God confess'd.
3. In holy Jordan's purest wave  
 The heavenly Lamb vouchsaf'd to lave;  
 That he, to whom was sin unknown,  
 Might cleanse his people from their own.
4. New miracle of pow'r divine,  
 The water reddens into wine;  
 He spake the word, and pour'd the wave  
 In other streams than nature gave.
5. All glory, Lord, to thee we pay  
 For thine Epiphany today;  
 All glory, as is ever meet,  
 To Father and to Paraclete.

Plainsong: The groupings of notes in the plainsong in the MS. do not correspond to the syllables after the first third of the melody. The plainsong as used in the MS. is given at the beginning of Example 103.

Notation: Verse III uses two-note ligatures in which each component note is equivalent to one black semi-breve ( ◆ ).



The other note relationships are that one ♣ = two ♦ , and three tenor black semibreves = two bass white semibreves. The bar lines in verse III, except for the first one, correspond exactly to the bar lines in a transcription into  $\frac{6}{8}$  .

Cantus firmus: In verse I, in the usual manner, the c.f. lies in the bass. The location of the plainsong from which the faburden c.f. was derived is marked (X).

In verse II the faburden is again in the bass. The plainsong lies above the bass faburden in contrast to the practice in verses I and III. This unusual practice may be related to the difficulties encountered in arranging the two lower voices in canon. Because of this canon, an alternative plainsong assignment is possible - related to the tenor and beginning one note later. This also is slightly irregular in the spacing of the notes. It also could be said to be part of the plainsong-faburden relationship. In fact, because the plainsong here lies under the faburden (as do the plainsongs in the other examples in 29996/iii) it is probably more correct to say this is a verse based on a tenor faburden rather than a bass faburden.

Verse III has an (absent) plainsong in thirds below a tenor faburden.

Melodic figures: In verse I no lengthy melodic figures are repeated in the upper voice. However the second measure of the transcription contains two features which do reappear.

These are the repeated quavers on g and the four descending semiquavers. The repeated notes (also a feature of the plainsong melody) are also found in m. 4, mm. 5-6, mm. 8, 19, 21, 22 and 23. See-saw ascents are features of mm. 7-16 but there is no consistent pattern of descents following them. Nor is any significant pattern found in the lower voice.

There are two instances in which the upper voice fails to complete a cadence on g, the final of the mode (VIII). These occur at the ends of mm. 2 and 14. On each occasion the G is provided by the bass note in the earlier sections. Tallis also completed cadences in another voice in some of his MB. hymn verses.

The original notation of verse II shows more clearly than does the transcription, the undulating pattern of the right-hand part. The presence of the canon in the lower voices may well have pre-determined the nature of this upper part. It resembles many of the 29996/iii verse I settings in its apparent lack of connection with the other parts, and in its own purposeless meanderings. The upper voice escapes from the restrictions imposed by the canon in m. 47 and at this point exhibits a cadential flourish.

In verse III the three lines each have their own consistent rhythmic patterns. The soprano line is made up mostly of scalic runs upwards and downwards. These involve note groupings of 2,3,4,5,6,7, and

(except in the ETOM transcription) 8 notes.<sup>2</sup> The bass part moves in the first and third quarters of the verse in steps and leaps of no more than a third. In the second and fourth quarters the leaps are of fourths and fifths.<sup>3</sup>

Example 101. Bass line of "Hostis Herodes impie,"  
C45, verse III



(o = Caldwell's alterations. See f.n. 3)

### Modality

The plainsong melody centres around the mode VIII final of G and twice ascends to the dominant c.

Example 102. The plainsong and one possible interpretation of the faburden notes of "Hostis Herodes impie", C45.

2 m. 52 has a descent from g' to g in the original MS. but from g' to b' in Caldwell's transcription.

3 Caldwell has altered mm. 54 and 55, presumably for the sake of better harmony. This does destroy the zig-zag pattern which reappears in mm. 57-64 of the bass.

The faburden of verse I starts and ends on the final G, but ascends to e on several occasions. In spite of this the upper part of verse I makes a point of ascending up to g' (with an occasional a") frequently. Cadences, i.e. when rests occur in the upper part, are also on g or c. The range of the upper voice far exceeds that of any modal scale, and no melodic figures characteristic of mode VIII are used. But the use of the focal points of G and C shows some affinity with mode VIII.

The canon of verse II begins on the dominant and final of mode VIII. Apart from this, few modal characteristics can be found in the remainder of verse II.

Verse III does not even have the important degrees of the modal scale as focal points in the scalic runs in the uppermost part.

Hostis Herodes ij

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a common time signature (C). The lower staff begins with an alto clef (C4) and a common time signature (C). A vertical bar with diagonal hatching separates the initial rhythmic notation from the main melodic line. The notation includes various note values, rests, and a fermata over a final note.

The second system of musical notation consists of a single staff with a treble clef and a common time signature (C). It continues the melodic line from the previous system, featuring a series of eighth and sixteenth notes.

The third system of musical notation consists of a single staff with a treble clef and a common time signature (C). It continues the melodic line with a mix of note values and rests.

The fourth system of musical notation consists of a single staff with a treble clef and a common time signature (C). It continues the melodic line with a series of eighth notes and a fermata over the final note.

The fifth system of musical notation consists of a single staff with a treble clef and a common time signature (C). It continues the melodic line with a series of eighth notes and rests.

The sixth system of musical notation consists of a single staff with a treble clef and a common time signature (C). It continues the melodic line with a series of eighth notes and rests, ending with a fermata over a final note.

The seventh system of musical notation consists of a single staff with a treble clef and a common time signature (C). It continues the melodic line with a series of eighth notes and rests, ending with a fermata over a final note.

Hostis Herodes impie II

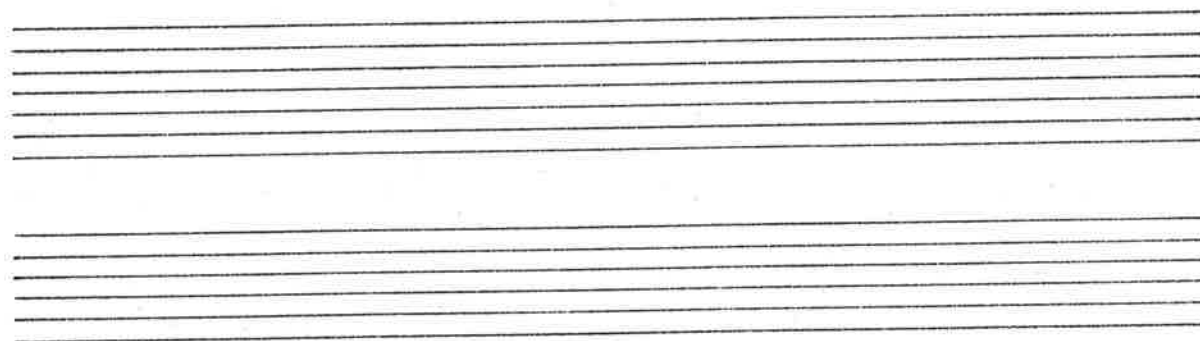
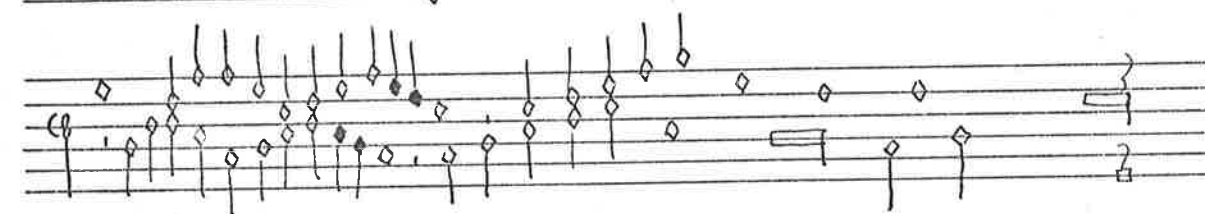
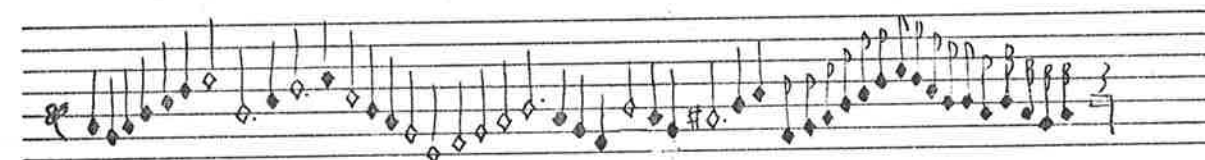
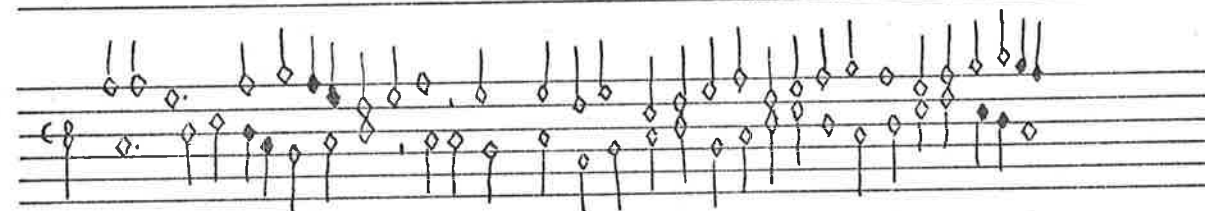
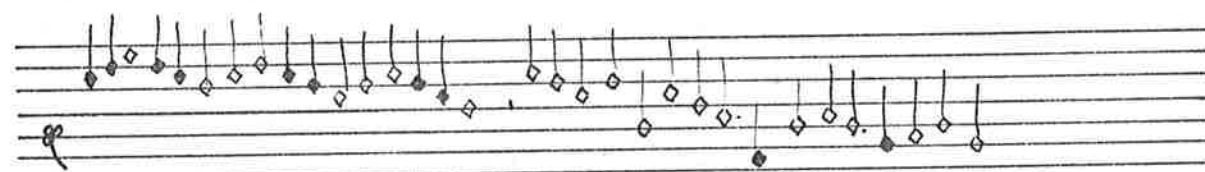
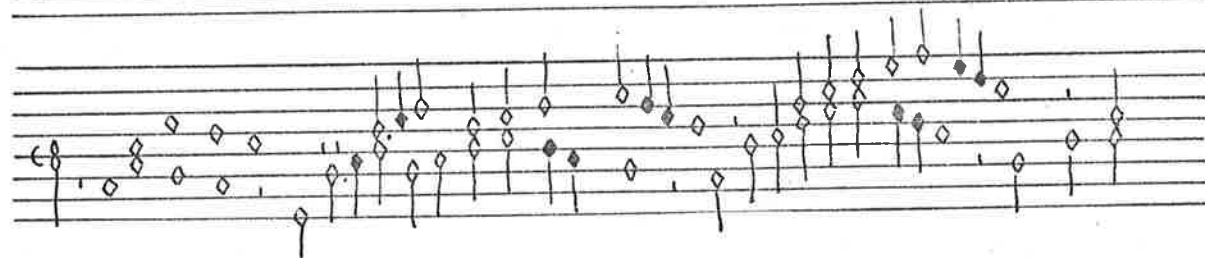
Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a common time signature. An arrow points from the first staff to the second staff.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the previous system.

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. An arrow points from the top staff to the bottom staff.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef.

Handwritten musical notation for the fifth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The system ends with a double bar line.



II

Because lower voices are in canon, an alternative c.f. allocation could be made.



A musical staff in treble clef with a key signature of one flat (B-flat). It contains a melodic line of eighth notes, starting on G4 and ascending to G5, with a final descending eighth note on G4.

A musical staff in bass clef with a key signature of one flat. It contains a bass line of chords, primarily consisting of dyads and triads, such as G2-B2, G2-D3, and G2-F3.

A musical staff in treble clef with a key signature of one flat. It contains a melodic line of eighth notes, starting on G4 and ascending to G5, with a final descending eighth note on G4.

A musical staff in bass clef with a key signature of one flat. It contains a bass line of chords, primarily consisting of dyads and triads, such as G2-B2, G2-D3, and G2-F3.

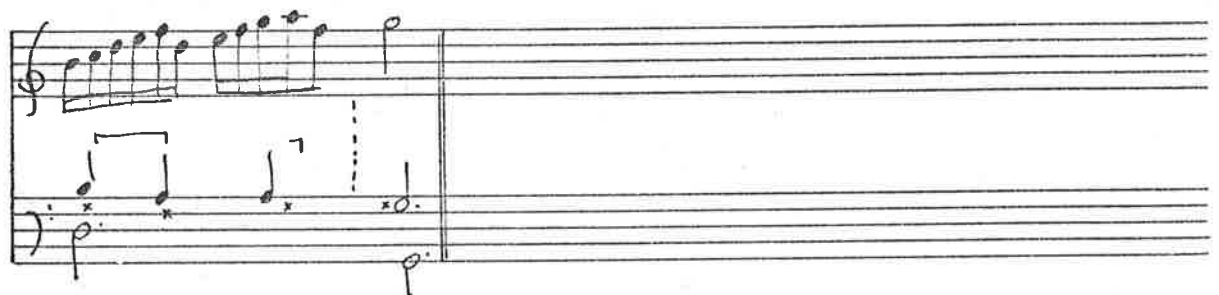
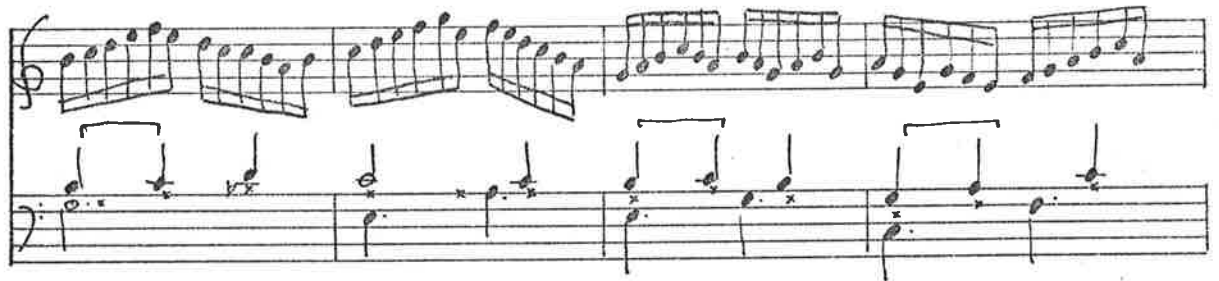
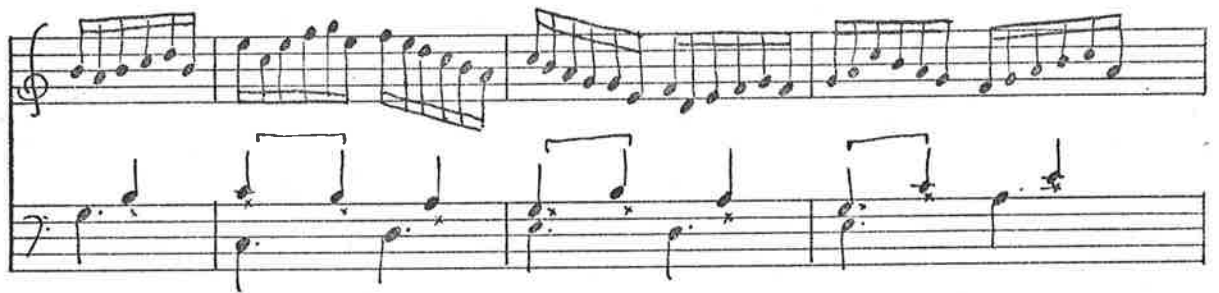
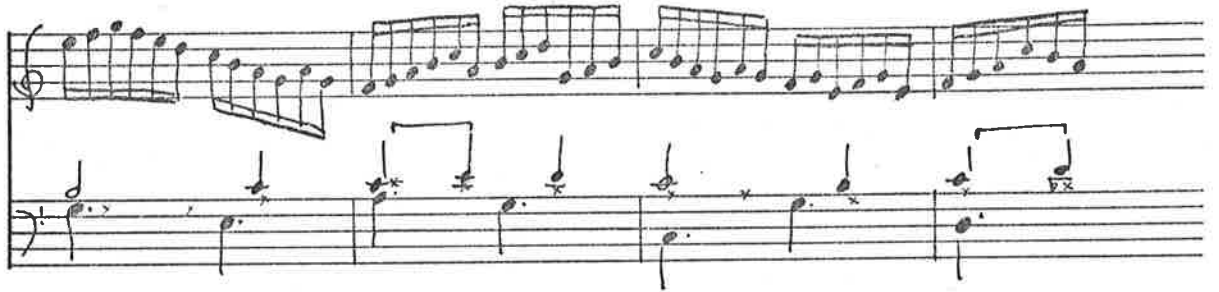
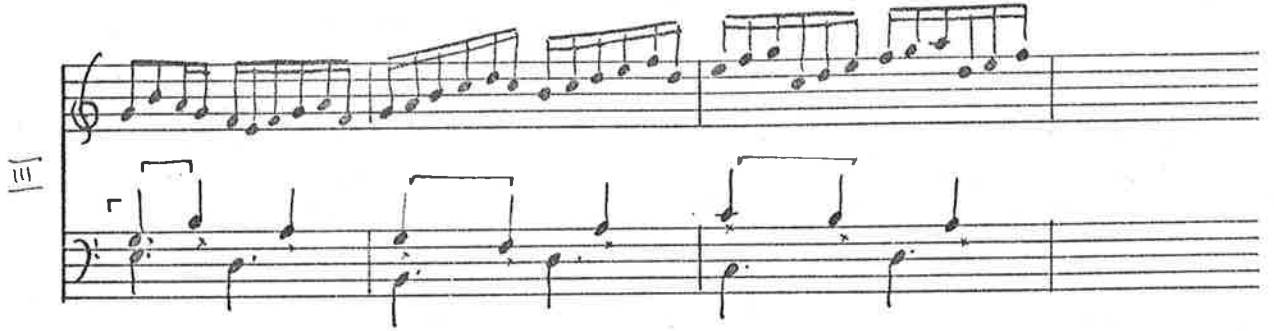
A musical staff in treble clef with a key signature of one flat. It contains a melodic line of eighth notes, starting on G4 and ascending to G5, with a final descending eighth note on G4.

A musical staff in bass clef with a key signature of one flat. It contains a bass line of chords, primarily consisting of dyads and triads, such as G2-B2, G2-D3, and G2-F3.

A musical staff in treble clef with a key signature of one flat. It contains a melodic line of eighth notes, starting on G4 and ascending to G5, with a final descending eighth note on G4.

A musical staff in bass clef with a key signature of one flat. It contains a bass line of chords, primarily consisting of dyads and triads, such as G2-B2, G2-D3, and G2-F3.

III



4. Primo dierum omnium f 171v - 172v ,C50, Composer  
Unknown.

Text: The text of the hymn, again in J.M. Neale's translation, and from The Saint Dunstan Hymnal (No. 65) is as follows.

1. On this the day that saw the earth  
From utter darkness first have birth,  
The day its Maker rose again  
And vanquish'd death, and burst our chain,
2. Away with sleep and slothful ease!  
We raise our hearts and bend our knees,  
And early seek the Lord of all,  
Obedient to the Prophet's call;
3. That he may grant us what we crave,  
May stretch his strong right arm to save,  
And purging out each sinful stain,  
Restore us to our home again.
4. Assembled here this holy day,  
This holiest hour we raise the lay:  
And O that he to whom we sing  
May now reward our offering!
5. O Father of unclouded light!  
We pray thee, kneeling in thy sight,  
From all defilement to be freed,  
And every sinful act and deed:
6. That this our body's mortal frame  
May know no sin, and fear no shame,  
Whereby the fires of hell may rise  
To torture us in fiercer wise.
7. We therefore, Saviour, cry to thee  
To wash out our iniquity:  
And give us of thy boundless grace  
The blessings of the heav'nly place.
8. That we, thence exiled by our sin,  
Hereafter may be welcom'd in:  
That blessed time awaiting now,  
With hymns of glory here we bow.
9. O Father, that we ask be done  
Through Jesus Christ, thine only Son,  
Who, with the Holy Ghost and thee,  
Shall live and reign eternally.

Plainsong: The use of the neumes in the MS. version of the plainsong is almost identical with that of the original melody. This may be related to the fact that this particular hymn was sung weekly throughout the greater part of the year.

Notation: Apart from the notation generally used throughout the MS., verse I uses the ornament sign ~~Ø~~. Only verse IV stands out as being somewhat unusual. There ligatures are used in all three parts simultaneously. Added to this is the complication of coloration with a sign of proportion present too, to explain the white note values at the final cadence. None of this presents any major obstacle to the transcriber, but it is hard to imagine that any performer would have been able to sight-read this verse with ease.

Cantus firmus: The faburden lies in the bass in verses I and II, and in the tenor in verses III - V.

Melodic figures: In verse I the right hand part flows in long, ornamented melodic phrases which drive towards cadences--particularly in mm.6, 10 and 18. In each of these three cases the upper voice ends on the supertonic of the mode. And in each case F (or F sharp) is resolved to G of the octave below.

Verse II has imitation to a degree that, although insignificant alongside that of Buchner e.g., is extreme for this body of music and suggestive of the Tallisian writing in MB.<sup>4</sup> Not only do all three voices enter with the same

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<sup>4</sup> See e.g. Ecce tempus idoneum, MB. 105

six-note opening phrase at fifths above each other, but they develop this basic motive. The idea is also presented in inversion with slight rhythmic alteration in the second half of the setting. Such practices are far from common in the liturgical sections of this MS.

Verse III has tenor and bass parts which together form almost a complete setting themselves, although often they are a fifth or an octave apart. Above these voices is a soprano ostinato which appears at a series of pitches--it begins on a', b', c', d', e', c', g, and then is altered as the final cadence appears.

The ligature verse (IV), has melodic lines which, because of the restrictions imposed by the ligatures used, move in seconds and thirds for the greater part. One c.f. note (corresponding to the last plainsong A) is missing from the third quarter of the verse.

The lower voices of verse V provide a steady rhythmic pulse over which is a perpetual motion of fusae (or semi-quavers in transcription). The upper voice moves in a see-saw manner at first then ascends stepwise through a tenth (c to e' in m.76). It reaches its pitch climax on g' (m. 77) then descends to the octave below, oscillates, begins a series of four-note descents starting from the f' of m.81, oscillates again but this time with a greater amplitude, and comes to rest on g.

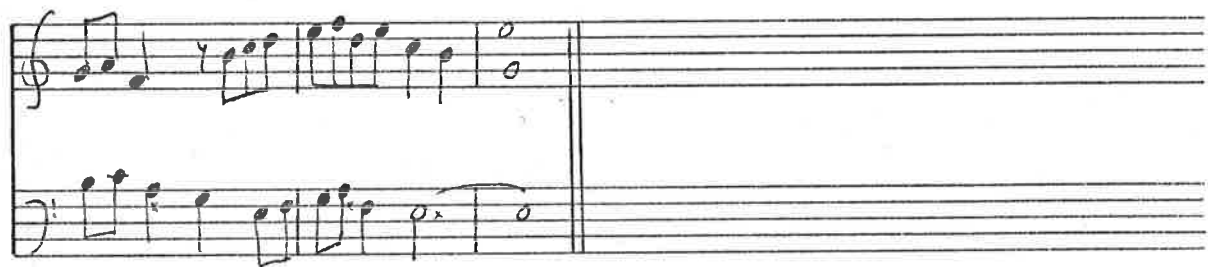
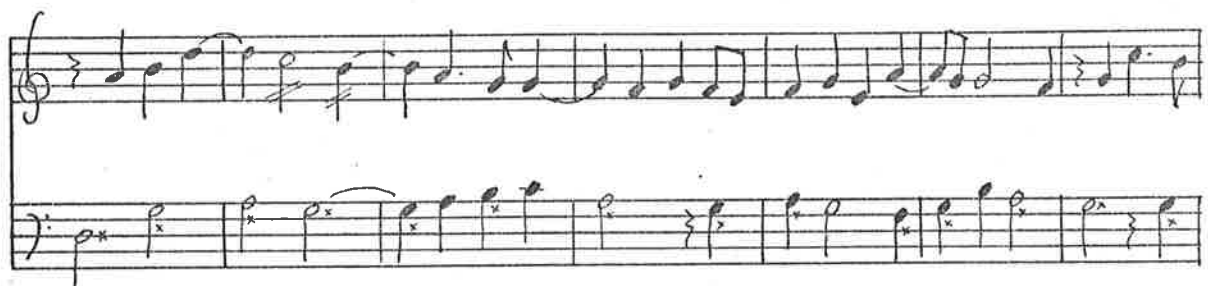
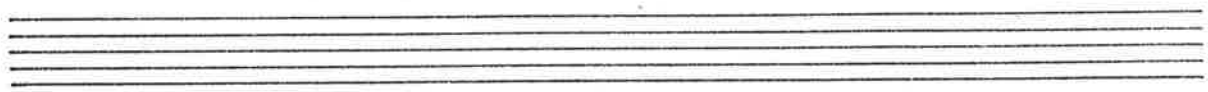
Modality: Each verse seems to centre around g in the soprano voice. The melodic cadences of verse I are mostly completed on G. The highest note and final note of verse II are g' and g respectively. Verse III, being the ostinato verse, has no particular melodic focal point although the last phrase rises from and ends on g. In the ligature verse references to G are confined to the bass part which begins and ends on G. Verse V ascends to g' on two occasions and comes to rest on g.

A not G is the dominant of mode IV. G is the pitch on which some of the psalm tones end, but is generally associated with modes VII and VIII for which it is the final. Its use here is probably related to harmonic suitability. Final cadences on E sound better with the third rather than the fourth above the bass note. Some acknowledgement is given to A however. Each time a verse begins with one voice entering slightly after another, the second entry is on A. This occurs in verse I (soprano), verse II (tenor), verse III (soprano) and verse V (soprano). This use of A as an initial pitch is also related to the fact that the plainsong begins on the subtonic, D.

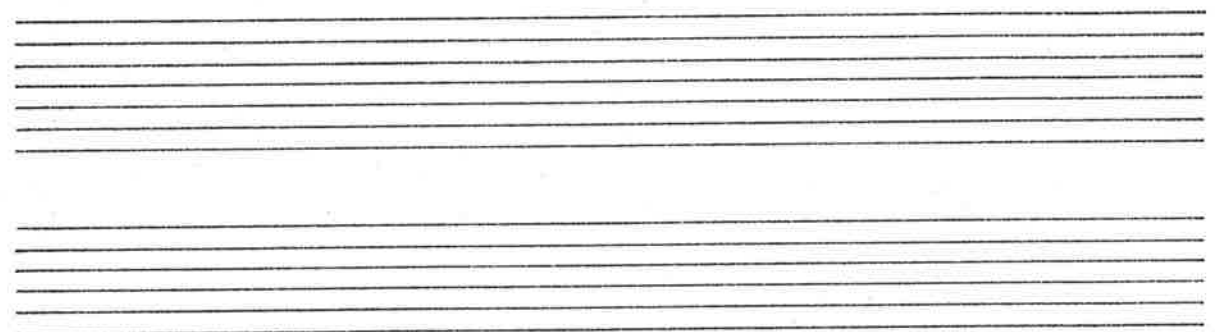
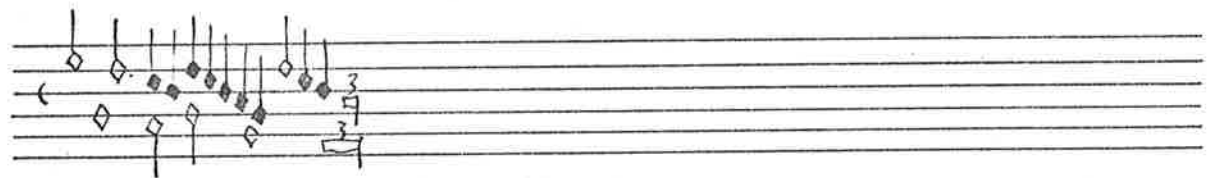
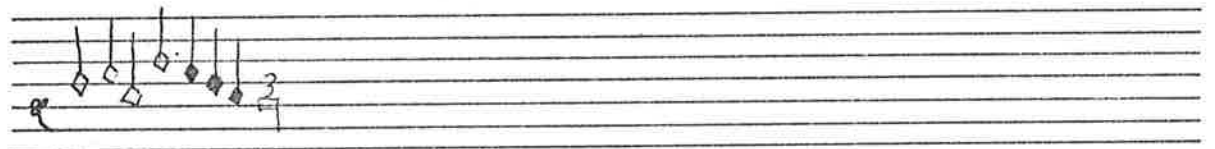
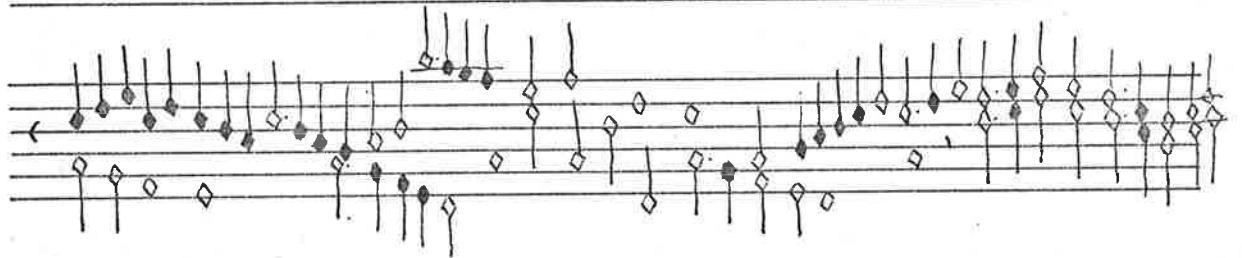
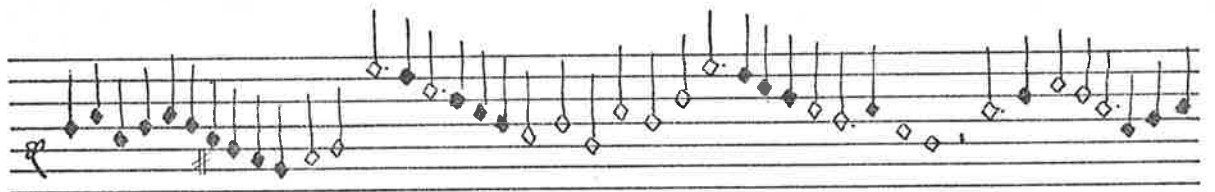
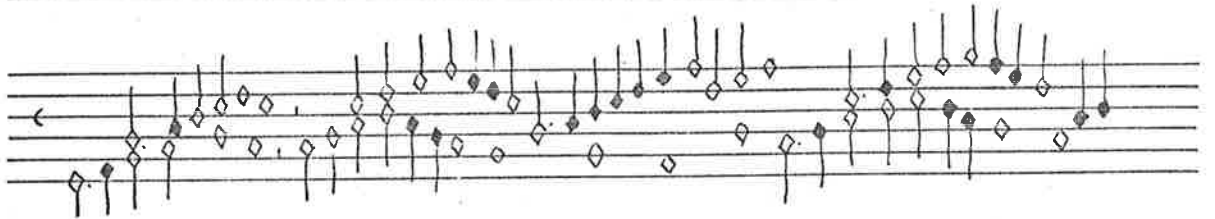
This image shows a handwritten musical score for the piece "Primo dierum omnium" by an anonymous composer. The score is written on ten staves, organized into five systems of two staves each. The notation is a form of mensural notation, featuring diamond-shaped notes on a four-line staff. The first system includes a vertical bar with diagonal hatching, likely indicating a section break or a specific performance instruction. The second system contains a single staff of music. The third system consists of two staves. The fourth system also consists of two staves. The fifth system features a vertical bar with diagonal hatching, similar to the first system, followed by two staves of music. The notation is dense and characteristic of early printed music manuscripts.



Primo dierum omnium







II

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some rests. The lower staff is in bass clef and contains a bass line with chords and single notes, some marked with an 'x'.

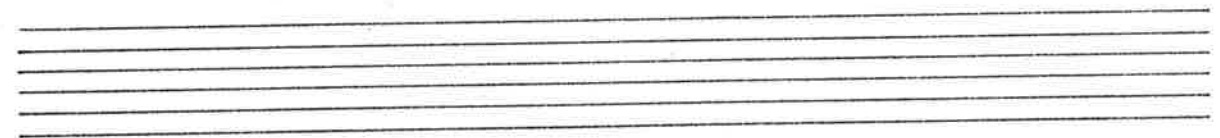
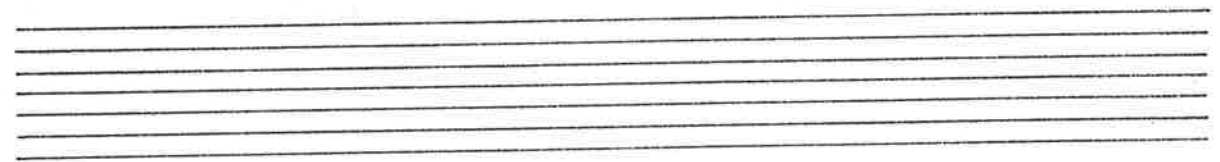
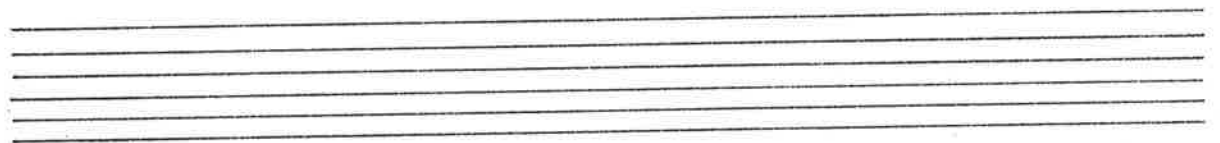
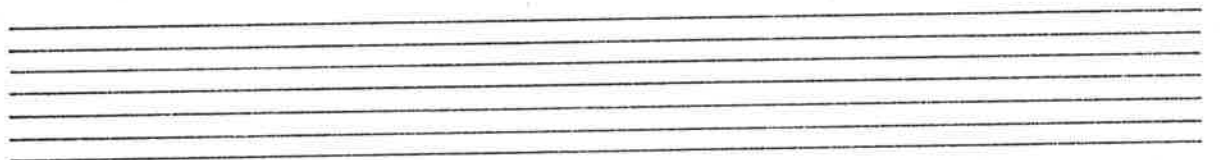
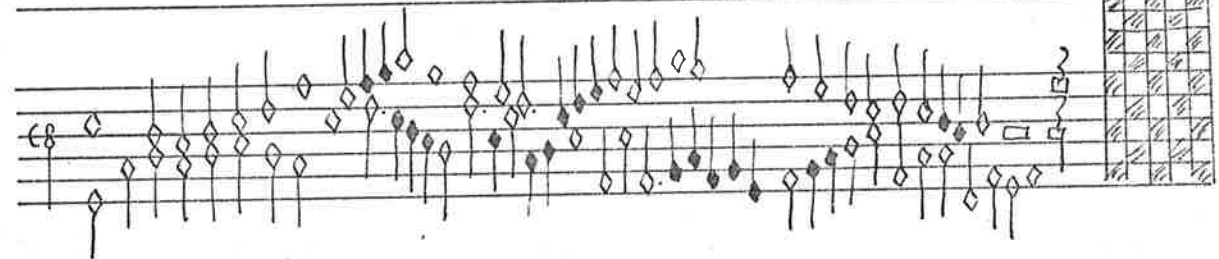
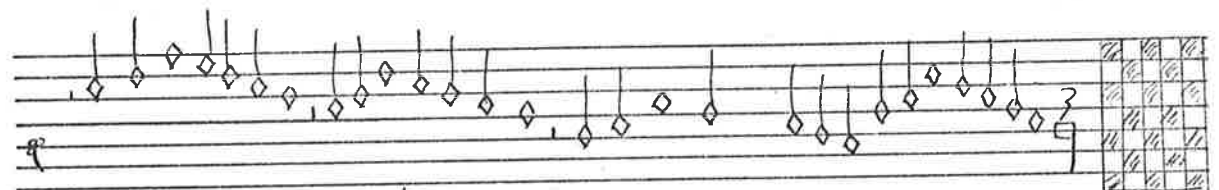
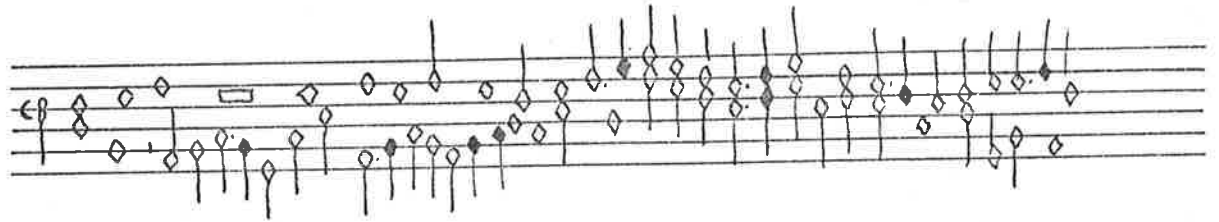
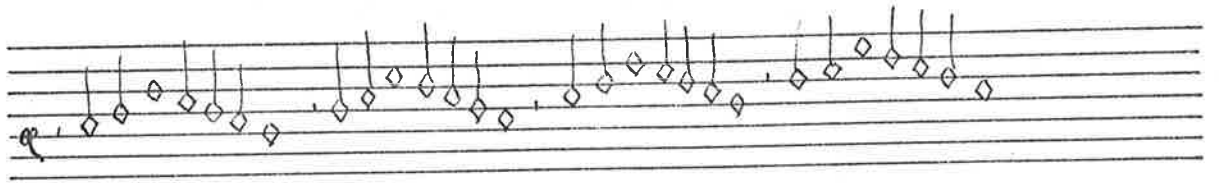
The second system consists of two staves. The upper staff features a melodic line with eighth notes and some beamed sixteenth notes. The lower staff contains a bass line with chords and single notes, some marked with an 'x'. Dotted lines connect notes between the two staves.

The third system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff contains a bass line with chords and single notes, some marked with an 'x'.

The fourth system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff contains a bass line with chords and single notes, some marked with an 'x'. A double bar line is present in the middle of the system.

A single empty musical staff with five lines.

A single empty musical staff with five lines.



III

Handwritten musical notation for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several measures with various note values, including quarter and eighth notes, and rests. Some notes in the bass staff have an 'x' above them, possibly indicating a specific performance technique or a correction.

Handwritten musical notation for the second system. It continues the piece with similar notation to the first system, featuring a treble and bass staff with various notes and rests.

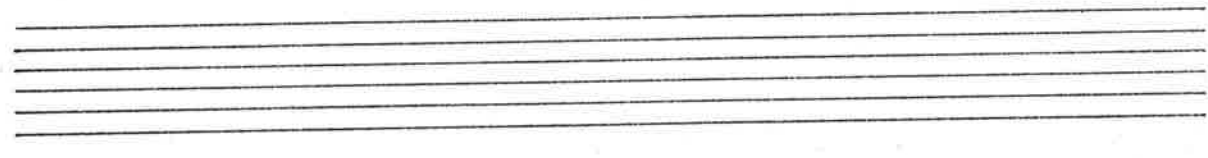
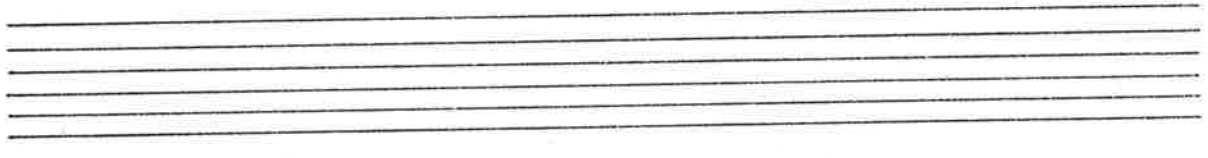
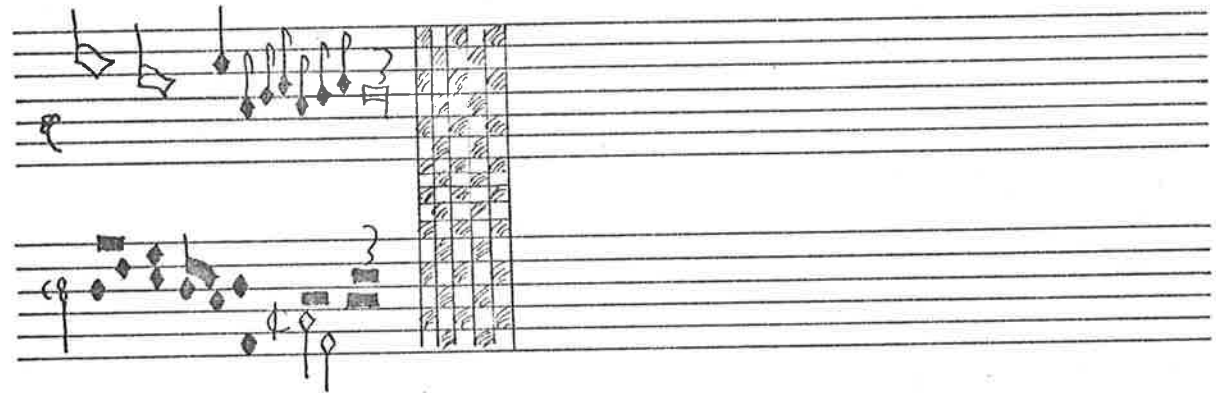
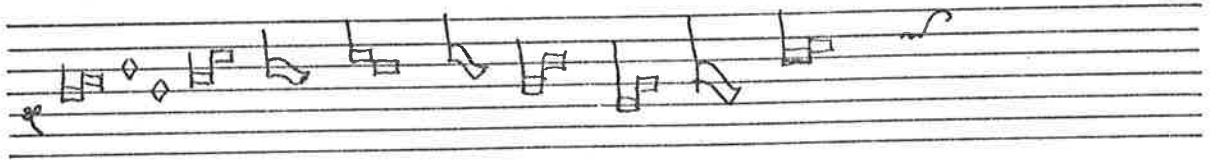
Handwritten musical notation for the third system. It concludes the piece with a double bar line. The notation includes a treble and bass staff with various notes and rests.

A set of empty musical staves, consisting of two five-line staves.

A set of empty musical staves, consisting of two five-line staves.

A set of empty musical staves, consisting of two five-line staves.

A set of empty musical staves, consisting of two five-line staves.



12

Handwritten musical notation for two systems. Each system consists of a treble clef staff and a bass clef staff. The first system contains 8 measures, and the second system contains 8 measures. The notation includes various note values, rests, and phrasing slurs. The bass clef staff in the second system includes 'x' marks under some notes, possibly indicating fingerings or specific techniques.

A set of empty five-line musical staves.

A set of empty five-line musical staves.

A set of empty five-line musical staves.

A set of empty five-line musical staves.

A set of empty five-line musical staves.

A set of empty five-line musical staves.

Handwritten musical notation on a five-line staff, featuring a continuous sequence of eighth notes with stems pointing downwards, starting from a treble clef and a common time signature.

Handwritten musical notation on a five-line staff, featuring diamond-shaped notes with stems pointing downwards, starting from a treble clef and a common time signature.

Handwritten musical notation on a five-line staff, featuring a continuous sequence of eighth notes with stems pointing downwards, starting from a treble clef and a common time signature.

Handwritten musical notation on a five-line staff, featuring diamond-shaped notes with stems pointing downwards, starting from a treble clef and a common time signature.

Handwritten musical notation on a five-line staff, featuring a continuous sequence of eighth notes with stems pointing downwards, starting from a treble clef and a common time signature.

Handwritten musical notation on a five-line staff, featuring diamond-shaped notes with stems pointing downwards, starting from a treble clef and a common time signature.

Handwritten musical notation on a five-line staff, featuring a sequence of eighth notes followed by a section of dense, overlapping notes, starting from a treble clef and a common time signature.

Handwritten musical notation, first system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with chords and some notes marked with an 'x'.

Handwritten musical notation, second system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff continues the bass line with chords and notes marked with an 'x'.

Handwritten musical notation, third system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff continues the bass line with chords and notes marked with an 'x'.

Handwritten musical notation, fourth system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff continues the bass line with chords and notes marked with an 'x'. The system ends with a double bar line.

Two empty musical staves, one above the other.

Two empty musical staves, one above the other.



CHAPTER IX

NOTATION<sup>I</sup>

The notation used in 29996 does not differ much from that of other MSS. of its time. Some of the eye-catching features which a twentieth-century reader would notice concern:

- (a) note values
- (b) coloration
- (c) staves
- (d) clefs
- (e) ligatures
- (f) signs of proportion, augmentation and diminution
- (g) decorations
- (h) pause signs
- (i) ornaments

Note Values

The MS. uses the forms common at the time viz.

	Breve	Semibreve	Minim	Semiminim	Fusa	Semifusa	
Notes	□	◇, ♮, ♯	◊	◊	◊	◊	Original Notation
Rests		—	—	—			
Notes	o	♩	♪	♫	♫	♫	Transcriptions (Note values halved)
Rests		—	}	γ			

<sup>1</sup> References are made, where possible, to the examples written out in the previous chapter.

### Coloration

Coloration is sometimes used. Where  $\diamond$  and  $\blacklozenge$  coexist, then  $2 \diamond = 3 \blacklozenge$ . The normal semiminim,  $\downarrow$ , when coloured or diminished becomes  $\blacklozenge$  or  $\blacklozenge$ . Because these are also the shapes of the white minim and the fusa, this form of coloration can lead to some ambiguity in interpretation.

Coloration is also used when there is a "meane" or middle voice in a three-part composition. Here the purpose of the coloration is merely to make the inner voice stand out. The blackening in such a situation has no rhythmic significance. It is simply a guide to the eye.



The use of coloration is confined to certain sections of the MS. Coloration is found in the Mulliner Book in places where there are "meanes". This practice is also found in 29996, and tends to be used throughout the MS, but particularly in section iii. There coloration is used not only for single notes and for groups of notes, but quite often for whole parts of a verse. This is in fact the case in two of the verses in the examples provided in chapter VIII. Hostis Herodes III has two voices in black notation, and Primo dierum IV has cases of single notes, groups of notes and also one entire voice in coloration.

### Staves

The number of lines which constitutes a stave varies between and within compositions. More often than not the upper stave is of seven lines and the lower one of six.

However in some of the more extended works, notably the offertories, a single stave of usually twelve lines is used. This is the case from ff 34v - 39v. Other offertories from ff 49 v-59v use staves of 4 + 8, 7 + 8, 7 + 7, and 8 + 7 lines. But the norm throughout 29996/i, ii and iii is 7 + 6 lines.



### Clefs

Sometimes several clefs are used on any one stave. The examples provided show the common use of the F clef, , often with the Bb signs indicated at the appropriate places. The C clef, , sometimes appears with the Bb below. It is not usual for the Bb to appear without the adjacent C clef, although this does occur e.g. in Burton's Te Deum verse, Venerandum. (This omission of the C clef had been an earlier practice found sometimes in the Sarum plainsong books). When the G clef is used, an old form of the letter F is used to indicate the position of F on the stave. viz. Burton's Te Deum verse, An excelent verse.

The Te Deum, offertory and hymns used for the analysis show the above-mentioned notational practices. All but the offertory use staves of 7 + 6 lines. Redford has a single twelve lined stave for Justus ut palma. All of the clefs mentioned can be found in the Chapter VIII copies from the original notation. In particular the offertory shows the use of the old F in conjunction with the G clef.

### Ligatures

Ligatures were not uncommon in vocal music before 1600. However only in England did they appear frequently in keyboard sources. Their use is restricted to ligatures for note-pairs. They are not used for larger groups of notes. But at times more than one part appears in this form of notation (e.g. Primo dierum verse IV). In vocal music ligatures were useful in that they enabled the performer to comprehend a lengthy note sequence at a glance. (It is easier to respond rapidly to the visual impact of a series of neumes than e.g. to a series of crotchets. Any singer who is familiar with modern plainsong notation appreciates this.) The usefulness of ligatures in keyboard music is open to question although undoubtedly they required a smaller quantity of valuable paper than did the more "modern" notation.

The ligatures of 29996 indicate pairs of notes of equal value, for both  and  mean  $\diamond\diamond$ . Yet in spite of this attempts to sight-read Primo dierum IV, where there are 2 or 3 groups of ligatures and coloration at the one time, would make the 20c performer doubt the value of this method of notation!

### Signs of Proportion and of Augmentation and Diminution

Signs of proportion and of augmentation and diminution are also found throughout the MS.

Morley in his Plain and Easy Introduction sets out the usual signs for indicating proportion between various parts,

and for indicating alterations of durations of notes.<sup>2</sup>

The signs commonly used are these:

Diminution signs -- for decreasing of note values:

- 1) The stroke  $\phi$   $\phi$   $\phi$   $\phi$
- 2) for diminution of diminution  $\times$   $\times$  (giving  $1/4$  values)
- 3) O or C with a number added O 2, c 2, @ 2, @ 2
- 4) Proportionate numbers  $\frac{2}{1}$  dupla,  $\frac{3}{1}$  tripla  
 $\frac{4}{1}$  quadrupla
- 5) C laterally inverted:  $\supset$   $\supset$  for  $\frac{1}{2}$  value  
 $\phi$   $\phi$  for  $\frac{1}{4}$  value

Augmentation signs

- 1) Sign of the more prolation in one part but not in others e.g.

Cantus  $\phi$

Tenor  $\odot$

Bassus  $\phi$

- 2) by numbers e.g.  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$  etc.

Signs of Proportion

Dupla Proportion  $\frac{2}{1}$  for 2 minims to the semibreve.

Tripla Proportion  $\frac{3}{1}$  for 3 breves against one, or for 3 semibreves against one.

Quadrupla Proportion  $\frac{4}{1}$  for diminishing to a quarter of the previous value

Sesquialtera Proportion  $\frac{3}{2}$  for 3 semibreves to 2 strokes  
(Subsesquialtera is  $\frac{2}{3}$  for 2 semibreves to 3 strokes).

Most of the signs used 29996 can be found in this list.<sup>3</sup>

The meaning of the signs can be illustrated by quoting from some of the works which use a large number of them.

<sup>2</sup> Morley P. p. 43

<sup>3</sup> See Appendix H for lists of the signs used in the MS.

The verse Et misericordia of the Magnificat contains the signs  $\textcircled{3}$  32 &  $\phi$  .

The use of the signs  $\textcircled{3}$  32 and  $\phi$  in Et misericordia is shown in Table 15.

TABLE 15

EFFECT OF SIGNS OF PROPORTION AND DIMINUTION IN THE VERSE ET MISERICORDIA FROM THE MAGNIFICAT ON ff 26, 26v


Measure	Equivalent Note-values <sup>1</sup>		
	Soprano	Tenor	Bass
44	$\textcircled{3}$ $\blacklozenge$ $\blacklozenge$ $\blacklozenge$	$\diamond$ $\diamond$	— —
45	$\blacklozenge$ $\blacklozenge$ $\blacklozenge$	$\diamond$ $\diamond$	32 $\blacklozenge$ $\blacklozenge$ $\blacklozenge$
46	$\blacklozenge$ $\blacklozenge$ $\blacklozenge$	$\diamond$ $\diamond$	$\phi$ $\diamond$ $\diamond$
48	$\blacklozenge$ $\blacklozenge$ $\blacklozenge$	$\textcircled{3}$ $\blacklozenge$ $\blacklozenge$ $\blacklozenge$	$\blacklozenge$ $\blacklozenge$ $\blacklozenge$
50	$\blacklozenge$ $\blacklozenge$ $\blacklozenge$	$\blacklozenge$ $\blacklozenge$ $\blacklozenge$	$\phi$ $\diamond$ $\diamond$
64	$\blacklozenge$ $\blacklozenge$ $\blacklozenge$	$\diamond$ $\diamond$	32 $\blacklozenge$ $\blacklozenge$ $\blacklozenge$
74	$\blacklozenge$ $\blacklozenge$ $\blacklozenge$	$\textcircled{3}$ $\blacklozenge$ $\blacklozenge$ $\blacklozenge$ <sup>2</sup>	$\diamond$ $\diamond$

$\textcircled{3}$  implies that three treble  $\blacklozenge$  are equivalent to one tenor  $\diamond$  . (Tomkins has indicated this at the last appearance of  $\textcircled{3}$  in the tenor (m. 74) by "3 to ye SemiBr." When the tenor note values are to match the treble ones, the tenor sign ( $\textcircled{3}$  with black notes) also matches. When two tenor  $\diamond$  = three treble  $\blacklozenge$  , no cancellation sign is used -- just the white notation for the tenor. The initial bass entry is marked 32 and its note values agree with those of the treble, not of the tenor. When the bass uses two  $\diamond$  against three  $\blacklozenge$  in the tenor, the bass is


<sup>1</sup> Each rectangle in the table represents equivalent time durations.

<sup>2</sup> "3 to ye SemiBr" was provided here by Tomkins

supplied with the  $\phi$  sign. Cancellation of this relationship is achieved by using black notes with 32 (m 64) and black notes without 32 (m 48--where the tenor has a  $\mathcal{D}$  sign and it is then understood that all black notes then present in all of the parts are equivalent.)

Signs of proportion are found in the works discussed in chapter VIII. The Burton Te Deum in its second Sanctus has a 31 sign in the treble indicating that the rhythmic pattern is meant to be . This indication presumably was to clarify the relationship between the first single bass note and the upper parts. After the first bass note in this same verse, the bass also uses the rhythmic pattern of the treble and this is confirmed by the provision of a 31 in the bass.

In Te ergo from the Te Deum, the bass is provided with a 32. This indicates, as does the coloration, that three bass  $\blacklozenge$  are equivalent to two treble  $\diamond$ .

The first Salvum fac begins with 31 in the treble. After the first note, 31 is also provided for the bass. This is exactly the same situation as in the second Sanctus where one note was provided in the bass before the bass imitated the rhythm of the upper part. When longer notes appear in the bass, they come as ligatures and are provided with the sign  $\phi$  to indicate that the bass  $\diamond$  corresponds to 6  in the treble. After this interlude of long notes a 31 is placed in the bass part to indicate a return to the original pattern. When the tenor voice enters it also has

a 31 to remove any doubt as to the meaning of the note values.

The offertory lacks both ligatures and signs of proportion. To a certain extent this is characteristic of some of the offertories. It would appear that those in the modern style avoid both an excessive use of ligatures and the use of signs of proportion. The set of seven settings of Felix namque (S13 - S19), by Preston and the Laetamini in Domino of Coxsun are in this more progressive style. These same two composers also wrote in an older style. Preston's Diffusa est gratia, (S8), has the signs 32, c, C,  $\phi$  and 32 again, and uses the old practice of repeating the soprano c.f. notes. His Benedictus sit Deus Pater, (S 6), has an exposed soprano c.f. in long notes and with 19 ligatures. The strange faburden-based Veritas mea, (S 28), of Coxsun uses many signs of proportion.

The two hymns being considered make only sparing use of proportion signs. Hostis Herodes II does have, in its III verse, a 32 in the treble. But this is really a time signature serving to clarify that 12 treble  $\downarrow$  correspond to 3 tenor  $\blacklozenge$  and 2 bass  $\blacklozenge$ . Primo dierum has in the bass part of verse IV a  $\phi$  at the end of the coloration. It establishes that  $\blacklozenge = \blacklozenge$

More signs of proportion seem to be used in the earlier parts of the MS. than in 29996/iii. The most novel collections are found in Preston's Easter mass and in the

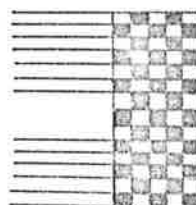


hymn Sancte Dei pretiose of f 164v, as the summary in Appendix H shows.

### Decorations

Other less important features are found on an examination of the manuscript. Decoration of unused ends of staves was a practice common at the time this MS. was written. It appears in 29996 in various ways. By far the tidiest decorations are those of the copyist of part iii. He joined his staves and drew a system of squares which were shaded alternately, in a chess-board pattern

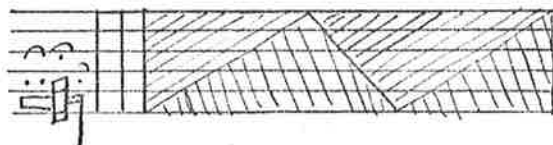
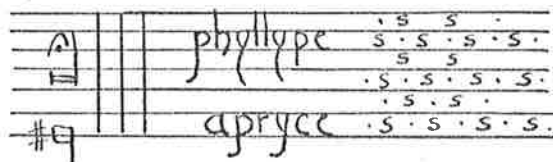
e.g.




Decorations at the ends of compositions are fairly constant in style. The earliest sections of the MS. uses series of vertical lines viz, e.g. f13




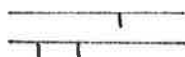
In the Rhys mass there is a change in pattern to some rather untidy and varying conclusions. f 41 v has



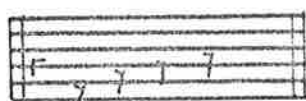
The first two sections of the MS. have for the final notes in many of the compositions a decorated long. viz.

 Even in the most untidy sections of the MS. the copyist has gone to great trouble to decorate his final notes.

This third copyist used a neat yet florid handwriting for the titles of the compositions. His pause signs, , differ from those in the earlier part of the MS. He used a little bit of imagination in placing series of rests e.g. f171 at the beginning of Deus Creator omnium II there is



Three small sections of the plainsong were provided by the copyist of the Ap Rhys mass. There on f 33 before the beginning of the Osanna of the Sanctus, and on f 33v at the Benedictus, and at the beginning of the Agnus Dei there are the actual pitches of the plainsong e.g.




Pleni sunt  
[coeli et terra gloria  
tua]



Benedictus  
[qui venit in nomine Domini]



Agnus dei

The sign  appears not in the handwriting of any of the original scribes but in that of Tomkins. He has used it to underline some of his observations. It is used on f 177 to draw attention to the sign  $\propto$ , which signifies that "the marke in the Base requires 3 for a min'im".

On 172v in the margin opposite the plainsong of Eterne rerum Conditor, and on 173 at the beginning of the first setting of the same melody, he uses this sign ( † ) to indicate that the c.f. is the faburden of the chant.

#### Pause Signs

Pause signs in the earliest section of the MS. are like those used today, ∩ . In the Preston section they are more like a curved Arabic numeral 2, ( 2 ) In section iii they resemble the numeral 3, ( 3 ).

#### Ornaments

Ornaments are indicated in some places. The notation involves strokes through the stems of the notes, as in Elizabethan virginal music. Thus e.g. there are

on f 18, †, in Chorus novae Jerusalem on e.g. a d preceded by d and followed by e. This then could possibly be interpreted as a mordent.

on f 27, †, in the Magnificat verse Suscepit Israel. A double trill or a double mordent may be implied.

on f 43 φ φ φ φ in Veritas mea on C sharp in a repeated A major chord with C sharp in the soprano. This may mean a trill or turn or mordent.

## CHAPTER X

### THE MANUSCRIPT AND ITS COMPOSERS

29996 is a small folio-sized paper MS. of 217 folios. A large part of the MS. is in the hand of Thomas Tomkins (1572-1656) who probably owned it at one time for his contributions of various kinds are found throughout the MS. He copied into it music from several sources and also made comments on and alterations to the earlier contents of the MS.

The Tudor c.f. organ music sections viz. folios 6-67v and 158-178v are written in only three hands but they represent the works of a number of composers. Many of these composers had connections with the churches of St Mary-at-Hill and St Paul's in London. The MS. mentions that Thorne was of York and Ap Rhys of St Paul's.

The composers represented in the MS are these:

Avere Burton	active by 1494	1509 - c 1542 at Chapel Royal
Robert Coxsun		
Kyrton		
Thomas Preston	c 1500 - 1563	1548-1559 at Trinity College 1558 at Chapel Royal (Chapel 1559-63 at St George's Windsor 1547 at St Mary-at-Hill December 1547 to St Paul's
Philip Ap Rhys		
E. Strowger		
John Thorne	c 1513 - 1573	1539-40 at St Mary-at-Hill at York after 1543
Woodson		
Richard Wynslate		1537-40 at St Mary-at-Hill 1540-72 at Winchester Cathedral

Two other composers who are represented in The Mulliner Book but who are not mentioned by name in 29996 are

Blitheman	c 1510-1591	1585-91 at Chapel Royal
Thomas Tallis	c 1505-1585	1537-8 with Wynslate at St Mary-at-Hill 1532-2 (and probably for longer than this) at Dover Priory 1542 at Chapel Royal

AVERY BURTON was paid £1 in 1494 for making a mass. He was a member of the Chapel Royal in 1509 and still there in 1541. He went with the Chapel Royal to France in 1513. In that year a Te Deum (perhaps his from 29996?), was sung after mass at Tournai. His name appears in the records of the Chapel Royal until 1542.<sup>1</sup>

Of ROBERT COXSUN and KYRTON little is known apart from their music in 29996.

THOMAS PRESTON is a name that has appeared in ecclesiastical documents relating to various events since the fourteenth century. In the notes provided with the Henry Bradshaw Society's printing of the Westminster Missal, we read that the scribe of the item described in the 1388 inventory of Westminster Abbey as "unum bonum missale et grande ex dono quondam Nicholai Lytlington abbatis" was a Thomas Preston.<sup>2</sup>

From the York Memorandum Book published by the Surtees Society comes a reference to the will in 1425 of a Henry Preston, a citizen and merchant of York, and father of a Thomas Preston,<sup>3</sup>

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1 Steel EO, p. 37. and Caldwell EKM. p. 25

2 Notes to Addendum to the third fasciculus of the Westminster Missal, Henry Bradshaw Society Publications, Vol. 12, 1896.

3 York Memorandum Book, ed. J.W. Percy. The Publications of the Surtees Society Vol. CLXXXVI for the year M.CM.LXIX, 1973. p. 81

A Thomas Preston was rector at St Mary-at-Hill from 1460-1466/7.<sup>4</sup>

A Brother T. Preston wrote one of the books listed in the Cantica organa section of Charite's c.1493 inventory of the books used at the abbey of St Mary of the Meadows in Leicester.<sup>5</sup>

A "Preston" was at Magdalen College in 1543 and at the Windsor Chapel in 1558-9. This was probably the Thomas Preston of 29996, and the organist at St George's Windsor from 1559-1563. Because he died in 1563 he could not have copied the section of the MS. 29996/iii which is in the same hand as the Byrd and Parsons In nomines.<sup>6</sup>

In a recent article, David Mateer has produced evidence indicating Preston's activities between 1548 and 1559.<sup>7</sup> Cook and Molt were choristers at Trinity College, Cambridge when Preston was associated with the choir there. On f 6 of 29996 a John Cook witnessed that a George Moulton was the owner of the MS.

PHILIP AP RHYS was a parishioner of the church of St Martin's Outwich from 1509/10 - 1512/13 and probably later too. In 1547 he played at the daily Lady mass at the church of St Mary-at-Hill. He returned to this church in 1559 to play on the feast of the Salutation. He is des-

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4 Novum repertorium ecclesiasticum parochiale Londinense or London Diocesan Clergy Succession from the Earliest Time to the Year 1898 with copious notes Ed. G. Hennessy, London 1898. p. 305

5 Harrison MMB. p. 192

6 Caldwell EKM. p. 32 and Harrison MMB. p. 192

7 'Further light on Preston and Whyte' Musical Times CXV (1974) 1074-1077

cribed as "mr phillip of poles" in the records of the church of St Mary-at-Hill and in 29996 as "phelyppe apprys Off Saynt poulls in london".<sup>8</sup> He did not go to St Paul's until December of 1547 and so could not have been there with Redford whose will was proved in 1547.<sup>9</sup>

A similar name appears again in another spelling in 1535. Then the king sent certain men to find scandals in the monasteries. One of them was a Dr Ap Rice who described himself as of "small audacity, especially in accusation."<sup>10</sup> The other visitors included a Dr Ellis Price who, accompanied by his mistress, was sent to reform the monks of Wales.

Of STROWGER little is known.

JOHN THORNE was a conduct at St Mary-at-Hill in 1539/40. and is probably the "mr thorne of york" mentioned in 29996 on fol. 37v. More biographical details remain for Thorne than for any other organist-composer of his time.<sup>11</sup> Thorne entered into an agreement to play the organ of York, to be Master of the Choristers, to educate them in the science and practice of music and to examine them regularly as to their knowledge of Scripture. Thorne, like Redford, was a layman not a cleric. In 1547 ornate ritual, vestments and much of the music were prohibited but in 1549 the Archbishop ordered that the payment to the unoccupied organists should

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8 fol. 28v            9 Baillie BN. p. 50

10 Smith HR. p. 76

11 Steele EO. pp. 93-94 quotes in full from J.W. Knowles, Records of the musicians and musical services in York Minster ... Unpublished MS. notes (n.d.), York Minister Library.

continue as before and that the organists should help in the singing of the services. Thorne died at the age of about 59 in 1573.

WOODSON is represented in 29996 only by a Miserere.

RICHARD WYNSLATE was a conduct at St Mary-at-Hill from 1537-1540 Then he became organist at Winchester Cathedral until 1572.<sup>12</sup>

Each of the composers mentioned above for whom there are biographical details, was connected with one or more of three places or institutions; the church of St Mary-at-Hill, St Paul's, and the Chapel Royal. The St Mary-at-Hill dates are 1537-40 for Wynslate, 1547 for Rhys, 1539-40 for Thorne and incidentally, 1536-1538 for Tallis. Because the MS. mentions York in connection with Thorne and St Paul's in connection with ap Rhys, it must have been copied not before 1543 (when Thorne went to York) and in fact later still for Rhys did not go to St Paul's until the end of 1547.

The connections with St Paul's are that Redford was there in 1534 and 1543, and, as just mentioned, that Rhys went there in 1547.

The Chapel Royal dates are from 1558 for Preston, 1542 for Tallis, and 1509-c1542 for Burton.

Several factors point towards the possibility that 29996/i was copied by Rhys. The composers most frequently appearing in this section of the MS. are Redford and Rhys. Both of these but none of the other composers have their names indicated only by initials at the ends of their

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<sup>12</sup> Baillie BN. p. 57 and Caldwell EKM. p. 30



compositions. Both have ascriptions at the ends of some of their compositions e.g. at the end of Redford's Te Deum of f 22v is "laus sit omnipotenti deo Quod master Iohne Redforde." The same words follow the Redford Precatus est Moses of f 34v. The Rhys organ mass of f 28v was "Made by phelyppe apprys. Off Sanyt poulls in london" and ends with "finis quod phelype aprys." It also contains a slightly different end-of-stave decoration from those used elsewhere in the MS.

If Rhys did write in this MS. he probably would have done so during his time at St Paul's, after having known of the music of his predecessors at St Mary-at-Hill. The accuracy of the Redford music has been commented on by Pfatteicher.<sup>13</sup> Fewer errors are found in the 29996 versions of the Redford works than in other sources. This would suggest that the copyist of 29996/i had access to the Redford originals or to carefully prepared revisions of his music. In either case it would seem that the copyist of 29996/i must have been very familiar with Redford's music. If Rhys went to St Pauls' immediately after Redford died, and it seems that this did happen, then he may well have had access to any music left by Redford at St Paul's. This would account for the accuracy of the copies.

Preston is represented in 29996/i by one composition. Little is known of his whereabouts in the first 48 years of his life. He does not appear to have been connected

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13 Pfatteicher R.

with St Mary-at-Hill, or at least his name does not appear in those parts of the records that have been published. Because 29996/ii is entirely a collection of Preston's music, and because one of the compositions seems actually to have been worked out in the MS.,<sup>14</sup> the MS. probably belonged to Preston at some stage. It would seem to have belonged to him after his Reges Tharsis had been copied, on f 39.

The Preston section of the MS. is 29996/ii i.e. ff 45v-67v. Assuming that Uppon la mi re is by Preston, no other composer is represented in this section of MS. This part of the MS. ends abruptly during verse 13 of the Easter sequence Fulgens praeclara. In many places there are variants of "da gloriam deo quod thomas preston", in fact at the ends of the compositions on folios 47v, 51v, 53, 54v, 56, 57, 58v, 59, 60, 60v, 61v, 62v, 65v. Again such comments seem to suggest that the copyist was the composer.

The end of the section containing the Preston music is obviously not the end of the organ mass. The c.f. is nowhere traceable in the last verse on f 67v and the remainder of the sequence is not set. Nor does a Communion appear. Possibly these omissions are due to loss of parts of the MS. rather than to the lack of completion of the composition. f 68 begins with two In nomine settings for strings, but arranged for keyboard. They are in the third of the handwritings that appear in the MS. No name is given by the copyist although Tomkins later marked by the second setting "In nomine mr bird."

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<sup>14</sup> The Uppon la mi re of f 47v shows evidence of some experimentation regarding the method of the presentation of the bass part.

The middle section of the MS. which follows these In nomines is in the rather untidy handwriting of Thomas Tomkins, and contains music for viols and keyboard. Some of the keyboard music is very forward-looking e.g. N. Carleton has a duet for virginals or organ and a composition in four parts "upon the sharps." Various novel intrusions punctuate the musical compositions. On f 70v is found an Epitaph of the Duke of Walsingham. f 152v has a Poem on the Puritans and on f 182v begins the order how to make all conserves of flowres as followeth. The final section of liturgical music occupies ff 158-178v. It is in the same handwriting as the In nomine settings and is studded with comments and interpretations in the untidy hand of Tomkins. His comments concern clef changes e.g. "the cliff changes" (ff 11v, 158v, 166), interpretations of signs of proportions e.g. "3 to ye Semi Br" (f 26v), "triple to ye semiB" (f 158), "the marke in the Base requires 3 for a min & so here" and "note this marke requires 3 to the minum & 6 quavers But I know not the reason of it" (f 177), and "3 to the minu" (f 178). References to faburden appear e.g. "All these upon the faBurden of these playnesongs" (f 158, and may well apply to the whole section 29996/iii), and, referring to one voice only, "the lowest pt: is the Faburden to the playnesong. Eterne rerum Conditor" (f 173), and "old stuff. upon the FaBurthen: of the preceding playnesong" (f 173v). Other comments are mainly about the merit of

the pieces -- usually "good" or "a good old indeade very good" (f 165), "good stil" (f 169) or comments to the effect that the works have been "exa" (examined).

A change in the paper of the MS. occurs after folio 68. Stephen D. Tuttle examined the paper of the MS. and found that folios 5-68 are of a heavy paper with no watermark while the rest of the MS. from f 69 is of a paper lighter in quality and with a single watermark. The design of the watermark is one used by one of the papermakers known as Jehan Nivelles. Tomkins has dated the Pavan: Lord Canterbury in the MS. 1647. It is then possible that the paper for the MS. came from the mill of the seventeenth century papermaker Nivelles.<sup>15</sup>

Tuttle's observation that the paper changes after f 68 would indicate that this does not quite coincide with the end of the Preston section of the MS. The sequence from Preston's mass ends abruptly at the end of f 67v and the new hand and the In nomine section begin on f 68.

Knowing that Tomkins owned the MS. it seems that it could have been his volume "D" in his collection of books numbered A to H.<sup>16</sup> If the date 1647 is indicative of the time at which Tomkins made his copies and comments in the volume (presumably after having had the two volumes bound into one), --the pagination and index seem to be his work then he must have been an old man at the time. Whether or

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15 Tuttle WM. p. 154

16 See further Stevens P. p. 30 and Stevens TT. p. 129-130

not this was so, he seems to have treated the MS. as an intellectual curiosity. Obviously he must have tried to play much of the music from the liturgical sections of the MS. for he has drawn in some far-from-vertical bar lines so as to help in aligning the notes. He or some later scribe has also added occasional sharps where one would presume they would have been played anyway.

The neatness of the handwriting in 29996/iii suggests that it was a copy of music already in existence. This particular section seems to have been written in an archaic style. The use of ligatures and the frequent use of proportional signatures, together with the consistent use of faburden all seem to underline a respect for the practices of the past. If the composer or composers of this section did have such an attitude then the music could well have been written long after its liturgical use was permitted.

#### The Suitability of the Music for Liturgical Use

Several factors seem to point to the fact that this music was suitable for liturgical use.

1. There are the correct number or less than the correct number of verses of hymns provided for alternatim performance.
2. Odd-numbered verses are set here without exception. All of the contemporary choral settings, and the later ones of e.g. Tallis, are for the even-numbered verses.

3. The Te Deum settings are also suitably set for alternatim performance. Their musical style, as has been mentioned earlier, is suited to a performance in procession or to a solemn singing in the choir. This appears to be consistent with the known liturgical practices.

4. The two masses which are set are not known in the choral repertoire.

5. There seems to be a definite connection between the early part of the MS and the churches of St Mary-at-Hill and St Paul's.

6. The number of verses for the hymn for St Stephen's Day in the last part of the hymn collection could mean that extra verses were sung because the establishment for which the music was written was dedicated to St Stephen. Within the city of London the most likely places this could have been were the churches of St Stephen Coleman Street, St Stephen Walbrook, and the chapel of St Stephen Westminster.

On the other hand some factors suggest that this music was not suitable for liturgical performance.

1. The plainsongs which are provided in the latter section of the organ music are not written in a manner which makes it possible to sing them. Many are quite wrong in their number of syllables, assuming that as has always been the case, one neume corresponds to one syllable in the text.

In one case, that of Audi benigne Conditor, the form of the melody is not that of the normal Sarum use. Some notes are omitted (Example 105).

In one particular case the plainsong melody seems most peculiar. In fact it begins with extra notes which belong neither to the hymn tune nor to the organ settings of it, and has a most peculiar distribution of syllables associated with the plainsong melody: e.g. Ex more docti mystico.<sup>17</sup>

2. Occasionally it seems that some of the verses of the hymns may have been given extra notes in those places where extra syllables had to be sung. In not one of these cases is there any allowance made for the extra notes.

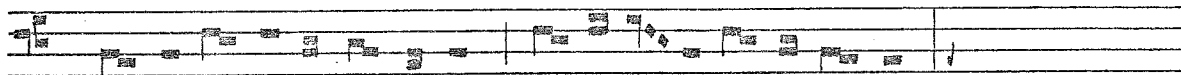
3. One of the hymn verses is not provided with enough notes to complete the whole c.f. Yet musically it is satisfying in a way that suggests it is not a copyist's error that has led to the omission. Deus Creator III from the final collection of hymns is too short to contain the complete c.f. (Example 106).

There are several possible ways in which the c.f. could be fitted to some of the music, but the most satisfactory one appears to be to use in mm 1-4 the first quarter of the hymn tune, in mm 5-8 a compression of the 2nd quarter, in mm 9-12 the 3rd quarter and the final section of the chant in mm 13-end. If this is the case

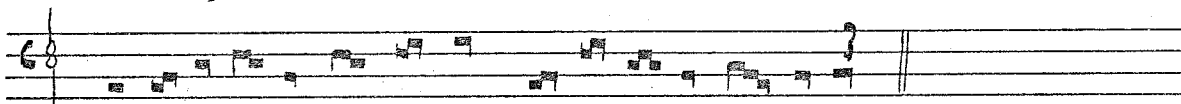
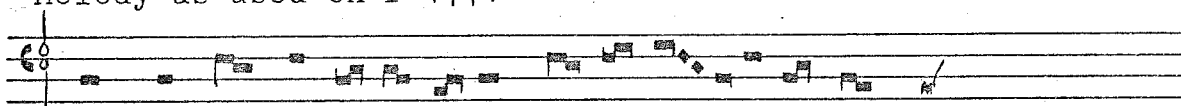
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17 This appears as Example 71 in Chapter V.

Example 105. Audi benigne Conditor-- Sarum melody



Melody as used on f 177v





Example 106. Anon., "Deus Creator" III

sequence in soprano broken  
here because of leap of  
4th only.

x indicates position of plain-song if c.f. distributed as suggested at m. 19.

then it is possible that the mistake on the composer's part is located at the repeated A's in the 2nd quarter being regarded as those of the end of the 2nd quarter. Caldwell's editorial reconstruction makes liturgical sense but musically it is unnecessary.

4. The later organ works in the MS. seem to have been written several years after the music it contains could possibly have been used liturgically. The first section of the MS. may well have been usable and used music, but this could hardly have been the case with the collection of office hymns from 29996/iii. One possibility is that the collection of hymns was from an earlier well-used source.

The Preface to Fasciculus II of Proctor and Worsworth's edition of the Sarum Breviary,<sup>18</sup> explains that Psalters were fairly numerous from 1480 to 1555. Some of these had hymns, some did not. A series of editions of Expositio Hymnorum, a very popular school book, appeared from 1496 to 1518. This contained the hymns and also, sometimes, the Expositio Sequentiarum, or commentary on the sequences in the missal. Separate Hymnals noted were produced from 1518 to 1555. Because of the existence of these books it would be possible that the anonymous composer of 29996/iii was the owner of one or more of them, and may not necessarily have been well acquainted with the old Sarum liturgy. However the stereotyped compositional practices which have been described earlier do seem to support the suggestion

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18 Proctor Brev. sar. Fasc. II p. vi

that the music was a collection of settings written by a composer familiar with the liturgical music but intent on writing in a stile antico. If the music was written at about the time the paper of the MS. was made, then it would, one would think, resemble the hymn settings of Tallis. However the MS. has the retention of *faburden* (probably a practice that had long since ceased to be used), and the appearance of impressive-looking ligatures, and the use of many changes in perfection in the rhythmic structure of the music, the retention of the plainsong neumes but the retention of them in a manner which defies performance, and the attitude of Tomkins who seems to have regarded this particular section of the MS as an intellectual curiosity. All of these factors seem to suggest that in fact the music although suitable for liturgical use, was perhaps never or seldom performed under those conditions.

#### The Original Location of the MS

Returning again to the question of the original location of the liturgical section of the MS., we now can see that the three sections 29996/i, 29996/ii and 29996/iii were probably written by three people in three different places. If there were more information available about the musical activities at the churches of St Mary-at-Hill and St Paul's, this would be helpful in trying to piece together the information about the origin of the MS.

The records of the church of St Mary-at-Hill are published and enable one to make list of musicians who served there, but there is not sufficient evidence for the reconstruction of any of the musical practices used there at the time.<sup>19</sup>

The extant records preserve some information about musical activities at St Paul's. The Usus Sancti Pauli was replaced by the Sarum use in 1414.<sup>20</sup> Both Hollar's engraving of the nave and the plan of the church in Dugdale's history show that there was an organ in the impressive-sized choir very near the steps in the choir. From the Ostium chori to the choir steps was a distance of c.80 feet while a further 75 feet separated the Ostium chori from the screen before the high altar. Therefore the total length from the massive choir doors to the back of the high altar was c 160feet.

Before 1640 when, from Dugdale's records, "the stalls in the Quire, with the organ loft (were) totally destroyed,"<sup>21</sup> many spectacular events occurred at St Paul's. State occasions were usually marked by the singing of a Te Deum there. This was the case in 1514 when the Pope sent a Sword and Cap of Maintenance to Henry VIII, in 1519 for the proclamation of the Emperor (Charles V), in 1523 after the battle of Pavia and the capture of Francis I, and at the proclamation of Queen Mary. A storm in 1561 caused St Martin's Ludgate Hill to be struck by lightning.

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19 Littlehales M. 20 Dugdale HP. p. 16

21 Dugdale HP. p. 116

St Paul's spire and bells burned and molten lead flowed but the organ was not damaged. So then the organ was still in existence at that time.<sup>22</sup>

In 1548 when the mayor, aldermen and sheriffs went to St Paul's on Whitmonday they stood at the great entrance of the rood loft while the hymn Veni Creator Spiritus was chanted by the vicars with the organ. At alternative verses a person dressed as an angel was let down from above and swung a censer.<sup>23</sup>

These references to musical activities at St Mary-at-Hill and at St Paul's reveal little about the conditions under which the music was performed.

From the irregularity in the office hymn for St Stephen, there is a possibility that 29996/iii was written for a church dedicated to that saint. The two London churches of St Stephen's Coleman Street and St Stephen's Walbrook are not likely places for the origin of this rather sophisticated music. Of the two the more likely is St Stephen's Walbrook, a large building of 125ft x 62ft, although this seems microscopic alongside St Paul's. The church was completed in 1439 and Dunstable was buried there in 1453. The organ builders John Howe and his son were active in the parish yet the church seems never to have been well provided for musically.<sup>24</sup>

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22 Sinclair P. p.163 and Stow S. p. 296

23 Atchley R. p. 266

24 This is the opinion of Baillie--See Baillie LM. p.55

The Chapel Royal spent much of its time at Westminster and Henry VIII showed much interest in the Royal Free Chapel of St Stephen.<sup>25</sup> This chapel of St Stephen at Westminster was an impressive building. It was rebuilt by Edward III in 1347 for 38 persons including 4 clerks, 5 choristers and 13 vicars.<sup>26</sup> The sumptuous decorations included painting, gilding and sculpture on the internal walls and stained and painted glass in the tracery. There were rich vestments and wall hangings. Presumably then the chapel was also well provided for musically. It was surrendered to Edward VI with £1085.10.5d annual revenue from its attached college at the time of the suppression.<sup>27</sup> It then became a parliament house. An inventory from the time of the dissolution indicates that St Stephen's had four organs, an impressive number.<sup>28</sup>

Nicholas Ludford (b c 1485) was appointed a member of the musical establishment of St Stephen's Westminster by 1510. He was still there at the time of the dissolution.<sup>29</sup> The music he is known to have written includes four large festal masses, seven ferial masses, a Magnificat and several works which today remain only in part. It appears that his compositions were written before 1535.<sup>30</sup> The masses are for the feast of St Stephen and for the three

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<sup>25</sup> Baillie LM. p. 16. <sup>26</sup> Stow S. p. 418 and Brayley HP. p. 433

<sup>27</sup> Dugdale M. Vol. 6 p. 1349. <sup>28</sup> Baillie LM. p. 17.

<sup>29</sup> Doe LP. p. 82 <sup>30</sup> Bergsagel IL. p. 108.

Marian feasts of the Annunciation, Purification and the Assumption.

His ferial masses are all written "upon the square" and are settings of the Lady mass for weekdays. They are obviously intended for alternatim use but the soloist's music is measured and ligatures appear in its notation. This does not entirely rule out the possibility that the "plainsong" was in fact played in an extemporary manner on the organ. One of the solo sections does exist in an anonymous written-out organ version (S2 from 56). The squares seem to be fixed melodies, perhaps even with rhythm as well as pitch predetermined. Particularly, but not exclusively do they appear in Kyries.

The compositions on the square are for three or four voices. In each case three voices sing while the fourth remains silent. There must have been more than four voices available for the various voice combinations included SATB, SSAT, SSSA, and TTTB. Baillie has pointed out that such demands on the singers must indicate that the masses were written for a fairly large musical establishment.<sup>31</sup> There is no particular system of rotation of voices, neither within any one of the individual masses of Ludford nor as seen by comparison with the same movements in the whole collection of the Ludford masses. Having mentioned that "square" music is found in MSS. where the music of Redford and Taverner is also seen, and that in

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31 Baillie SQ. p. 184

one MS., British Museum Additional 17802-5 (which contains the Ludford ferial masses), a motet by Taverner has an additional "pars ad placitum" by William Whitbroke, sub-dean of St Paul's, Baillie concludes that the collection contains music that was composed between 1525 and 1555 and was probably copied for St Paul's Cathedral in 1556 or 1557.<sup>32</sup> If this is so, it is still possible that the music was originally written for St Stephen's Westminster. The competence of the choir there can be taken for granted for the Caius choirbook was probably written for this church, and was certainly used there soon after 1520.<sup>33</sup>

Literary references to squares are found from some time between 1447 and 1496 when they were introduced at Durham, to 1538 when mention is made of a payment for some at the church of St Mary-at-Hill.

From the as yet incomplete studies on the meaning and purpose of squares, there emerge two points relevant to the discussion of c.f. organ music. The first concerns the occasions on which they were used, and the other concerns the places at which their use was known.

From the three studies on squares,<sup>34,35,36</sup> it seems certain that they were associated principally if not exclusively with the Lady mass. Baillie and Bergsagel have both suggested that it appears fairly certain that

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32 Baillie SQ. p. 184      33 Doe LP. p. 81

34 Baillie SQ.      35 Bergsagel PL.      36 Bergsagel IL.



there is no connection between squares and faburden. Thus it appears that these two techniques had exclusive uses: squares were for the lady mass and faburden was for well-known melodies such as psalms and hymns. What does not yet emerge is the reason for this exclusiveness.

There seems to be some evidence for the use of squares at three churches in London (apart from a few further afield). Certainly not all of the churches used them. The requirements for the choristers are stated for many places and generally include a knowledge of plainsong, pricksong counter and faburden. In only a few cases were they required to "know" squares too. The three London churches where squares were used were the three which have been mentioned many times already -- St Paul's, St Mary-at-Hill and St Stephen's Westminster.

In the absence of documentary evidence, little more can be said concerning the place or places for which the organ music of the MS. was composed. Stylistic studies also point to problems. The disparity in style between say Tallis' two Felix namque settings, his primitive Natus est nobis and his clever and sonorous Ecce tempus idoneum and Misereres make it very difficult to prove whether or not Tallis, during his time at St Mary-at-Hill was responsible for any of the anonymous music in 29996.

## CHAPTER XI

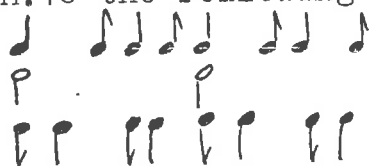
### THE DISAPPEARANCE OF THIS TYPE OF MUSIC

Some elements found in the organ music in 29996 survived in later organ music in England. However their life span was short. Stylistic changes which occurred were not unrelated to the rise in popularity of the virginals at a time when political decisions silenced many of the organs in churches.

Tallis, Blitheman, Bull and Philips were among the immediate followers of the composers of 29996 who incorporated some of the stylistic features of the music that has been described. The extant organ music of Tallis is not a large collection. Its group of c.f. compositions, apart from the Felix namque settings, is a collection of hymns and antiphons. The hymns are not based on faburden. The c.f. are invariably in the tenor. The most outstanding stylistic feature is the use of an abundant amount of imitation. This imitation is found in all of the voices including the c.f.-containing voice. In this music Tallis makes much use of "points" which are sometimes developed but generally remain easily recognisable in their numerous appearances.

Blitheman's c.f. music differs markedly from that of Tallis. His Te Deum in M.B. is based, apart from the Salvum fac, on faburden. However some of his other c.f. settings tend to have exposed long-note c.f. with the other parts moving rapidly. This is the case in MB. 91 where the c.f. of Gloria tibi Trinitas appears in long notes in the tenor while two upper parts move above it. In MB 92 the long notes are found in the treble line. In FW I p. 181 the c.f. of the In nomine migrates from alto to treble but is in long notes.




Blitheman did not always write in this style as his other settings of Gloria tibi Trinitas show. The sixth setting (MB. 96), like the verses of Eterne rerum Conditor (B. 49-52), is more contrapuntal and more "restful" because of its 4-part writing. Elements of the rhythmic activity of 29996 appear in Gloria tibi Trinitas (iii) (MB. 93) where at M.18 the following pattern appears.




MB. 95 contains a collection of rhythmic ideas more developed yet similar to those found in the first verses of the anonymous hymn collection in 29996 ff 158-178v.

Bull, who was educated by Blitheman, has in his Salvator mundi, FW I 163, some of the features used by Blitheman. The three verses use many different styles but the c.f. remains in long notes in the treble. The settings become so increasingly virtuosic that, on stylistic grounds

alone, their liturgical usefulness can be discounted.

The anonymous composer of FW I p. 421 seems to have copied 29996 characteristics in his setting of Veni Creator Spiritus. The c.f. appears in long notes in the right hand but, like the 29996 verses, has an accompaniment whose rhythm changes. It begins with  in the left hand but at the last few bars changes to  then to .

Philips in his third variation of Galiarda Passamezzo 8 in FW I on p. 307, has the  rhythm repeated almost ad nauseam. The sixth variation has right hand chords with left hand runs accompanying them. This is not quite like the 29996 collection yet is a device used by Blitheman. It was frequently used by Sweelinck and remained popular even with the later German Baroque keyboard composers. There is obviously some connection between the 16c English school and Philips, between Philips and Bull and Sweelinck, and between Sweelinck and the German composers of chorale partitas. But it would be rather extravagant to claim that e.g. Böhlm's keyboard style is a development from that used by the 16c English organists and the virginalists who followed them.

Morley and Mundy and most of the other composers represented in FW depart from the exposed c.f. and the display of rhythmic changes that Blitheman used. Byrd's writing was on the whole more contrapuntal. With the passing of the usefulness of the liturgical c.f. settings, those

compositions based on c.f. tended to have the chant buried in the contrapuntal writing. The settings of Miserere, In nomine and Clarifica me Pater which became increasingly popular after the reformation in England, on the whole tend to show a disguised c.f. This is even found in 29996 itself in the music of Nicholas Carleton.<sup>1</sup>

The English reformation brought with it some disastrous musical prohibitions. Even now there has still not been a proper restoration of music to its rightful ordered place in the liturgy. Few of the prohibitive changes occurred before 1540. But in the twenty to thirty years after that time, the size and duties of choirs were reduced and many organs were disused or destroyed. Many of the liturgical and musical practices abandoned at St Paul's in the time of Edward VI were restored during the reign of Mary. Not all were again discontinued during Elizabeth's reign. In fact, in Elizabeth's own Chapel Royal many of the old ceremonies were maintained. However by the end of the century there was little use within the liturgy for the music of the kind written in the liturgical section of 29996. The abandonment of the Latin rite was not followed by the introduction of a comparable English rite. There may not have been any vast changes in theology associated with the introduction of the vernacular. But because the Propers of the mass and of the offices were hardly used

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1 See Apel HKM p. 313

at all in the English rites, a whole musical repertoire vanished from the country. All that appeared in its place, if one can say it really was a replacement, were Canticles and "anthems" for suitable occasions. The texts of the anthems were not defined parts of the liturgy. With the lack of an unchanging collection of official texts, the anthems had no chance of assuming an official importance comparable with that of the hymns, antiphons, offertories etc. of the past.

The musical effects of the reformation in Germany were not so catastrophic. Luther, the major reformer, was a musician. He saw the need to retain the church's musical heritage and made provisions for this in the liturgy that he evolved.

Finally, however, when the attempt is made to improve one's natural ability, to develop and unfold it completely, we can perceive, astonished, but cannot comprehend the boundless and perfect wisdom of God revealed in his wonderful gift of music. Outstanding in this art is this, that while one voice continues to sing its cantus firmus, the other voices at the same time cavort about the principal voice in a most wonderful manner with praise and jubilation, adorning the cantus firmus with most lovely movements, (*iucundissimus gestibus*) they seem to present a kind of divine dance so that even those of our day who have only a most limited amount of sentiment and emotion gain the impression that there exists nothing more wonderful and beautiful. Those who are not moved by this, are, indeed, unmusical and deserve to hear some dunghill poet (*merdipoetam*) or the music of swine. 2

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2 Luther, quoted by W.E. Buszin in 'Luther on Music', Musical Quarterly XXXII (1946) p. 80

The Lutheran rite allowed six main possibilities.<sup>3</sup>

1. The mass could be entirely in Latin.
2. The mass could be completely in the vernacular.
3. A German prose text could be substituted for any portion of the Latin.
4. A German chorale could replace any prose translation or the original Latin.
5. A German chorale could be added to any Latin or German prose text.
6. German chorale could be freely added at certain places e.g. before and after the sermon and during the communion.

Musically then there was no problem of the magnitude of that which English church musicians faced. For the German use allowed the retention of the known repertoire while the German chorales were developing.

With these restrictions on the music for the English church, it is not surprising that the English keyboard composers made their presence felt not in composing for the liturgy but in the writing of "voluntaries" and keyboard dances and fantasies. Within the dances were variations which, like successive versets of e.g. hymn settings, allowed the composer scope to display his originality. Byrd adopted the old techniques as used in the hymn settings. But in his variations he separated his various ideas into different sections of the composition. The practice of writing variations was further developed in Spain and in the Netherlands, where Cabezon and Sweelinck were some of the most highly skilled composers.

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3 Gould L. p. 40

Sweelinck's variations include examples of variation techniques used in conjunction with chorales and psalm tunes. Looking back only as far as the Elizabethan virginalists and not to the Tudor organists, Bukofzer claimed that variation technique was essentially a secular idea which Sweelinck used in conjunction with sacred melodies.

The liturgical significance of the psalm and the chorale bestowed on this technique a religious dignity that cannot be found in the English models. The sacred tunes were subjected to mechanical elaboration in abstract rhythmic patterns in the belief that the effort of elaboration was in itself a token of unceasing devotion. 4

The devotional attitude which Bukofzer saw in the composers of Sweelinck's time could just as well apply, in spite of his doubts, to the English composers represented in 29996. However it is hardly possible to make such a claim for there is no evidence at all either to support or to undermine such a theory.

29996 contains ingenious if rather disordered rhythmical displays by its composers. The manuscripts of keyboard music which followed 29996 provide for their performers opportunities for virtuosic display.

The devices which surrounded the old art of c.f. writing were retained to a certain extent in English keyboard music after the reformation. However the c.f. writing itself vanished. There were a few attempts to write

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4 Bukofzer MB. p. 75



on a c.f. at a much later time. In fact Purcell wrote In nomine settings for viols. But perhaps like 29996 and certainly like Morley's Plaine and Easie Introduction these can be regarded simply as academic exercises, attempts to write in an outdated style.

Cantus-firmus music disappeared from English keyboards. It has never returned apart from a rather small body of Gebrauchsmusik based on hymn tunes. On the other hand in Germany where the chorales became increasingly important after the reformation, there has been an undying use of c.f. music. The contribution of Bach and his immediate precursors to c.f. writing has been unmatched by other composers in other countries.



## APPENDIX A

TABLE 16

## LIST OF WORKS IN MS. ORDER

folio	Transcription No.	Title
6	C16	Miserere
6v	C21	Miserere
6v	C19	Miserere
6v	C22	Miserere
7	C20	Miserere
7	C11	Miserere
7	C12	Miserere
7v	C13	Miserere
7v	C14	Miserere
8	C15	Miserere
8	C16	Miserere
8	C17	Miserere
8v	C53	Salvator mundi
9	C54	Salvator mundi
10	C58	Te lucis ante terminum
10v	C36	Christe qui lux
11v	C52	Primo dierum omnium
11v	C28	Aeterne rerum Conditor
18	"	"
12v	C47	Lucis Creator optime
13	C40	Conditor alme siderum
13v	C63	Verbum supernum prodiens
14v	C46	Iste confessor
15v	C61	Veni Redemptor gentium
16v	C42	Deus Creator omnium
17v	C38	Christe Redemptor omnium
17v	C25	A solis ortus cardine
18	C33	Chorus novae Jerusalem
18v	C6	Glorificamus
18v	C7	Glorificamus
19	C8	Lucem tuam
19v	C9	Lucem tuam
20v	C3	Te Deum (Redford)
22v	C1	Te Deum (Burton)
25v	C4	Magnificat
28v	S1	Mass Ordinary (Rhys)
34v	S25	Precatus est Moyses
36v	S23	Justus ut palma
37v	S9	Exsulatabunt sancti
38v	S26	Reges tharsis
39v	S24	Laetamini
40	S20	Felix namque (Redford)
41	S22	Felix namque (Rhys)
42	S21	Felix namque (Redford)
43	S28	Veritas mea
45v	S12	Felix namque (Preston)

## APPENDIX A (Continued)

folio	Transcription No.	Title
49	S8	Diffusa est gratia
51v	S6	Benedictus sit Pater
53v	S13	Felix namque II (Preston)
54v	S14	Felix namque III
56	S15	Felix namque IV
57	S16	Felix namque V
58v	S17	Felix namque VI
59v	S18	Felix namque VII
60	S19	Felix namque VIII
61	C5	Beatus Laurentius
61v	S7	Confessio et pulchritudo
62v	S5	Easter mass (Preston)

The following are from 29996/iii

158	C39	Conditor alme siderum
158v	C62	Verbum supernum prodiens
159	C65	Vox clara ecce intonat
160	C59	Veni Redemptor gentium
161v	C55	Salvator mundi Domine
162v	C37	Christe Redemptor omnium
163v	C24	A solis ortus cardine
165	C56	Sancte Dei pretiose
166	C31	Bina caelestis I
167	C32	Bina caelestis II
169	C44	Hostis Herodes impie I
170	C45	Hostis Herodes impie II
171	C41	Deus Creator omnium
171v	C50	Primo dierum omnium
173	C27	Aeterne rerum Conditor
173v	C48	Lucis Creator optime
174v	C43	Ex more docti mystico
176	C57	Summi largitor praemii
177v	C30	Audi benigne Conditor
178v	Appendix II	Ecce tempus idoneum

## APPENDIX B

TABLE 17

LIST OF WORKS IN ORDER OF TRANSCRIPTIONS  
IN ETOM I AND ETOM II

Number	folio	Title
S1	28v	Mass (Rhys)
S5	62v	Mass (Preston)
S6	51v	Benedictus sit Pater
S7	61v	Confessio et pulchritudo
S8	49	Diffusa est gratia
S9	37v	Exsultabunt
S12	45v	Felix namque (Preston)
S13	53v	Felix namque (Preston)
S14	54v	Felix namque (Preston)
S15	56	Felix namque (Preston)
S16	57	Felix namque (Preston)
S17	58v	Felix namque (Preston)
S18	59v	Felix namque (Preston)
S19	60	Felix namque (Preston)
S20	40	Felix namque (Redford)
S21	42	Felix namque (Redford)
S22	41	Felix namque (Rhys)
S23	36v	Justus ut palma
S24	39v	Laetamini
S25	34v	Precatus est Moyses
S26	38v	Reges tharsis
S28	43	Veritas mea
C1	22v	Te Deum (Burton)
C3	20v	Te Deum (Redford)
C4	25v	Magnificat
C5	61	Beatus Laurentius
C6	18v	Glorificamus
C7	18v	Glorificamus
C8	19	Lucem tuam
C9	19v	Lucem tuam
C11	7	Miserere
C12	7	Miserere
C13	7v	Miserere
C14	7v	Miserere
C15	8	Miserere
C16	8	Miserere
C17	8	Miserere
C18	7v, 6	Miserere
C19	6v	Miserere
C20	7	Miserere
C21	6v	Miserere
C22	6v	Miserere

## APPENDIX B (Continued)

Number	folio	Title
C24	163v	A solis ortus cardine
C25	17v	A solis ortus cardine
C27	173	Aeterne rerum Conditor
C28	11v,18	Aeterne rerum Conditor
C30	177v	Audi benigne Conditor
C31	166	Bina caelestis I
C32	167	Bina caelestis II
C33	18	Chorus novae Jerusalem.
C35	176	Christe qui lux
C36	10v	Christe qui lux
C37	162v	Christe Redemptor
C38	17v	Christe Redemptor
C39	158	Conditor alme siderum
C40	13	Conditor alme siderum
C41	171	Deus Creator omnium
C42	16v	Deus Creator omnium
C43	174v	Ex more docti mystico
C44	169	Hostis Herodes impie I
C45	170	Hostis Herodes impie II
C46	14v	Iste confessor
C47	12v	Lucis Creator optime
C48	173v	Lucis Creator optime
C50	171v	Primo dierum omnium
C52	11v	Primo dierum omnium
C53	8v	Salvator mundi Domine
C54	9	Salvator mundi Domine
C55	161v	Salvator mundi Domine
C56	165	Sancte Dei pretiose
C57	176v	Summi largitor praemii
C58	10	Te lucis ante terminum
C59	160	Veni Redemptor gentium
C61	15v	Veni Redemptor gentium
C62	158v	Verbum supernum prodiens
C63	13v	Verbum supernum prodiens
C65	159	Vox clara ecce intonat

APPENDIX C

TABLE 18

COMPOSITIONAL DEVICES USED IN THE HYMN SETTINGS OF 29996/i

No.	fol.	Title	Voices	Fab.	c.f. located	all verses set	No. of ligatures	Proportions between parts	Coloration
C53	8v	Salvator	2 4 3	F F F	bass soprano bass	yes			
C54	9	Salvator	2 2 3	F F F	bass bass tenor	yes	1 5 1		g, w
C58	10	Te lucis	2 3	F F	bass bass	yes			s
C36	10v	Christe qui	2 3 3 3	F	bass tenor tenor tenor	yes			
C52	11v	Primo dierum	2		bass	no			
C28	11v 18	Aeterne rerum	2 2 2	F F	bass bass bass	no		dupla tripla	g s, g, w
C47	12v	Lucis Creator	2		bass	no			

APPENDIX C (CONT.)

No.	fol.	Title	Voices	Fab.	c.f. located	all verses set	No. of Proportions ligatures between parts	Coloration
C40	13	Conditor alme	2 2 2 3		bass bass bass tenor	yes		s
C63	13v	Verbum sup.	2 2 3	F	bass soprano tenor			
C46	14v	Iste conf.	2 2 3		bass sop. tenor	yes	quad.	s
C61	15v	Veni Redempt.	2 2 3		bass bass bass	no		w s
C42	16v	Deus Creator	2 3 3		bass tenor bass	yes		w
C38	17v	Christe Red.	3		bass	no		w
C25	17v	A Solis	3		bass	no		
C33	18	Chorus novae	3		migrates	no		



## APPENDIX C (CONT.)

TABLE 19

COMPOSITIONAL DEVICES USED IN THE HYMN SETTINGS OF 29996/iii

No.	fol.	Title	Voices	fab. loc.	No. of ligatures	Props. between parts	Coloration*
C39	158	Conditor alme	2	bass	3		s, g
			2	bass			
			3	tenor			
C62	158v	Verbum supernum	2	bass	3		s
			2	bass			
			3	tenor			
C65	159	Vox clara	2	bass	3	T	s, g
			2	bass			
			3	tenor			
C59	160	Veni Red.	2	bass			s, g
			3	bass			
			4	tenor			
			3	tenor			
C55	161v	Salvator	2	bass			
			3	bass			
			4	bass			
C37	162v	Christe Red.	2	bass		D	s, g
			3	bass			
			3	bass			
			3	tenor			
C24	163v	A solis	2	bass			
			3	bass			
			3	bass			
			3	tenor			
C56	165	Sancte dei	2	bass		Sq	w
			3	bass			
			4	bass			

APPENDIX C (CONT.)

No.	fol.	Title	Voices	fab. loc.	No. of ligatures	Proportions between parts	Coloration
C31	166	Bina caelestis I	2	bass			
			3	bass			
			3	bass			
C32	167	Bina caelestis II	2	bass			s, g
			3	bass			
			4	bass			
C44	169	Hostis I	2	bass	1		
			3	bass			
			3	tenor	18	Sq	w, w
C45	170	Hostis II	2	bass			
			3	tenor			
			3	tenor	12	Sq	w, w
C41	171	Deus Creator	2	bass			
			3	bass			
			3	tenor			
			3	tenor	29	Sq	w, w
C50	171v	Primo dierum	2	bass			s, g
			3	bass			
			3	tenor			
			3	tenor	21	Sq	s, g, w
			3	tenor		Q	
C27	173	Aeterne rerum	2	bass			
			3	tenor			
			3	tenor			
			3	bass		Q	

APPENDIX C (CONT.)

No.	fol.	Title	Voices	fab. loc.	No. of ligatures	Proportions between parts	Coloration
C48	173v	Lucis Creator	2 3 4	bass bass bass			
C43	174v	Ex more docti	2 3 3 3 3	bass tenor tenor tenor tenor			g s  s
C35	176	Christe qui lux	2 3 3 3	bass tenor tenor bass		D	s, g
C57	176v	Summi largitor	2 3 3	bass tenor bass		T	g, w s
C30	177v	Audi benigne	2 3 3	bass tenor bass		T	g g, w
CAppII	178v	Ecce tempus	2	bass			g, w

\* s = single notes, g = groups of notes, w = whole part in coloration

## APPENDIX D

TABLE 20

COMPOSITIONAL DEVICES USED IN MUSIC OTHER  
THAN HYMN SETTINGS, IN 29996

No.	fol.	Title	Voices	c.f. Located	No. of Ligatures	Coloration
C16	6	Miserere	3	bass		g
C21	6v	Miserere	2-3	bass		
C19	6v	Miserere	3	tenor		
C22	6v	Miserere	3	bass		
C20	7	Miserere	3	tenor		
C11	7	Miserere	3	tenor		
C12	7	Miserere	3	tenor		
C13	7v	Miserere	3	tenor		
C14	7v	Miserere	3	tenor		
C18	7v	Miserere	3-4	tenor		
C15	8	Miserere	3	tenor		
C16	8	Miserere	3	bass		
C17	8	Miserere	3-4	tenor		
C6	18v	Glorificamus	2	bass		
C7	18v	Glorificamus	3	bass		w
C8	19	Lucem	3	tenor		
C9	19v	Lucem	3	bass		g, w
C3	20v	Te Dominum	2-3	bass		
		Tibi omnes	2	bass		
		Sanctus	2	bass		
		Sanctus	2	bass		
		Pleni sunt	2	bass		
	21	Te prophetarum	2	bass		
		Te per orbem	3	?		g
		Venerandum	2	bass		
	21v	Tu rex	2	bass		
		Tu ad lib.	2	bass		
		Tu ad dext.	2	bass		
		Te ergo	2	bass		
	22	Salvum fac	2	bass		
		Per singulos	2	bass		
		Dignare	2	bass		
	22v	Fiat miser.	2	bass		
C1	22v	Te Dominum	2	bass		
		Tibi omnes	2	bass	3	
	23	Sanctus	2	bass	1	
		Sanctus	2	bass		g, w, w
		Pleni sunt	2	bass		
		Te prophetarum	3	alto		g
		Te prophetarum	3	bass		
		Te per orbem	3	soprano		
		Venerandum	3	bass		

## APPENDIX D (CONT.)

No.	fol.	Title	Voices	c.f. Located	No. of Ligatures	Coloration
C1	24	Tu rex	2	bass		w
		Tu ad lib.	2	bass		
		Tu ad dext.	2	soprano		
		Te ergo	2	bass	16	w
	24v	Salvum fac	2	bass	2	g, w
		Salvum fac	3	tenor	3	w
		Per singulos	2	bass	1	g
	25	Dignare	2	bass		g
		Fiat miser.	3	bass		w
C4	25v	Anima mea	2	bass		g
		Quia respexit	2	bass		g
		Ecce enim	2	soprano		
	26	Et miser.	3	tenor		g
	26v	Deposuit	2-3	bass		
	27	Suscepit	3	tenor		
	27v	Gloria	3	tenor	1	
	28	Et spiritui	3	tenor		
S1	28v	Mass: Tu theos	2	bass		
		Laus	2	bass		
		Qui perditum	3	tenor		
		Consolator	3	bass		
	29	Summe Deus	3	soprano		
		Gloria hom.	3	bass		
		Gratias	3	tenor	2	
	29	Domine filii	3	tenor		
		Qui tollis	2	soprano		
		Qui sedes	3	soprano		
		Cum sancto	3	tenor		
	31v	Offertory	3	tenor	1	
	33	Sanctus	3	tenor		
		Osanna	3	tenor	1	
	33v	Osanna	3	bass		
	34	Qui tollis	2	bass		
		Agnus	3	soprano		
S25	34v	Precatus est	3	bass		
S23	36v	Justus ut	3	bass		
S9	37v	Exsultabunt	3	soprano		
S26	38v	Reges tharsis	3	bass		
S24	39v	Laetamini	3	bass		
S20	40	Felix namque	2-3	bass		
S22	41	Felix namque	3	bass		w
S21	42	Felix namque	3	tenor		w
S28	43	Veritas mea	2	bass		s
S12	45v	Felix namque	3	bass		
---	48	Uppon la mi re	-	---	4	
S8	49	Diffusa est	3	soprano		
S6	51v	Benedictus	4	soprano	19	
S13	53v	Felix namque	4	soprano		
S14	54v	Felix namque	4	bass	3	

## APPENDIX D (CONT.)

No.	fol.	Title	Voices	c.f. Located	No. of Ligatures	Coloration
S15	56	Felix namque	4	alto	1	
S16	57	Felix namque	4	tenor	3	
S17	58v	Felix namque	4	bass		
S18	59v	Felix namque	4	soprano		
S19	60	Felix namque	4	alto	1	
C5	61	Beatus Laur.	4	soprano		
S7	61v	Confessio	4	alto		W, W
S5	62v	Resurrexi	2	bass	2	
	63v	Tu cognovisti	3	tenor		
	64	Resurrexi	4	tenor		
	64v	Haec dies	2	bass		
	64v	Confitemini	2	bass	10	
	65	Alleluia	3	tenor	2	
		Pascha nostrum	3	tenor	14	
	65v	Epulemur	3	bass		
	66	Fulgens	2	bass	1	
		Infelix	2	bass	5	
		Benedicta	3	tenor		
	66v	Pollentem	3	tenor		
		Patris	3	tenor		
		O magna	4	soprano		
		Roseo	3	soprano		
	67	Stupens	3	tenor	14	
		Stirpe	3	tenor	10	
	67v	Dic impie	3	tenor	1	
		Tribus	3	tenor	11	
		Judea	3	tenor		
	67v	Redemptori	2	--		

## APPENDIX E

TABLE 21

OFFICE HYMNS NOT REPRESENTED IN  
THE TUDOR ORGAN MSS.

Occasion	Hymn	Notes on the tune used
Holy Innocents	Sanctorum meritis	As for A solis ortus cardine
	Rex gloriose martyrum	As for A solis ortus cardine
Epiphany	A Patre Unigenitus	As for Hostis Herodes impie
Late Lent	Clarum decus ieiunii	As for Summi largitor praemii
	Jesu quadragenarie	
Passiontide	Pange lingua gloriosi	
	Lustra sex qui iam peracta	As for Pange lingua gloriosi
Whitsunday	Jam Christus astra ascenderat	
	Impleta gaudent viscera	As for Jam Christus
	Beata nobis gaudia	As for Veni Redemptor
Trinity Sunday	Adesto sancta Trinitas	
	O Pater sancte	
Corpus Christi	Sacris solemnibus	
	Pange lingua gloriosi	As for same hymn in Passiontide
	Verbum supernum	As for Aeterne Rex altissime
Ferias until Advent	Nocte surgentes	
	Ecce iam noctis	
Apostles & Evang.	Annue Christe	As for Bina caelestis (both tunes)
	Exultet celum laudibus	4 tunes used
Ap. & Evang. in Paschaltide	Tristes erant	As for Ad cenam Agni providi & Eterne Rex altissimi
	Claro paschali	" "
One martyr	Martyr Dei qui unicum	Tune for one martyr outside paschaltide
	Deus tuorum militum	"
Many martyrs	Sanctorum meritis	4 tunes used
	Rex gloriose martyrum	The tune for outside paschaltide
Confessor	Iste confessor	Several tunes used
	Jesu Redemptor omnium	Tune for throughout the year
Virgin	Virginis proles	Tunes as for Iste confessor





## APPENDIX F

TABLE 22

RELATIONSHIP BETWEEN TOTAL NUMBER OF VERSES IN THE HYMN  
SETTINGS, AND THE NUMBER OF VOICES USED

Total No. of Verses	29996/i				29996/iii				
I-VERSE SETTINGS	Voices 3 2	3 2			Voices 3 2	- 1			
		I Verse No.,				I Verse No.			
II-VERSE SETTINGS	Voices 3 2	- 1 1 -			Voices 3 2	- - - -			
		I II Verse No.				I II Verse No.			
III-VERSE SETTINGS	Voices 4 3 2	- 1 1 - 1 6 6 4 -			Voices 4 3 2	- - 3 - 8 8 11 3 -			
		I II III Verse No.				I II III Verse No.			
IV-VERSE SETTINGS	Voices 4 3 2	- - - - - 1 3 1 4 2 - 1			Voices 4 3 2	- - 3 - - 7 4 7 7 - - -			
		I II III IV Verse No.				I II III IV Verse No.			
V-VERSE SETTINGS					Voices 4 3 2	- - - 1 - - 2 2 1 2 2 - - - -			
						I II III IV V Verse No.			

## APPENDIX F (CONT.)

TABLE 23

VERSES AND VOICES--INFORMATION FROM WHICH THE GRAPHS OF TABLE  
22 WERE DRAWN

	<u>29996/i</u>		<u>29996/iii</u>	
	No.	Examples	No.	Examples
I-VERSE SETTINGS				
2 voices	2	C47 C52	1	C AppII
3 voices	3	C25 C33 C38	0	
II-VERSE SETTINGS				
2 voices	1	C58I	0	
3 voices	1	C58II	0	
III-VERSE SETTINGS				
2 voices	10	C42I C46I C46II C53I C54I C54II C61I C61II C63I C63II	14	C30I C31I C39I C39II C44I C45I C48I C55I C57I C62I C62II C65I C65II C32I
3 voices	7	C42II C42III C46III C53III C54III C61III C63III	16	C30II C30III C31II C31III C32II C39III C44II C44III C45II C45III C48II C57II C57III C62III C65III C55II
4 voices	1	C53II	3	C32III C48III C55III
IV-VERSE SETTINGS				
2 voices	7	C28I C28II C28IV C36I C40I C40Ia C40II	7	C24I C27I C35I C37I C41I C56I C59I
3 voices	5	C28III C36II C36III C36IV C40III	18	C24II C24IV C27II C27III C27IV C35II C35III C35IV C37II C37III C37IV C41II C41III C41IV C56II C56IV C59II C59IV C24III C56III C59III
4 voices	0		3	
V-VERSE SETTINGS				
2 voices	0		2	C43I C50I
3 voices	0		7	C43II C43III C50II C50III C50IV C50V C43V
4 voices	0		1	C43IV

Note that all verse I settings are for 2 voices, all 4-voice settings are of verse III.

## APPENDIX G

TABLE 24

USE OF CANON AND LIGATURES IN THE  
HYMN SETTINGS

	<u>29996/i</u>		<u>29996/iii</u>	
	No.	Examples	No.	Examples
FABURDEN	10			All 72
CANON	2	C42II C54II	6	C24II C31II C31III C32II C37II C55II
CANON, NOT FABURDEN	1	C42II	0	
CANON AND LIGATURES	0		0	
O<LIGATURES<4	0		3	C39II C62II C65II
>4 LIGATURES	0		4	C41IV C44III C45III C50IV

Note: The total number of verses in 29996/i is 36 while 29996/iii has 72 verses.

## APPENDIX H

TABLE 25

SIGNS OF PROPORTION, AUGMENTATION AND  
DIMINUTION USED IN 29996

fol.	Composer	Title	Sign	Location of sign
9	Anon.	Salvator in ♠ faut C54	32	soprano
			32	bass
			♠	bass
			3	bass
11v	Redford	Aeterne rerum Conditor III C28	32	soprano
			♠	tenor
			31	bass
			3	bass
22v	Burton	Te Deum C1 Sanctus	31	soprano
			31	bass
		Te ergo Salvum fac	32	bass
			31	soprano
			31	bass
			♠	bass
			31	bass
			31	tenor
25v	Anon.	Magnificat C4 Et misericordia	♠	soprano
			32	bass
			♠	bass
			♠	tenor
			♠	bass
			32	bass
			♠	tenor
		31	soprano	
		Deposuit	31	soprano
			31	bass
41v	Rhys	Felix namque S22 Alleluia	23	soprano
43	Coxsun	Veritas mea S28	32	soprano
			32	bass
			♠	soprano
			♠	bass
			31	soprano
			♠	soprano
			32	soprano
49	Preston	Diffusa est	♠	bass
			♠	tenor
			♠	bass
			♠	tenor-bass
			32	soprano

## APPENDIX H (CONT.)

fol.	Composer	Title	Sign	Location of sign
62v	Preston	Easter mass S5 Resurrexi	C 3	bass
			Ø	bass
		Confitemini	32	soprano
			0 3	soprano
			6 8 }	
			32	soprano p.m.
			3	soprano
			43	soprano p.m.?
			83	soprano p.m.?
		Infelix Benedicta	32	soprano
			32	bass
		Roseo Stupens	Ø	bass
			61	bass
		Stirpe Dic impie	32	soprano
			32	bass
		Tribus	32	bass
			32	soprano
158	Anon.	Conditor alme I C39	3	soprano
			3'	soprano
			II 32	soprano
			32	bass
			Ø	bass
			32	bass
			Ø	bass
			32	bass
			Ø	bass
			32	bass
158v	Anon.	Verbum supernum C62	I 32	bass
			Ø	bass
			II 32	soprano
159	Anon.	Vox clara C65	I 31	soprano
			Ø	bass
			II 32	soprano
			32	bass
160	Anon.	Veni Redemptor C59	Ø	bass
			IV 62	soprano
162v	Anon.	Christe Redemptor C37	I 31	soprano
			62	soprano
			IV 62	soprano

## APPENDIX H (CONT.)

fol.	Composer	Title	Sign	Location of sign
163v	Anon.	A solis ortus cardine C24	IV 23	bass
165	Anon.	Sancte Dei pretiose C56	IV 0 0 #	soprano bass soprano
167	Anon.	Bina caelestis II C32	I 62	soprano
169	Anon.	Hostis Herodes I C44	III 32 ¢	soprano tenor-bass
170	Anon.	Hostis Herodes II C45	III 32	soprano
171v	Anon.	Primo dierum C50	IV ¢	tenor-bass
176	Anon.	Christe qui lux C35	I 62 IV 31	soprano soprano
176v	Anon.	Summi largitor C57	I x ¢ x	bass bass bass
177v	Anon.	Audi benigne Conditor C30	I 32 III 32	soprano bass
178v	Anon.	Ecce tempus idoneum AppII	x ¢	soprano soprano

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- CMM 27 Corpus Mensurabilis Musicae Vol. 27 'Nicholas Ludford (c 1485 - c 1557) Collected Works' ed. J. D. Bergsagel, American Institute of Musicology, 1963.
- CMM 46 Corpus Mensurabilis Musicae Vol. 46 'The Old Hall Manuscript' ed. A. Hughes and M. Bent, American Institute of Musicology, 1969
- DTÖ 14/15 Denkmäler der Tonkunst in Österreich Vols. 14/15 'Sechs Trienter Codices' ed. G. Adler and O. Koller, Graz, 1900
- EDMR 37-39 Das Erbe deutsche Musik Vols. 37-39 'Das Buxheimer Orgelbuch' ed. B. A. Wallner, Kassel, 1958
- ETOM I Early English Church Music Vol. 6 'Early Tudor Organ Music; I Music for the Office' ed. J. Caldwell, London, 1965
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- FW The Fitzwilliam Virginal Book edited from the Original Manuscript with an introduction and notes ed. J. A. F. Maitland and W. B. Squire, reprinted New York 1963
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