

S Y N C O P A T I O N I N E N G L I S H M U S I C

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'gentle daintie sweet accentings' and 'unreasonable odd Cratchets'

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ERRATA

page/line

- 9/8 'prescriptive' for 'proscriptive'
- 29/29 'in mind' inserted after 'his own part'
- 38/17 'the first singing primer': Bathe's work was preceded by the short primers attached to some metrical psalters.
- 46/1 superfluous 'the' deleted
- 47/3,5 'he' inserted before 'had'; 'a' inserted before 'crotchet'
- 62/15-6 correction of number in translation of Calvisius
- 63/32-64/2 correction of sense of 'potestatis' and case of 'tactus' in translation of Calvisius
- 69/2 'signify' sp.
- 71/2 'hierarchy' sp.
- 71/41 'thesis' for 'arsis' as translation of 'depressio'
- 75/13ff. Calvisius' misprint noted: explanation of his alterations to original text clarified
- 77/18 superfluous 'themselves' deleted
- 80/15 'thesis' and 'arsis' reversed
- 81/11 'necessary' sp.
- 82/28 'others' for 'other'
- 85 'Compownd notes Sincopated': tail to final ligature
- 111/18 'hierarchy' sp.
- 119/31 'instrumentorum' for 'instrumentum'
- 122/24 'cogitanti' for 'cogitenti'
- 127/14 'microrhythms' for 'macrorhythms'
- 137/4-8 'Walther' ... 'syncopations' inserted
- 137/13 'ers' inserted after 'ernst'
- 147/18 'regardless'
- 244/3 'syncopations' for 'synopations'
- 338/8 'Beechey' for 'Beechley'

Abstract

This study is concerned with the concepts and uses of syncopation prevalent in England from the sixteenth century into the seventeenth.

The treatment of syncopation in contemporary writings on music is discussed in depth through all the known English sources and a cross-section of Continental works. The purely theoretical definitions are joined by advice to composers, relating syncopation to dissonance treatment, and to performers, pointing out the need to persist against the movement of the tactus. English discant on a plainsong, however, has its own tradition of rhythmic vocabulary, based on repeated formulae of various lengths which are played against the tactus, and these remained a part of compositional training long after the practice itself had fallen from fashion.

The remainder of the study develops an analytical technique for the repertory of the period with respect to syncopation, beginning with metrical psalm and hymn tunes from Coverdale through the 'Old Version' psalters of the 1550s and 60s, to the psalters of East and Alison. In this context, the rhythmic structure of the tunes of Tallis and Gibbons, misrepresented throughout the twentieth century, becomes clear. The analysis of consort songs, including Byrd's 1588 collection and the solo songs in Gibbons's 1612 set, yields a technique to help identify the instrumental interludes in some of Gibbons's songs. Also discussed are Morley's two-part canzonets (with a new edition of the instrumental fantasias), Tye's English anthems, and the *Fantasies of Three Parts* by Gibbons.

Contents

| | | |
|-------|--|-----|
| 1. | INTRODUCTION | |
| 1.1 | Introduction | 7 |
| 1.2 | Secondary literature | 12 |
| 2. | CONTEMPORARY THEORY | |
| 2.1.1 | Practice and Speculation | 30 |
| 2.1.2 | The sources | 35 |
| 2.2 | Theory and composition | 56 |
| 2.3 | Instructions for performers | 81 |
| 2.4 | Discant and composition | 95 |
| 2.5 | Charles Butler on barring | 106 |
| 2.6 | Summary | 110 |
| 3. | MUSIC AND WORDS | |
| 3.1 | Rhythmic parallels in contemporary poetry | 113 |
| 3.2 | Text setting | |
| 3.2.1 | Expression | 118 |
| 3.2.2 | Rhythm | 124 |
| 3.2.3 | The repertory in secondary literature | 130 |
| 4. | ANALYSIS | |
| 4.1 | Metrical psalm and hymn tunes | 135 |
| 4.1.1 | Miles Coverdale's <i>Goostly psalmes</i> | 135 |
| 4.1.2 | The metrical psalter in English to 1564 | 149 |
| 4.1.3 | The psalters of East 1592 and Alison 1599 | 166 |
| 4.1.4 | The psalm and hymn tunes of Tallis and Gibbons | 180 |
| 4.1.5 | Summary | 194 |

| | | |
|-----|---|-----|
| 4.2 | Consort songs | 196 |
| 4.3 | Thomas Morley's <i>Canzonets to Two Voyces</i> | 230 |
| 4.4 | Tye: 'Blessed are all they that fear the Lord' and 'Christ rising again from the dead' | 253 |
| 4.5 | Gibbons's <i>Fantasies of Three Parts</i> | 267 |
| 5. | CONCLUSION | 289 |
| | Tables | 292 |
| | Appendix 1: Nine instrumental fantasies from Thomas Morley's <i>Canzonets to Two Voyces</i> 1595 | 315 |
| | Appendix 2: Extracts from printed editions | 325 |
| | John Tomkins: 'O thrice blessed earthbed' | 326 |
| | Christopher Tye: 'Blessed are all they that fear the Lord' | 328 |
| | 'Christ rising again from the dead' (first part) | 333 |
| | Bibliography | 337 |

Tables

| | |
|---|-----|
| 1. Errors in <i>Goostly psalmes</i> as given in Frost (1953) | 292 |
| 2. Instances of syncopation in <i>Goostly psalmes</i> | 293 |
| 3. Syncopations in the metrical psalter in English to 1564 | 294 |
| 4. Psalm tunes containing non-triple syncopations | 294 |
| 5. Psalm tunes containing syncopations at divisions | 294 |
| 6. Psalm tunes containing extended triple figures | 295 |
| 7. Psalm tunes employing continued syncopation | 295 |
| 8. Psalm tunes involving other irregularities of metre | 296 |
| 9. Syncopations in East's <i>Whole Booke of Psalmes</i> (1592) | 297 |
| 10. Tunes in East 1592 without syncopation | 297 |
| 11. Canticles in East's <i>Whole Booke of Psalmes</i> and Alison's <i>Psalmes of David in Meter</i> | 298 |
| 12. Tunes in East's psalter containing single syncopations only at divisions or beginnings of lines | 299 |
| 13. Tunes in East's psalter containing single syncopations elsewhere | 299 |
| 14. Tunes in East's psalter containing extended triple patterns | 300 |
| 15. Syncopations in Alison's <i>Psalmes of David in Meter</i> | 301 |
| 16. Tunes in Alison (1599) without syncopation | 301 |
| 17. Tunes in Alison (1599) containing single syncopations at divisions or beginnings of lines | 302 |
| 18. Tunes in Alison (1599) containing single syncopations elsewhere | 302 |
| 19. Tunes in Alison (1599) containing extended triple patterns | 303 |
| 20. Tunes appearing in Alison alone | 303 |
| 21. Tunes appearing in East and Alison set to different texts | 303 |
| 22. Syncopations in Tallis's psalm tunes | 304 |
| 23. Syncopations in Gibbons's hymn tunes | 304 |
| 24. Syncopations in MB22 consort songs | 305 |
| 25. Dissonant and consonant syncopations in MB22 | 307 |
| 26. Syncopations in Byrd's <i>Psalmes, Sonets and Songs</i> 1588 | 307 |
| 27. Dissonant and consonant syncopations in PSS 1588 | 308 |
| 28. Syncopations in Gibbons's <i>First Set of Madrigals and Mottets</i> (1612) | 309 |
| 29. Overall frequency of syncopation in works discussed | 309 |
| 30. Syncopation in Morley's <i>Canzonets to Two Voyces</i> 1595 | 310 |
| 31. Contents of Morley's <i>Canzonets to Two Voyces</i> | 311 |
| 32. Continued syncopations in Morley's two-part canzonets | 311 |
| 33. Syncopations in Morley's fantasies, 1595 | 311 |
| 34. Syncopation in Tye's English anthems | 312 |
| 35. Syncopations in Gibbons's <i>Fantasies of Three Parts</i> | 313 |
| 36. Frequency of syncopations in Gibbons's <i>Fantasies of Three Parts</i> | 314 |

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DEFINITIONS

Bibliographical abbreviations used are listed in the bibliography under 'Printed Editions'.

Where a name is given in a variety of spellings or forms in the literature (Coprario/Coperario, East/Est/Este etc.), the text uses the form given in Grove (1980), and bibliographical references use the form given in the cited work.

Pitches given in italics are in Helmholtz notation: middle C = *c*'. Note-names in Roman type are not octave-specific. Original note-values and pitches are given, even when the cited edition uses a transposition or reduction of these.

Polyphonic musical examples are generally given in *Mensurstriche*, in which accidentals are assumed to hold throughout the measure unless cancelled. Monodic examples are given unbarred or in modern barlines.

1. INTRODUCTION

1.1 Introduction

The present study was initially prompted by a growing dissatisfaction on my part with many performances and recordings of Renaissance music, and of English choral music in particular: the further I explored the music, the greater was the gulf between the compositions and their translation into sound in the twentieth century. Increasingly, I found that works from this 'Golden age', which on paper were dazzling in the ingenuity of their construction, were often realised in sound as an ethereal kind of ambient mood music, or as a vehicle for the trademark sound of a particular choir or conductor, often very beautiful but just as often failing to hold the attention for any length of time or to reveal any of the intricacies of the composer's work. Would a composer of the stature of Byrd or Tallis have been content to spend much of his life hearing his work being presented in this way, as a harmonic wash sweetened by the reverberations of a Gothic building?

Certainly, some aspects of composition were never intended to be evident in performance. For example, numerical relationships between the number of syllables and the number of measures in a composition are frequent in the music of Taverner (Benham 1977, 44-45). In longer pieces, Tallis and Byrd both make use of correspondences between the lengths of sections, and similar patterns are not uncommon in the works of some eighteenth-century composers, JS Bach being the most celebrated example. At the time of the Renaissance, these abstract structures could have been designed to reflect the mathematical order in the *musica mundana* - the harmony of the spheres - and are, of course, not immediately

evident when the music is heard. On the other hand, much Renaissance theory is devoted to the power of music to affect the listener, often with reference to the Classical modes and their supposed effects. It will not do to assume that the dullness of many performances is merely because the composer's art was little concerned with the results in sound.

If, as I suspected, Renaissance composers would not be satisfied with many modern performances, what is it that is missing from these that enabled their music to hold their contemporaries' attention, and made them strive to reach ever greater artistic heights? The history of vocal and instrumental technique, and of choral training and the acoustics of cathedrals and chapels, is outside the scope of this study, and may yield some preliminary answers with regard to timbre and texture, but my concern here is with the compositions themselves: is there an aspect of the music which remains obscured in these performances I have found so lifeless? The answer which comes most readily to mind is that of rhythm. This is music with a tremendously vital and flexible rhythmic vocabulary, which all too often in performance is washed away in a seamless fluidity of choral or instrumental sound.

The same neglect of rhythm is also evident in modern studies of the music of the period. There is much written about harmony and dissonance treatment: Knud Jeppesen's well-known and wide-ranging book is misleadingly entitled *The Style of Palestrina and the Dissonance* as if the harmonic effect of polyphony was its *raison d'être*. Comparatively, the literature on rhythm is very small indeed, one of the difficulties being that there is no universal terminology for precise rhythmic effects: what one

writer sees as syncopation is to another a displaced trochee, a polyrhythmic subtlety, or merely an awkward phrase. The attempts of some editors to represent their understanding of the rhythm of a work have had intriguing results, particularly in the case of Fellowes's work with irregular barring in the *Tudor Church Music* series and with accent signs in the *English Madrigal School*. Such practices are of course no longer acceptable in scholarly editions, as the techniques are by their nature prescriptive, imposing an editor's interpretation unnecessarily onto the text, but the annotation of a score has been used for analytical purposes by Otto Gombosi and others.

Leaving the editing issue aside for a moment, we can look at some specific musical instances which prompted the present study. The opening solo verse of Gibbons's verse anthem *See, the Word is incarnate* concludes thus:

[INSTRUMENTS]

CONTRALTUS

g God is made man in the womb of a virgin. Shepherds re-joice, wise men a-dore, and an-gels sing:

[INSTRUMENTS]

Barred according to the tactus, no particular pattern is apparent in the vocal line -

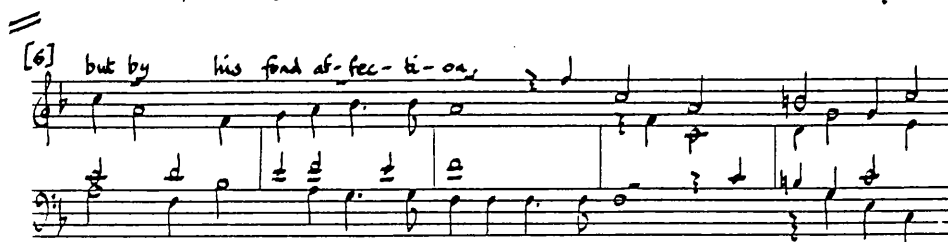
g Shepherds re-joice, wise men a-dore, and an-gels sing:

but the barring in the following example reveals a triple time dance-like effect, perhaps suggestive of the rejoicing mentioned in the text.



Could this effect have been deliberately intended by Gibbons as a feature within the contrapuntal texture of the accompanying parts?

Byrd uses a similar effect polyphonically to expressive effect in *Wedded to Will is Witless* from his *Psalmes, Songs, and Sonnets* of 1611. The verse begins "Wedded to Will is Witless/and seldom is he skilful/that bears the name of Wise, and yet is Wilful". Byrd sets the third line in two sections: the first, sober and wise, is rhythmically regular, and in the second, wilful and wayward, he introduces syncopations and cross-rhythms. He takes this further in the next three lines of verse: "To govern he is fitless/that deals not by election/but by his fond affection". The second of these lines is again set in a rhythmically regular fashion, but in the third a triple pattern is introduced first in the bass, and then in three other parts together (the contratenor is omitted in the example below).



underlying
could not be
in a clearer

It is surely impossible that Byrd was unaware of such patterns, when in an early keyboard fantasia (No. 52 in the *Fitzwilliam Virginal Book*) he makes extensive use of a similar figure for no obvious expressive purpose other than the enjoyment of the rhythmic effect itself.



(MB 27, 45-6)

The present study is concerned with trying to ascertain what attitudes existed towards rhythmic devices such as those above, through the sixteenth century and into the beginning of the seventeenth, in England. We will start with an overview of the secondary literature on the subject, proceed to examine contemporary theoretical sources, and after a consideration of the relationship between music and words in this context, look analytically at a sample of music in a number of forms.

1.2 Secondary literature

The availability of English Renaissance music to listeners, performers and scholars in the twentieth century is in large part a result of the work of Edmund Fellowes, as an editor, an author, and indeed as a director of performances and recordings. The views on rhythm which shaped his editorial method are to be found in his book *English Madrigal Composers* in a chapter headed 'Rhythm and barring in Tudor music' (Fellowes 1921, 121-139).

He introduces the topic by pointing out that, as contemporary performers read from unbarred parts, they were more free to interpret the rhythm of their part unhindered by the surrounding texture or by barlines. He also notes that some scores of the period, both full scores and organ intabulations, employ irregular barring, applying a simple rhythmic analysis to the musical material. Assuming the presence of a conductor in twentieth-century performances even of madrigals, he prescribes as obligatory the study of the rhythm of a piece before attempting to direct a performance, and in his editions he endeavours to provide this preliminary analysis by means of notational devices.

The present writer in his 'English Madrigal School Series' has attempted to deal with the problem by a method of his own, which, if not completely satisfactory, has at least the merit of being founded to some extent on the methods of barring used by the Tudor composers themselves, and has also been found workable in actual practice, not only with choirs of trained singers, but also with singers of small musical experience in country villages.

(Fellowes 1921, 127)

Where there is a simultaneous change of rhythm in all parts, he alters the barring accordingly: his example is from Morley's *Why sit I here, alas, complaining?* - the ticks above the stave show where regular barlines would have fallen.

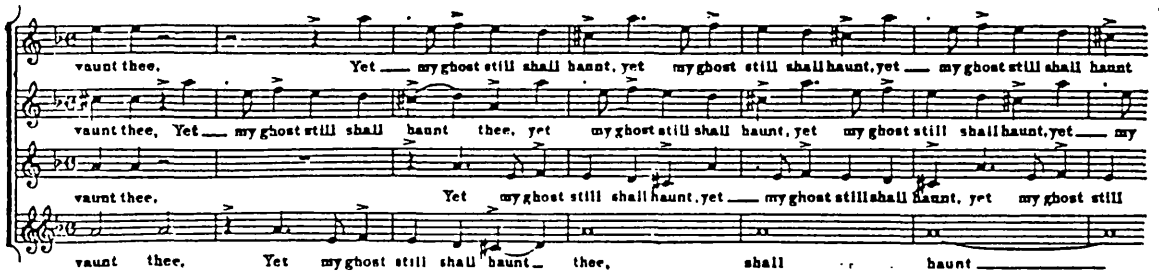


(Fellowes 1921, 128)

This is a fairly straightforward excursion into triple metre before a return to duple. However, the triple feel could also be said to start on the second crotchet of the second bar, at the beginning of the new phrase 'Hence false comfort in vain ...'. This allows a natural break for breath after the cadence, and a restart in the new metre, rather than the syncopation implied by Fellowes's notation. To show this using his method would require either a $5/4$ bar at the beginning of the example, which would obscure the cadence, or a $1/4$ bar on the cadence itself, which might prove confusing to read.

Where he found differing metre between parts, Fellowes used a system of accent signs to indicate his understanding of the rhythmic structure.

It must be clearly understood that, generally speaking, these accents imply nothing in the nature of *sforzando*, and must be taken only to indicate the beginning of a rhythmic unit, just as a modern bar-line does; for they may sometimes occur on a rest, or during a sustained note ..., or even on a weak syllable. ... The following extract from Morley's *In dew of roses* (four-part Madrigals, No. 7) will serve as an illustration; this madrigal incidentally furnishes also some striking examples of the necessity for indicating the rhythmic outline in some definite manner in a modern edition:



If non-simultaneous irregular barring had been employed instead of this system of accents, the above passage would have read thus, but such a method would obviously be too confusing to the eye for practical purposes:



(Fellowes 1921, 129-130¹)

The analysis in both of these examples demonstrates clearly Morley's use of imitation, and shows both the spacing of the entries and some of the rhythmic effects that result. The second shows more clearly the rationale behind the analysis: by placing the first accent sign in each part on a rest, Fellowes describes a regular triple pattern, which in the second and fourth parts is concluded by a foreshortened duple bar before resting on the word 'thee'. That the 'rhythmic unit' begins on a rest at the beginning of the pattern in each part is implied by the accentuation of the text 'yet my ghost still shall haunt thee', which produces a new unit beginning on 'haunt' before the repetition of 'yet my ghost'.

¹ I have reproduced the examples as they appear (engraved more neatly) in the preface to Volume 1 of the *English Madrigal School* series, which preface was originally available separately, and which gives a brief summary of the editorial method employed in the whole series (EMS 1, iv-v).

Fellowes also finds triple rhythms on a larger scale within a duple tactus: from Byrd's 'Come woeful Orpheus' this phrase



he explains as



remarking that 'when looked at, as it were, through glasses properly focused, each detail of the landscape becomes clear where all was blurred by the bar-lines' (134).

Of imitation at short distance in duple and in triple metres he warns against over-emphatic syncopation:

... the idea of strong syncopation, which forms such an important feature in the music of Handel and Bach, was almost unknown to the musicians of the period ... ; and it has to be realized that in the separate part-books the music of these imitative passages was precisely identical in appearance, although it looks so different in the modern vocal score with bars inserted.

(Fellowes 1921, 134)

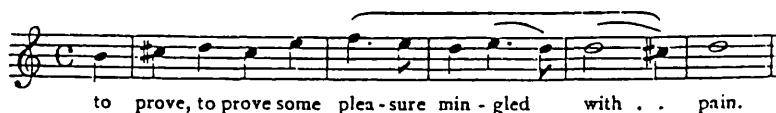
He is also aware of the use of different triple patterns used together or in close succession: 'if the main rhythm was founded on bars of three minims' length, it was a simple manner to vary this with a measure twice as long or twice as short' (135). In other words a $3/2$ 'unit' can be beside or simultaneous with a $3/1$ 'unit' or $3/4$ 'units': 'one favourite device of these composers was to break the [duple] rhythm by inserting two bars in $3/4$ time followed by one in $3/2$, thus leading back to the main rhythm' (136).

The last formula Fellowes recognises may be described as the

cadential 3+2+3: the example is from Weelkes's *Fa, la, O now weep, now sing* (Ayres or *Phantasticke Spirites for three voices* (1608), No. 21).



He is at pains to point out that this and other partitions of the rhythm should not be felt too strongly, but are subtle and light enough to allow here a complete re-grouping for the second stanza, where the text's accentuation is slightly different (137).



Fellowes has arrived at the above underlay by an identical placing of syllables to that in the first stanza. Even if the slightly awkward result of this was intended by Weelkes, Fellowes is allowing the accentuation of the text to determine his interpretation of the musical accentuation. If these are seen as discrete rhythms which interact, it can be argued that his first barring is the more faithful to the musical line, and the second to both verses of the text, as the first stanza can be read in a similar fashion to the second: "to die and nev-er to have end-ing".²

Although Fellowes was well aware that the rhythmic patterns he found and pointed out were by no means as strongly marked as those delineated by bars in later music, his codifying of them in a fixed and rather inflexible notation was to leave him open to later misinterpretation and criticism. He writes of hoping to discover the 'key of the system' of irregular barring as used in

² The full text is given in Fellowes (1967), 302.

some early English scores (131), but perhaps the system was too flexible to have need of anything so concrete.

The rigidity of interpretation apparent, if not intended, in Fellowes's work, was taken up some years later in the work of Otto Gombosi. Gombosi's ideas reached the height of their development, and indeed their popularity, in the 1940s and 1950s, and are illustrated succinctly in his review of Milton Steinhardt's dissertation on Jacobus Vaet (1529-67). The first part of his review briefly summarises the main points of the thesis; he then, however, breaks off and pursues his own analyses of three extracts from Vaet's motets. He introduces these as follows:

There is ... one aspect of form that begs for investigation: the question of metric-rhythmic organization and its connection with the thematic-motivic process and imitation. With this, we enter the border regions of unknown lands. ... Since Steinhardt makes much of the "regularity" or "irregularity" of imitative entries in characterizing Vaet's "early" and "middle" style, let us examine the beginning of the motets ... that illustrate these styles.

(Gombosi 1952, 163)

The analysis itself requires little comment from Gombosi, as it is largely contained in his re-barred version of the score, which demonstrates his understanding of the "metric movement" of the polyphonic whole and of each individual part.³

In our Ex. 1 the values are reduced 1:4, and the metric movement of the music is given its due. In doing so, we disregard the mensuration sign [C] and the modern bar-lines. The first phrase of the motet under scrutiny consists, metrically, of 3 plus 3 / 3 plus 2 plus 3 units (semibreves; quarter notes in our transcription), and is exactly repeated.

³ Steinhardt's edition of the following examples is published in *DTÖ* 98, 18; 113.

Ex. 1

2 3+3 3+2+3

3+3 3+2+3

3+3 3+2+3

3+3 3+2+3

Do - mi - ne Do -

Do - mi - ne

Do - mi - ne ex - au - di, Do - mi - ne ex - au -

4+2 3+2+(3)

mi - ne ex - au - di, Do - mi - ne ex - au - di

4+2 3+2+3

3+2 3+2+3

3+3

ex - au - di, Do - mi - ne ex - au - di

di Do - mi - ne ex - au - di Do - mi - ne ex - au - di

di, Do - mi - ne ex - au - di ex - au - di

The virtuosity with which the imitation is fitted against the metric movement is impressive.

(Gombosi 1952, 163-4)

The analysis is very effective in showing Vaet's techniques of imitation, but closer examination of Gombosi's method begs one question above all others: how did he choose the positions of his analytical barlines? For the final, shortened, entry of the word *Domine* in the alto, the barline precedes a rest rather than indicating the opening of the point of imitation, as elsewhere: why was the rest not incorporated into the previous bar? Why also are the opening rests in the top part divided 2+3+3, when this pattern is not borne out in the lower, sounding, parts? Gombosi provides no explanation for these apparent inconsistencies.

The third example given by Gombosi is described as "even more characteristic of the floating balance, of approximate numerical equality, of skilful emphatic extension or contraction of metric

coordinated blocks.

Here is a new path to be explored. If my sense of direction is reliable, it should lead us to an unexpected insight into the heart of Renaissance music.

(Gombosi 1952, 167)

Gombosi's sense of direction may have guided him on a different path had he been fully aware of the influence which Lowinsky's work was soon to have. His remark above that "we disregard the mensuration sign and ignore the modern barlines" seems particularly casual, given that some years earlier Lowinsky had begun to publish his strong views on the use by sixteenth-century musicians of barlines in scores (Lowinsky 1948). Lowinsky's 1960 article "Early Scores in Manuscript" begins with a vigorous defence of his earlier findings, that from around 1500 composers began to compose in score rather in separate parts. He then proceeds to describe a number of late sixteenth- and early seventeenth-century Italian scores from the Liceo Musicale in Bologna, all of which employ regular barring with bars of a breve's length.

The scores seem to have been made for a variety of purposes: some as a conductor's rehearsal tool, some as preliminary scores to lute or organ intabulation, others as study scores for composers (Lowinsky finds a parallel between the early history of anatomy, and that of the score and musical analysis), and one appears to be an actual composing score or sketchbook, albeit of simple contrapuntal exercises. They all share the following characteristics: 'superposition of parts, exact alignment of notes, order of voices following their ranges from high to low, regular barring' (Lowinsky 1960, 154). This consistency and uniformity demonstrates to Lowinsky 'beyond a doubt that we have here a technique completely crystallized and long past the early

experimental stages' (153). Of the varied bar lengths found in the largely homophonic passages in the original print of Gesualdo's five-part madrigals (Genoa, 1613), he writes 'only here, in the entirely untraditional and free style of Gesualdo's music, do we encounter irregular barring, ... the composer writing, as he does, in parts no longer intended to be contrapuntal in the traditional sense of the term' (144). He is also quick to denounce the conclusions Fellowes drew from his examination of seventeenth-century English scores as 'completely unwarranted in their application to the 16th-century polyphony of the English madrigal' (160 fn.).

The final section of his paper is largely concerned with the implications of his research for modern editorial practice. Not surprisingly, he strongly advocates regular barring: irregular barring he finds illogical, because, as Fellowes found, it has no concrete theoretical basis or system; he dislikes the use of the *Mensurstrich* (a barline drawn between the staves rather than through them) because, besides the score being difficult to read, long notes produce gaps in the score where they are sounding, resulting in a less faithful graphic representation of the overall sound, and making the harmonic picture unclear. Although he concedes that the rhythmic patterns evident in the music are often irregular, he argues the importance of the regular harmonic rhythm, with its alternation of consonance and dissonance on strong and weak beats. 'Therefore a score, i.e. the visual presentation of the simultaneous harmonic result of the various parts, is presented in regular divisions of time' (158, underlined emphasis mine).

The other main thrust of his argument is the importance to Renaissance music of syncopation. Citing Zarlino, Vicentino,

Heyden, Morley and others, he maintains that the concept of syncopation remained unchanged from its beginnings in the Renaissance through the Baroque to the present day: a deliberate and vigorous upsetting of the normal pulse. Of Fellowes's 3+2+3 interpretation of the cadence by Weelkes above, he is merciless:

... Fellowes takes a typical 16th century cadence ... [and] falsifies and distorts it by depriving it of the syncopation which is an essential element of it clearly willed by the composer and explained as such by one theorist after another.

(Lowinsky 1960, 161)

In support, he cites Morley's insistence that all cadences involve syncopation (Morley 1597, 152), and his practice of barring regularly many of his music examples.

Lowinsky's paper is strong in its arguments and in its criticisms of other scholars: this is perhaps understandable, given that he was attempting to redress the musicological balance of opinion, which had previously been weighted somewhat in favour of Gombosi's free rhythmic approach to analysis and editing. However, most subsequent writers have taken a standpoint somewhere between the two extremes.

Joseph Kerman's 1963 essay "On William Byrd's *Emendemus in melius*", is concerned with developing an analytical vocabulary to deal with the polyphonic construction of sixteenth-century music. With regard to rhythm he writes that

... historical scholarship supports the view of irregularities as cross-rhythms projected with some subtlety against an ideal pulse of strong and weak minims, strong and slightly less strong semibreves.

(Kerman 1963, 442)

This provides for a more flexible interpretation than that which allows only rhythmic regularity or syncopation, but still

preserves the importance of the regular beat of the tactus. Concerning the "ideal pulse", Byrd's motet is in ♩ , so Kerman is acknowledging that a note which begins on one of the two semibreve tactus beats is intrinsically stronger than a note beginning on the minims between beats, and also that the thesis or downbeat of the tactus has a slightly greater implication of stress than the arsis.

Philip Brett uses similar language to Kerman. In the context of the decision to adopt equal barring in *The Byrd Edition*, he points out that 'the expressive rhythmic freedom of the individual part against the tactus is part of the lifeblood of the music' (Brett 1980, 559). He also notes that the rest-patterns in original printed editions of Byrd's masses show that on occasion Byrd may have deliberately upset the regular double (thesis-arsis) tactus beat by adding an extra single stroke (BE5, xi-xii).

H.K. Andrews describes rhythm in Byrd's vocal polyphony as a double system of accentuation, with a regular metrical rhythm governing the entire composition, and a "free and variable" stress rhythm belonging to each voice. He lists those factors which control the stress rhythm of the individual line: duration, pitch, the interval of approach and the function and position of notes in the phrase, and also the verbal accentuation (Andrews 1966, 55). In his analyses, he, like Fellowes, finds triple patterns of three-crotchet and three-minim length within both c and ♩ metre, and also $3/2$ - $6/4$ hemiola-like contrasts. Byrd's skill in handling complex conflicting rhythms simultaneously with coherence is credited in part to his maintaining a regular harmonic rhythm coincident with the metrical pulse (56-7). Where triple patterns (and quadruple groups in C or $\frac{\text{C}}{3}$) occur in the harmonic rhythm, it

is usually in pieces which are largely homophonic, in particular English liturgical settings (59).

Oliver Neighbour, on Byrd's consort and keyboard music, finds harmonic irregularity in several forms: syncopated homophony in his fantasias for viols, a less than successful "startling harmonic syncopation" in the third keyboard setting of *Clarifica me, pater*, 6/4-3/2 hemiola-like syncopations in keyboard galliards, and in the keyboard fantasias "alternation of duple with triple metre" (Neighbour 1978, 81; 110; 199; 250-1). Alan Brown also found that, in the keyboard collection *Parthenia*, cross rhythms were occasionally signified by the use of beaming and, more usually, ornaments (Brown A. 1976, 178). Craig Monson notes the triple cross rhythm used homophonically in c as a characteristic device of the music of Robert Ramsay (Monson 1982, 234-5).

The above writers are all aware of the importance of the regular tactus, but also find patterns within it other than straightforward syncopation. The function of the tactus itself is dealt with in detail by George Houle in his book *Meter in Music 1600-1800*, both in its metrical purpose and in actual physical techniques of beating time. He holds that the beating of time in the seventeenth and eighteenth centuries defined good and bad notes without any accentual implication at all, the performer being left free to "enhance the listener's perception of meter" by interpreting his part according to his vocabulary of "traditional articulation formulas". These formulas could include notes *inégaes*, keyboard fingerings, tonguings and bowings. The underlying plan of Houle's thesis is the gradual change "from quantitative to accentual articulation" over the two hundred years to the nineteenth century (Houle 1987, vii-viii, 124).

Both Houle and, at greater length, Margaret Murata, comment on Valentini's treatise on the tactus. This, dating from 1643, is a reply to the treatise by Agostino Pisa published in Rome in 1611. Valentini describes the movement of the hand in some detail, which description to Murata implies that 'the beat itself is unaccentual, because it begins as the hand starts to move; there is no beginning to hit and no rebound' (Murata 1987, 330).

This non-accentual role for the tactus accords well with Gombosi's work, which has continued, despite the influence of Lowinsky, to have a number of adherents. In his essay 'The Renotation of Polyphonic Music', Karl Kohn argues for editions where the parts in score are barred independently according to their apparent rhythmic structure. He also sets out his understanding of syncopation in polyphony, and his rationale for rhythmic analysis, which pays attention primarily to the duration of notes.

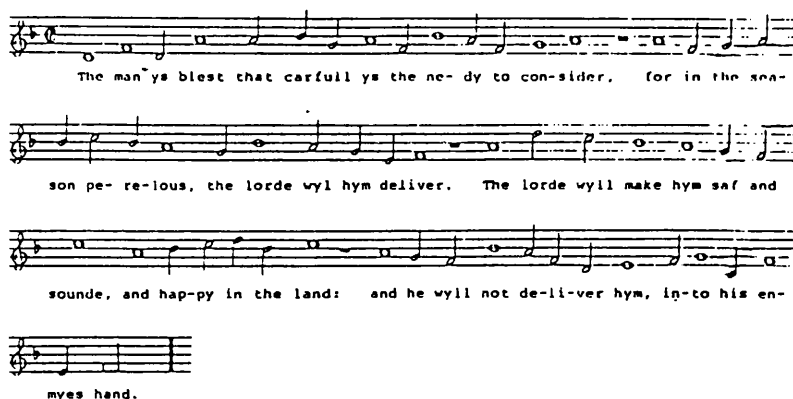
The grouping of notes in this editorial procedure is based on the principle that stress, or weight-accented emphasis, is determined solely by a note's relative duration - its length - as well as by its position - principally its height in tessitura - in relation to the melodic contour. Syncopation, as we know it in common-practice music, depends on rhythms played against a steady pattern of pulse projected by a "superior" time signature. No such interference of a larger pulse with the rhythm is implied in mensural notation. ... What occurs between one part and one or others that act against it ... implies a type of syncopational play for which a new, more accurate, term should be invented.

(Kohn 1981, 37)

Gustave Reese also acknowledges a debt to Gombosi, but is less dogmatic, and considerably more cautious in his approach. His analysis of part of a mass by Isaac (Reese 1974, 33-42) uses regular *Mensurstriche* to indicate the mensuration, but adds some non-simultaneous barlines to the individual staves to show his

understanding of the sense of the rhythm. Sadly, as with Gombosi, he gives no clues as to his analytical method.

Writers on monodic song have been more inclined to take text into consideration when analysing rhythm, and parallels between concepts of musical rhythm and that of poetry are found by Edward Doughtie in his *English Renaissance Song*. He compares two printed versions of a metrical psalm tune: the 1557 Geneva edition, where there is no apparent regular metre,



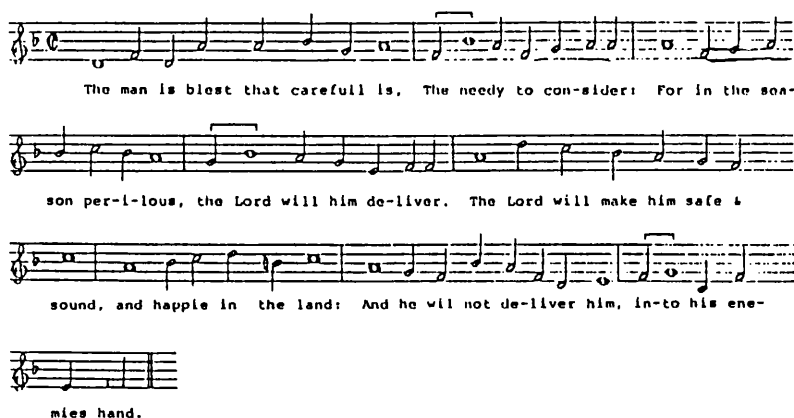
The man^{ys} blest that carfull ys the ne- dy to con-sider, for in the son-

son pe- re-lous, the lorde wyl hym deliver. The lorde wyl make hym saf and

sounde, and hap-py in the land: and he wyl not de-li-ver hym, in-to his en-

myes hand.

and the same tune in an English publication of 1599, which has an obvious rhythmic regularity occasionally broken where marked in the following example.



The man is blest that carefull is, The needy to con-sider: For in the son-

son per-i-lous, the Lord will him de-liver. The Lord will make him safe &

sound, and happie in the land: And he will not de-liver him, in-to his ene-

mies hand.

He writes: 'The passages bracketed are clearly to be felt as syncopations, not metrical shifts' (Doughtie 1986, 33-4). He sets this against two changes that occurred in poetic meter in the sixteenth century. First came the introduction to verse of a pattern of regularly alternating stressed and unstressed syllables, and then, in the 1570s and 1580s

poets like Sidney learned to internalize the abstract pattern of regular stresses and play off against it the rhythms of speech or incantation. The second change resulted in the fluid and flexible line that sustained English verse for the next three centuries.

(Doughtie 1986, 31)

Elise Jorgens writes that the aesthetic of early seventeenth-century solo song is summed up in Campion's lines "Let well tun'd words amaze/With harmony divine": the words are given divine power to amaze the listener, by means of the well-tun'd or well-set music - "this is the philosophy of musical humanism" (Jorgens 1982, 3). In dance-based songs she notes in particular Dowland's use of "the interplay between metric accent and agogic accent that usually makes his setting true to the accentuation of the text" (183), and more generally the use by composers of hemiola to the same end.

Stephen Ratcliffe's spectacularly exhaustive analysis of Campion's song *Now winter nights enlarge* is concerned with what he calls "the principle of rhyme": the simultaneous likeness and difference which is "the common denominator of aesthetic pleasure" (Ratcliffe 1981, ix). Campion's song is rhythmically very simple, lacking any use of syncopation, but the analytical technique Ratcliffe brings to it can also be applied to more complex music:

A listener will ... apprehend the essential prosodic structure of any song as a coincidence of patterns in four primary elements (verbal stress, verbal quantity, musical stress and musical quantity) and two secondary elements (verbal pitch and musical pitch), each one supporting and/or counteracting the others within a single complex rhythm.

(Ratcliffe 1982, 101)

Musical stress here refers to the regular metre, and quantity to length of note, short notes being generally "less stable" than

long (111). Apart from his acknowledgment of the regular metre, his analytical procedure is strikingly similar to that of Kohn.

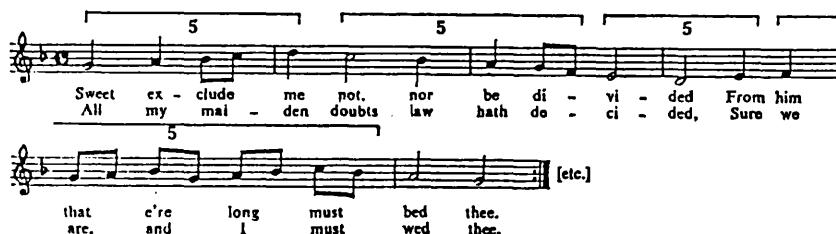
Finally, it is in two of Campion's songs, both from the *Second book of Ayres* (1613), that Ian Spink finds varied rhythmic patterns co-existing with the metre. In one of these, a straightforward syncopation is allied with the word stresses to form two triple patterns. His use of the term 'triplas' to describe these is misleading to say the least!

'Give beauty all her right' has a lovely supple line, extremely free (for Campion) considering the regularity of the 66 66:88 stanza, with pairs of triplas expanding and contracting the natural phrase lengths.



(Spink 1974, 27)

In 'Sweet exclude me not', however, there is a more striking pattern underlying the opening of the song. Here the text and music combine to give regular five-beat patterns.



(Spink 1974, 26)

To sum up, although Lowinsky achieved his aim of influencing editorial practice, so that regular barring of Renaissance music is now the norm, subsequent scholars have been more cautious about taking to heart his views on syncopation, preferring to leave open a number of possibilities of interpretation. The rhythmic patterns found by Neighbour, Andrews and others have no standardised descriptions, and some authors have attempted to find a solution to this: Fellowes looked for the key to irregular

barring, Kohn for a new term for syncopation, and Kerman for a new analytical language to describe varied polyphonic textures.

In fact, the gulf between Lowinsky and Fellowes may not be as great as at first it seems. Lowinsky's concern is with scores, and their anatomical representation of harmony: Fellowes, particularly with the *English Madrigal School* series, spent much of his time transcribing from sets of parts, which only present the rhythm and pitch of individual lines. If Lowinsky's views are read mainly in a harmonic context, his intention with regular barring is to do justice to the regularity of the alternation of consonance and dissonance, and its disruption by syncopations: Andrews also describes the harmonic rhythm as coincident with the metrical pulse. This intention is in fact shared by Fellowes, who only adopts irregular barring in score when all parts are in syncopation simultaneously against the tactus, and take the harmonic rhythm with them. Their two approaches can be seen as coming from a composer's perspective (Lowinsky), and the performer's (Fellowes). Arthur Mendel expresses the distinction well:

We have learned from Professor Lowinsky that bar-lines and ties exist in virtually all scores dating from the sixteenth century But scores did not serve as performing materials, except for keyboard players and conductors, and the choirbooks and separate partbooks that were sung and played from do not have bar-lines and ties. I believe this is an important distinction. Each individual participant in the performance of a polyphonic piece ought to have mainly the rhythm of his own part in mind - the 'micro-rhythm', regular only in the large, and often irregular in the small. The macro-rhythm - the metre common to all parts - will emerge from the sum of the micro-rhythms.

(Lowinsky 1976, 729fn.)

2. CONTEMPORARY THEORY

2.1.1 Practice and Speculation

Sixteenth-century writings on music inherited the traditional distinction between the practice of music and its speculation. As the *theologus* was superior to the recitator or lesson-reader, so the speculative *musicus* was due greater respect than the mere cantor. This rhyme, attributed to Guido, appears in varying forms in the works of different theorists – this version is given by Tinctoris:

Musicorum et cantorum magna est differentia.
 Illi sciunt, ipsi dicunt, quae componit musica.
 Et qui dicit quod non sapit reputatur bestia.
(Tinctoris 1963, 44)

John Dowland translates the longer version cited by Ornithoparcus as follows:

Twixt Musitians, and Practitians, oddes is great:
 They doe know, these but show, what Art doth treat.
 Who doeth ought, yet knoweth nought, is brute by kind:
 If voices shrill, voide of skill, may honour finde?
 Then *Philomel*, must beare the bell,
 And *Balaams Asse*, Musitian was.
(Dowland 1609, 4)

Sebald Heyden admits the usefulness of practical music, where its performers are also skilled in the speculative art:

... while almost the only function of music may be to please the sensibilities of listeners, yet it is never fitting for a wise person to revel in pleasure, only to make use of it.
 Therefore, those who have completely neglected all serious studies and who devote themselves entirely to song and the cultivation of musical instruments, as if they were destined by nature for good times alone, are deservedly considered foolish.
 If the practice of music has no philosophical basis and makes no contribution to more serious studies, it is never worthy but always tends to error, as Ovid attests:
 ...

(Heyden 1972, 26)

but, following Erasmus, he berates the unlearned not just for their ignorance, but also their moral failings:

So we generally see that men who prate about nothing but dancing, lovemaking, and adultery, have gone from boyhood to maturity in schools for entertainers [ludiones] without studying any serious discipline. But there are also those so unphilosophical that their use of music makes them temperamental and unreasonable rather than mild-mannered, and this happens all the more that they consider themselves more outstanding in this art.

(Heyden 1972, 26)

There was no universally accepted canon or structure to set out what was encompassed by *musica speculativa*, or how it related to *musica practica*. In this exhortation from Stephen Gosson's *The Schoole of Abuse* from 1579, the musician is directed to learn from *musica mundana* - the music of the spheres:

If you will bee good Scholars, and profite well in the Arte of Musicke, shutte your Fidels in their cases, and looke vp to heauen: the order of the Spheres, the vnfallible motion of the Planets, the iuste course of the yeere, and varieties of seasons, the concorde of the Elementes and their qualyties, Fyre, Water, Ayre, Earth, Heate, Colde, Moysture and Drought concurring together to the constitution of earthly bodies and sustenance of euery creature.

(Hollander 1961, 106)

John Hollander relates how the body of speculative knowledge began with scraps of evidence on ancient Greek musical practice, to which over the centuries were added successive layers of theory as vocal and instrumental music developed. Besides this, was a collection of philosophical writing ranging from the fabled effects of music from Classical myth, through the place of music in nature, to its role in Christian theology and ethics (Hollander 1961, 14-5).

The resultant mish-mash proved difficult to order, both for

Renaissance writers and twentieth-century commentators. Many theorists used Boethius's three-fold division of music into *musica mundana*, *humana* (the action of the human personality and the body politic), and in *instrumentis constituta* or *instrumentalis* (instrumental and vocal music or *musica practica*) as a basis for their schemes, but the widely varying definitions of *musica speculativa* given by more recent commentators reflect the great variations in content and approach of the Renaissance authors. Edward Doughtie states that *musica speculativa* was concerned with the relationships between *musica mundana* (the harmony of the spheres) and *humana*; Seth Weiner, on the other hand, takes a purely practical view, dividing *musica speculativa* into two halves: rhythmic and metrics. John Hollander defines three areas of speculation: *harmonia* (the internal proportions and ratios of the music), *ethos* (its effects on its listeners) and *paideia* (its role in education), but also draws attention to the Puritan tradition of the dispraise of practical music (Doughtie 1986, 24; Weiner 1981, 412; Hollander 1961, 26-37). The realm of speculation was in fact open to history, mathematics, philosophy, theology, metaphysics, physics, alchemy and cosmology: some of these are cited below in the title of Robert Flud's 1617 speculative treatise, whose lengthy treatment of music comes complete with Boethius' division and definition, and his distinction between *musicus* and *cantor*:

Utriusque Cosmi
MAIORIS scilicet et MINORIS METAPHYSICA, PHYSICA
ATQUE TECHNICA
HISTORIA
In duo Volumina secundum COSMI differentiam diuisa.
(Flud 1617, title)

In the sixteenth century, however, the writers of practical

treatises had begun to state their unease at the low esteem given to practising musicians in traditional theory. In Thomas Ravenscroft's MS treatise he hints that speculation may not be as deep as its exponents would have the mere *musicus* believe:

Speculative Musick is that whiche doth way the proportiones of diuers sounds and dothe only require knowledge of thinges (not by sound) but by judgment; not by eare or learning; but by witt and understanding: the whiche is very harde for any practicall musitian to attayne unto: Except he hath the Lattin tongue; then with little paines it maye bee attained: ...

(Ravenscroft n.d., 2r, my emphasis)

The German Nicolas Listenius, in his *Musica*, writes that the practical part of music always includes the theoretical, but that the reverse is not true, as the theoretical musician presents no example of his work in performance (Listenius 1975, 3).

As one might expect from the title, Thomas Morley omits all discussion of speculation from the main body of his *Plaine and Easie Introduction to Practicall Musicke*, save a passing jibe between the two scholars in the third book, where Philomathes asks his supposedly learned brother Polymathes to "make a lesson as I haue done, and ioine practise with your speculation" (Morley 1597, 152). The brief account he gives of the definition and division of music is confined to the annotations which were added to the end of the book, at the request of "some of better skill in letters then my selfe", in order to "give contentment to the learned" (Morley 1597, Annotations).

Perhaps the usefulness of the traditional doctrine in enabling the composer to praise the superior musical insight of his unskilled patron, saved writers from challenging Boethius's dispraise of their art. Nevertheless, some more rebellious and, indeed, more cynical authors took it upon themselves to find their

own less lofty definitions of the art of musical speculation.

William Bathe, in his *Briefe Introductione to the true Art of Musicke*, declares that "artificicall setting", or composition, is the speculation of music, and singing its practice (Bathe 1979, 1). This agrees with the description of "speculators" in Thomas Whythorne's autobiography, who is himself a very entertaining critic of academic pomposity:

... that is to say, they that do become musicians by study without any practice thereof. There have been of such who have made songs and have pricked them out, and yet could not sing a part of them, themselves.

(Whythorne 1961, 245)

There were even those who had their songs made for them: Orlando Gibbons's eight-part anthem 'O clap your hands' served as the exercise for the D.Mus. of William Heather, who instituted the chair of music at Oxford.

In the seventeenth century, the decidedly learned and conservative figure Charles Butler takes the argument one stage further:

To put in practice the Inventions, and the woorks of skilful Artists, [i. to Sing and Play wel] (by reason of the many Accidents of the Notes, the sudden changing, or rising and falling, of the voice, and the true & reddy Fingering and Stopping of the Instruments, is a woork so ful of Difficulti and deepe speculation ... that a skilful and expert Composer ... shall finde the Proverb verified in his woork ... : *Difficilia quæ pulchra*.

(Butler 1636, Preface¹)

For him, the performance of music has itself become a matter of deep speculation.

Francis Bacon, introducing the 'Experiments in Consort

¹ In all quotations from Butler, I transliterate his orthography, but retain his spelling. Square brackets are from the original, any additions are given in braces.

touching Musicke' in his *Sylva Sylvarum*, brings his scientific and rational ways of thinking down hard on the "speculators":

MVSICK in the Practice, hath bin well pursued; And in good Variety; But in the Theory, and especially in the Yealding of the Causes of the Practique, very weakly; Being reduced into certaine Mysticall subtilties, of no vse, and not much Truth. We shall therefore, after our manner, ioyn the Contemplative and Active Part together.

(Bacon 1628, 35)

Only a decade previously had Robert Flud published his 'Alchemical Cosmos'.

Despite all of this challenge, the traditional views were to hold in some quarters well into the eighteenth century: John Hoyle's *Dictionarium Musica* of 1770, restates in its definition of music that the speculative art consists of the knowledge of "the principles, out of which the pleasure sought is derived" and that the practical shows the application of these principles in composition (Hoyle 1770, 61-2).

Nevertheless, in the late sixteenth century, it is clear that a groundswell of change was taking place in the thinking behind music theory. Against this, we can consider the sources to be examined in our study of rhythm.

2.1.2 The sources

Of the Continental sources, little needs to be said of Zarlino's monumental *Istitutioni Harmoniche*. He based his musical instruction on the models of his teacher Willaert and his contemporaries, but also sought to unite the speculative and the practical:

...per questo nella Musica (considerandola nella sua ultima perfezione) queste due parti sono tanto insieme congiunte, che per le assegnate ragioni non si possono separare l'una dall'altra.

...music considered in its ultimate perfection contains these two parts so closely joined that one cannot be separated from the other.

(Zarlino 1558, 20)

Et se la Speculatiua senza la Prattica (come 'altre volte hò detto) val poco; atteso che la Musica non consiste solamente nella Speculatiua; cosi questa senza la prima è veramente imperfetta. Et questo è manifesto: conciosia che hauendo voluto alcuni Theorici trattare alcune cose della Musica; per non hauere hauuto buona cognitione della Prattica, hanno detto mille chiachiere, & commesso mille errori. Simigliantemente alcuni, che si hanno voluto gouernare con al sola Prattica, senza conoscere alcuna ragione, hanno fatto nelle loro compositioni mille, & mille pazzie, senza punto auedersene di cosa alcuna.

(Zarlino 1558, 261)

Speculation without practice, as I have said before, is of small value, since music does not consist only of speculation and is imperfect without practice. This is obvious enough. Yet some theorists, treating of certain musical matters without having a good command of the actual practice, have spoken much nonsense and committed a thousand errors. On the other hand, some who have relied only on practice without knowing the reasons behind it have unwittingly perpetrated thousands upon thousands of idiocies in their compositions.

(Zarlino 1968, 226²)

That so many subsequent theorists refer to, borrow from, and praise his work already testifies to his considerable achievement.

The German writer Calvisius based much of his *Melopoeia* on Zarlino's work: his much smaller book is concerned largely with composition, but especially with *musica poetica*: the union of words and music. It seems to have been particularly popular in England, Charles Butler drawing heavily on it in his *Principles of Musik*, Morley less so for his *Introduction*.

The title of the Swiss theorist Glarean's *Dodecachordon* of

² Marco and Palisca translate 'la Speculativa' as 'theory'.

1547 refers to the system of 12 modes which his book applies to plainsong and polyphony, and which was taken up by Zarlino in his *Istitutioni*. The book begins, however, with teaching on the elements of music, drawn from Boethius and Gaffurius, on the theory of consonance and dissonance, and solmization.

The 1517 treatise *Musice active micrologus* by Ornithoparcus, a disciple of Erasmus, concerns itself only with the practice of music. Its popularity was considerable, going through publication some five times: John Dowland's translation of 1609 will be considered below.

The anonymous treatise *The Art of Mvsic collectit ovt of all ancient doctovris of mvsic* dates from the latter part of the sixteenth century and consists mostly of translations into Scots of passages from Ornithoparcus and earlier writers, compiled as one treatise. It is possible that it belonged to Andrew Melville at the Aberdeen Song School, and may have been brought into use by the Act of Parliament in 1579 in which James VI made the burghs responsible for the teaching of music (Elliott 1958, 271).

The material is divided into three: the principles of mensural music, composition in up to five parts, and finally proportions, including the more arcane and complex. These are headed as the second, third, and fourth parts of music respectively, and yet the book has lost no material from its beginning. In fact, the section on proportions is entitled 'THE THRID PART OF THIS LIBELL - AND THE FOWRT BWIK OF MWSIC' (*Art of Music*, 113). If plainsong was taught as the first part of music, the scheme conforms to the four-part ordering of Gaffurius's *Practica Musicae* (Milan, 1496), which is one of the manuscript's principal sources.

The short *Compendium Musicae* by Descartes, written in 1618 but not published until after his death in 1650 is a theoretical

volume, but one which, alongside its debt to Zarlino, begins to develop rational and scientific bases for its material. It is largely concerned with mathematical derivations of consonances and dissonances, but also deals briefly with composition and the modes.

The other two Continental sources discussed belong to the tradition of German school tutors, teaching the basic singing skills of solmization and notation. Sebald Heyden's *De arte canendi* of 1540, and Nicolas Listenius's *Musica* of 1549 both found wide use in Germany and Austria, and Listenius also appears in Morley's list of authors cited or used in his Introduction.

The English sources to be considered fall roughly into four categories: simple singing manuals like those of Heyden and Listenius, more comprehensive books such as Morley's which also deal with composition, works of theory, and finally treatises solely concerned with compositional technique.

The first singing primer to appear in English was the Irishman William Bathe's *A Brief Introduction to the True Art of Musicke* in 1584, written when its author was a twenty-year-old student at Oxford. No copies of the work survive, the last known being in the possession of Sir John Hawkins when he bequeathed his copy of Bathe's other musical work, *A Briefe Introduction to the Skill of Song*, to the British Museum in 1778. However, Andrew Melville copied it some fifty years after its publication into his commonplace book in Aberdeen, where he was Master of the Song School from 1617-40; transliterated into Scots, the book also contains sections of Ravenscroft's *Briefe Discourse* and other non-musical teaching material (Bathe 1979, i).

Bathe's short work is radical in content and missionary in

intent. The title-page, preserved in the original English by John Hawkins in his *History of Music* makes this clear:

A brief introduction to the true art of musicke, wherein are set downe exact and easie rules for such as seek to know the trueth ... : which rules be meanes whereby any by his owne industrie may shortly, easily and regularly attaine to all such thinges as to this arte doe belong: to which otherwise any can hardly attaine without tedious difficult practise by meanes of the irregular order now used in teaching, lately set forth by William Bathe, student at Oxenford.

(ò Mathùna 1986, 173-4)

The dedication is to the author's 'uncle' Gerald Fitzgerald, the 11th Earl of Kildare, who was in fact Bathe's grandmother's step-brother; at the time, Fitzgerald was a prisoner in the Tower of London, and would die there the next year (ò Mathùna 1986, 174).

Hawkins's opinion of the book was not a high one. He makes reference to Bathe's reputed temper, and complains of his 'decrying the ignorance of teachers, and the method of instruction practised by them, [rather than] pointing out any peculiar excellencies in his own work', and that 'it may be truly said that not one of the "prolix circumstances or needlesse difficulties" that others use in teaching, is by him removed, obviated, or lessened; ... As to these rules, the best that can be said about them is that there is nothing like them to be met with in any writer on music' (Bathe 1979, ii). The book is indeed idiosyncratic, but it deserves recognition as the first publication to cater for the growing number of musical amateurs looking for an easy grounding in the rudiments of singing.

The book is in two parts, the first teaching the "ars cantandi", divided into four subjects:

To notis belong four things, quhich being knaven, doe
yeild the perfect³ skill and knavledge of song that is
to say the richt -

naiming
quantitie
tyme
tune

(Bathe 1979, 2)

The second book opens promising to 'speake of musick
speculative, q^rin great pleasure may be had, whiche also may
worthily be numbred among the 7. liberall sciences, And first of
the concord betwixt pairts' (Bathe 1979, 11), and a discussion of
concords and discords follows, before giving way to some exercises
in elementary two-part counterpoint upon a plainsong.

The book concludes by excusing its brevity:

... we more regarding that whiche doth to the learner
bring most facilitie and whiche are to be observed guid,
haue laid doune suche breiff rules as we thought most
necessary to that effeact, leaving the rest to the
Imitatione of guid authors, as M. talis, M. Byrd M.
taylor and others.

(Bathe 1979, 23)

The inclusion of a 'M. tailor' in such celebrated company as
Tallis and Byrd is something of a mystery: the most likely
candidate is the John Taylor who was master of 'the children of
the grammer schoole in the colledge of Westminster' before moving
to Salisbury in 1569. He was probably the composer of a pavan in
the Dublin Virginal Manuscript ascribed to 'mastyre taylere', and
of a full anthem in MS at Christ Church, Oxford, both places where
Bathe had lived (Grove 1980, sub Tailer, John). To find the
precise reason for his being counted with the most eminent of his
contemporaries perhaps requires more information, but his
appearance serves for the time being as a neat illustration of

³ wrongly transcribed or misprinted as "prefect" in Bathe
(1979).

Bathe's idiosyncrasy.

The date of publication of Bathe's second musical treatise, *A Briefe Introduction to the Skill of Song*, is somewhat uncertain, estimates ranging from 1585-1600. The most likely date is 1596, the book being entered at Stationers' Hall on the 22nd of September in that year. Like his first treatise, its subsequent critical examination has not always been favourable: Thurston Dart, in his foreword to Harman's edition of Morley's *Introduction*, referred to it as 'only a superficial and unimportant little pamphlet' (Morley 1952, xiii), but perhaps this is fair comment in comparison to Morley's far more comprehensive work.

By 1596, Bathe had left Oxford without graduating, possibly as a result of institutional religious bias: the then Chancellor, the Earl of Leicester, had declared that 'those that smelt of Popery or were Popishly affected' should be barred from completing their study (ò Mathùna 1986, 38). He had since worked at Westminster as an emissary of the Irish Lord Deputy, and at Queen Elizabeth's court, during which stay he presented her with a harp of his own design, and taught her mnemonics - the art of memory. He registered as a law student at Gray's Inn in 1589, and, after a visit to the court of Philip II in Spain, began theological studies in Louvain, Belgium in 1592. The year before the publication of *A Briefe Introduction to the Skill of Song*, he entered the Jesuit order, but his most famous work was to be linguistic: his Latin primer *Ianua Linguarum*, first published in Salamanca in 1611, was published in his lifetime in many editions and different countries, including three- and four-language versions (ò Mathùna 1986, 38-47).

All of this sheds some light on his introduction to the reader:

I tooke the matter in hand on this occasion, though it were far distant from my profession, being desired by a gentleman, to instruct him in song, I gave him such rules as my master gave mee: Yet could I give him no song so plaine, wherein there chanced not some one thing or other, to which none of these rules could directly leade him.

(Bathe 1596, A2r)

The book is a reworked and expanded version of his earlier work. The title-page makes reference to the inclusion of the teaching of discant: 'A briefe introduction to the skill of SONG: Concerning the practise, set forth by William Bathe Gentleman. to which work is set down X. sundry wayes of 2. parts in one vpon the plaine song. ...'.

The crusading zeal against the old teaching methods is still as strong: 'Olde Musitions laid downe for Songs, manifold and crabbed, confuse, tedious rules'. He complains of having to learn

the long ladder or skale of Gam-vt, to which some added, thinking the ladder too short, some hewed off a piece, thinking it too long. Then they would have the learner be as perfect in comming downe backward, as in going up forward, least in his practise he should fall, and breake his neck.

(Bathe 1596, A2v)

Here he is not being totally fair, for later he himself expects the student to be able to say the Gam 'forwards and backwards' (Bathe 1596, A4v).

The tirade against musical education from the first book is repeated, but now tempered with an uncharacteristically humble admission:

Touching all the prolix circumstances, & needlesse difficulties, that they use, it loathes me greatly that here I should write them: & much more would it grieue the Reader to learne them. Also many things are used in

Song, for which they giue no rules at all, but committed them to dodge at it, harke to it, and harpe upon it. Now (Reader) th'effect of my pretended purpose, and fruit of my finished labor is this, where they gaue prolix rules, I haue giuen briefe rules, where they gaue vncertain rules, I haue giuen sure rules, and where they haue giuen no rules, I haue giuen rules. After all this that I haue said of their rules, I doe affirme that they deserued greater commendations aboue mee, for finding out the long way, then I aboue others for laying down the short way. ... nothing can at the beginning be perfected...

(Bathe 1596, A2v-A3r)

As a testimony to his skill as a teacher, he relates how he taught an eight-year-old child to sing 'difficult crabbed songs' at sight in less than a month, 'which child for strangenesse was brought before the Lord Deputie of Ireland, to be heard sing', and promises the reader that 'a good skill may be had in a moneth'.

Looking at Bathe's work as a whole, it is perhaps too easy to find fault with his evangelistic, and at times arrogant, anti-establishment preaching, for he was truly radical in producing such primers at all. At the time, all other printed musical instruction was either in a foreign language or more usually in Latin, and was often concerned as much with theoretical speculation as with the practice of music. Before Bathe's first book appeared, the unlearned gentleman or aspiring courtier wishing to better himself socially with a working knowledge of music had nowhere to turn but to an expensive teacher, whose profession retained its mystique through its insistence on the value of philosophical knowledge before practical experience. The importance of Bathe's works lies in that he was the first writer in England to attempt to cater specifically for the amateur's requirements, recognising the growing fashion for musical competence and participation as a social skill.

It was some twelve years after the publication of Bathe's

first book before any other similar work would appear in print. 1596 in fact saw three new musical treatises in English: Bathe's second book, and two anonymous works published by William Barley in London: *A new booke of Tabliture* and *The Pathway to Musicke*. The first of these two consists of instructions on the playing of the lute, bandora, and orpharion, in three separate books, with pieces by Dowland, Cutting, and others collected by Barley. He makes clear in his epistle to the reader his intended readership:

...I would request those who hath beene long studious of this Arte and hath attained the perfection thereof, that they would not take my travaile and cost in ill part, seeing onlie I haue done it for their sakes which be learners in this Art and cannot haue such recourse to teachers as they would.

(Barley 1596a, A3v)

After detailing the contents, the title-page continues:

Whereunto is added an introduction to Pricksong, and certaine familiar rules of Descant, with other necessarie Tables plainly shewing the true use of the Scale or Gamut, and also how to set any lesson higher or lower at your pleasure.

(Barley 1596a, A1r)

The "introduction to pricksong" has not survived in any copy now extant - those in the British Library and the Royal College of Music, London, and the Huntington library, San Marino⁴ - and shows no sign of having been removed. This may well be because it was up to the contemporary customer at Barley's shop 'in Gratiouse streete near Leaden-hall' to decide which sections of the book to buy. Certainly, someone anxious to acquire skill on their newly-acquired lute would be less than willing to pay for a set of

⁴ I am grateful to Christopher Bornet of the Royal College of Music, and Thomas V. Lange of the Huntington Library, for examining their copies of the *New Booke of Tabliture* on my behalf.

instructions and lessons on the bandora and orpharion as well. The independent foliation of each section with its own title page seems to support the possibility that they could be bought separately or even in a variety of combinations.

It is very likely in any case that the 'introduction to Pricksong' simply consisted of the same material as *The Pathway to Musicke*, whose title-page describes the same contents:

The pathway to Musicke, contayning sundrie familiar and easie Rules for the readie and true understanding of the Scale, of Gamma-ut: wherein is exactlie shewed by plaine deffinitions, the principles of this Arte, brieflie laide open by way of questions and answers, for the better instruction of the learner.

Whereunto is annexed a treatise of Descant, & certaine Tables, which doth teach how to remoue any song higher, or lower from one Key to another, neuer heretofore published.

Printed at London for William Barley...

(Barley 1596b, Alr)

The tables have not survived either, but the similarity of the two title-pages suggests that *The Pathway to Musicke* was intended as part of a kind of multi-disciplinary composite music treatise, compiled by Barley. *The Pathway*, like the books on the bandora and orpharion, has a title-page but no dedication, whereas the teaching of the lute is prefaced by three pages 'To the Right honorable & vertuous Ladie Bridgett Countesse of Sussex', after the general title-page for the whole collection.

The teaching material begins with the gam, the singing of intervals, and clefs, and then divides the remaining knowledge necessary into twelve parts:

Into how many parts is prick-song deuided.

Into twelue: The first of the formes of Notes, the second of the Rests, the third of Ligatures, the fourth of the three degrees in Musicke, and of the signes thereof, the fift of Augmentation, the sixt of Diminution, the seauenth of Imperfection, the eighth of

Alteration, the ninth of the foure kindes of
 prickes, the tenth of time-keeping, the eleauenth of
 Sincapation, the twelfth of proportion.

(Barley 1596b, C1r)

The 'three degrees' here refers to the measurements of Mood, Time and Prolation, and the 'four prickes' discussed are the Dots of Perfection, Addition, Division and Augmentation.

The material on discant following these twelve sections teaches consonances and dissonances and proceeds no further than note-for-note counterpoint.

Thomas Morley may well have been working on the annotations to be added to his Introduction when Barley's books were published, as the last of the twelve sections, that on the proportions, comes in for some venomous criticism there.

The term 'dupla' was employed with at least two distinct meanings in England: the first of these denoted true dupla proportion under which the value of all notes and rests was halved, and the second, considered a less accurate usage, was in the context of discant, where it meant to sing, for the most part at least, two notes (minims) to each semibreve of plainsong. On the second of these Morley writes

Phi. What followeth next to be spoken of?

Ma. The making of twoe or more notes for one of the plainsong, which (as I tolde you before) is falslie termed dupla, and is, when a semibriefe or note of the plainsong, wee make two minimes.

Phi. May you not now and then intermingle some crotchets.

Ma. Yes as manie as you list, so you doe not make al crotchets.

(Morley 1597, 78)

In his discussion of dupla, the author of *The Pathway* uses the definition of true dupla proportion, but gives a musical example in which a discant is given, mostly in minims, above a

plainsong in semibreves, with no use of proportions at all. Morley criticises this at some length, saying, amongst many other things: 'But if he had vnderstoode what he said, he would neuer haue sette down this for an example, or else he hath not knowen what a minim or a crotchet is'. This may seem rather harsh, considering that he admits to a similar misuse of terminology, albeit a conscious one, earlier on the same page. Nevertheless, he continues to deprecate the author, expressing his astonishment at the terminology used when speaking of tones, semitones and intervals, and in the definitions of the moods. He finishes his diatribe as follows:

For if you read his book you may say by it, as a great Poet of our time said by anothers, *Vix est in toto pagina sana libro* [There is scarcely a sensible page in the whole book]. What, said I *vix* [scarcely]? Take away two or three scales which are filched out of *Beurhusius* [*Erotematum musice* (Dortmund, 1573)], and fill vp the three first pages of the booke, you shal not finde one side in all the booke without some grosse error or other. ... But this is the Worlde. Euery one will take vpon him to write, and teach others, none hauing more need of teaching then himselfe. And as for him of whom we haue spoken so much, one part of his booke he stole out of *Beurhusius*, another out of *Lossius* [*Erotemata musicae practicae* (Nuremburg, 1563)], peruerting the sence of *Lossius* his wordes, and giuing examples flatte to the contrary, of that which *Lossius* saith. And the last part of his booke treating of *Descant*, he tooke verbatim out of an old written booke which I haue. But it should seeme, that whatsoever or whosoever he was, that gaue it to the presse, was not the Author himselfe, else he would haue set his name to it, or then hee was ashamed of his labour.

(Morley 1597, Annotations)

It may be that Morley had reasons other than intellectual integrity to express his disgust at the publication of *The Pathway to Musicke*. It was of course a rival publication to his own, and also a smaller, and no doubt cheaper, one from another publisher.

It is in fact possible that William Barley compiled *The Pathway* himself. The title-page of *A new booke of Tabliture* reads

'Collected together out of the best Authors professing the practise of these Instruments', after the listing of the work as a whole, and in the dedication he says:

... for that I my selfe am a publisher & seller of Bookes, wherby I haue my liuing and maintenance: and ... I haue caused (to my great cost and charges) sundry sorts of lessons to be collected together out of some of the best Authors professing this excellent science of musique, and haue put them in print: ...

(Barley 1596a, A2r)

If this were also true of the theoretical material contained in *The Pathway*, then the errors of which Morley makes so much sport could be easily explained by the relative unskilfulness of a self-styled publisher and bookseller.

It is difficult to date Thomas Ravenscroft's manuscript *Treatise of Musick* with any precision, the sole clue in the text being a citation of Calvisius, which places it after 1592. The only evidence of its authorship is on the final page, where a different hand to that of the work's content has inscribed:

finis:

By

Thomas Rauenscroft Bachelor
of Musick

And one of y^e Children of poules.

(Ravenscroft n.d., 19r)

Ravenscroft was a chorister at St Paul's over the period of at least 1598-1600, having been a chorister at Chichester Cathedral since 1594, and graduated B.Mus. at Cambridge in 1605 (Grove 1980 sub Ravenscroft, Thomas). The final commendatory poem in Ravenscroft's *Briefe Discourse* in 1614, however, clearly states that he is still a youthful twenty-two years of age, and that he graduated at the age of fourteen. No complete explanation for this has yet been found, for it is extremely unlikely that he

could have sung at St Paul's at the age of six, let alone in Chichester at two. It can only be assumed that 'R. LL. Theo-musophilus' (the author of the poem) must have been under some misapprehension: Ravenscroft may have been only too pleased to have false claims published about his genius! The inscription above was certainly written after his graduation in 1605, and it is likely that he had left St Paul's by this time: given David Mateer's speculative birth-date for him in Grove of 1582, his voice would have broken, so the description as a 'child of poules' must be a reference to his past. The treatise itself may date from his time at St Paul's, as he wrote music for the choirboy plays there and may well also have been involved in the musical tuition of the younger choristers.

Although all that survives of the treatise is the teaching on singing, it is possible that in its original form it continued with instruction in discant. The last words before the final inscription are:

And so much touching the directions of the first part of
Musick from the Scale vnto Descant./
(Ravenscroft n.d., 19r)

The teaching on singing is very similar in content to that in *The Pathway to Musicke*, dealing largely with the rudiments of notation.

Morley's compendious *Plaine and Easie Introduction to Practicall Musicke* of 1597 towers above all other English publications on music of his generation, in its size, scope, and indeed its quality and style. Of its three books, the first takes the form of a singing primer, similar in form and content, if on a grander scale, to those already appearing on the Continent and

more recently in England. The second is concerned with discant, or vocal improvisation on a plainsong: the vogue for this had passed even in England by the 1590s, but Morley would have been taught it, perhaps by Byrd, as a necessary preparation for written composition, and he continues this tradition in his own teaching. The third book deals with "composition of three, foure, fiue or more parts", and owes a considerable debt to the large Renaissance treatises of Zarlino and others.⁵

Charles Butler's *Principles of Musik* was written in 1636, but firmly rooted in the tradition recorded by Morley, and indeed greatly influenced by him. The author took his M.A. at Oxford in 1587, and left there six years later to become rector of Natley Scures, near Basingstoke, in which profession and geographical area he remained until his death. His allegiance to the old ways is strong: the only contemporary composers in his list of "the best authors" are the unashamedly conservative Thomas and John Tomkins, and the second of the two books into which the work is divided is a heartfelt discourse on the important uses of music, divine and civil, and a plea for the continuance of church music. The *Principles* was in fact his third published work, after *The Feminine Monarchie, or a Treatise concerning bees and the due ordering of them* (1609), and *The English Grammar, or, the Institution of Letters, Syllables, and Words in the English Tongue* of 1633, in which, in order to reform the spelling of English, he devised the system of orthography which is used throughout the *Principles*. Although a more concise work than Morley's, and one motivated perhaps by political ends as much as musical ones, Butler is at pains to display his learning: for example, his two-

⁵ For an account of the influences on Morley, see Harman's edition of the Introduction (Morley 1952).

sentence definition of music contains some nine references, including citations of Aristotle (twice), Plato, Boethius and Augustine.

Concluding the second book of his *Introduction*, on discant, Morley writes of those composers who have spent much time in the art of composing canons, most notably Byrd and Ferrabosco, and of one George Waterhouse, who 'vpon the same plainsong of Miserere, ... hath alreadie made a thousand waies ... euerie one different and seuerall from another' (Morley 1597, 115). Not mentioned by Morley is Elway Bevin, who in the dedication of his 1631 treatise to the Bishop of Gloucester, writes

After much paines taken in the study and art of Musicke, for these many years last past, to compose Canons of two & three parts in one upon the Plain-song; [I] have now at length laid downe this burden of my minde, the hopefull issue of my tyred braine.

(Bevin 1631, A3r)

Evidence of this study includes the canon 20 in 1 'Remembe[r]'⁶ and over 300 shorter canons in the British Library. He may have been a pupil of Tallis, and was a chorister in Wells Cathedral before becoming Master of the Choristers at Bristol in 1585. He was made a Gentleman Extraordinary of the Chapel Royal in 1605, and his most celebrated musical work is the 'short' Dorian service printed in Barnard's *First Booke of Selected Church Musick* in 1641 (Grove 1980, sub Bevin, Elway). His treatise was to be praised by Christopher Simpson and Purcell, and belongs to that rare class of publications with a printer's error in its title:

⁶ The title may be a piece of light-hearted (or very earnest) advice to the performer, in a similar fashion to the titles of some of Tye's *In Nomines*: 'Trust', 'Howld fast' etc. (Tye 1967, 39; 56).

A BRIEF AND SHORT INSTRUCTION ON OF THE ART OF MUSICKE,
to teach how to make Discant, of all proportions that
are in use:

VERY NECESSARY FOR ALL such as are desirous to attaine
to knowledge in the Art;

And may by practice, if they can sing, soone be able to
compose three, foure, and five parts: And also compose
all sorts of Canons that are usuall, by these directions
of two or three parts in one, upon the Plain-song.

By ELWAY BEVIN.

LONDON,

Printed by R. Young, at the signe of the Starre on
Bread-street hill. 1631.

As the title-page suggests, knowledge of singing is a prerequisite for tackling the contents of the book, which starts with the teaching of concords and discords. There then follows some twenty-five pages of examples of a discant on the same seven-note plainsong, using various proportions and complex subdivisions of proportions. The application of this to composition is limited to a further forty pages of examples of canonic writing, culminating in an immense canon 60 in 1. After such a seemingly comprehensive encyclopedia of canonic forms, Bevin in his concluding epistle writes

Thus much here I thought sufficient for young
Practitioners at this present, but if I perceive any to
take profit herein, I shall be encouraged hereafter to
set out a larger Volume, if it please God to giue me
life, and enable me thereunto. In the meane season, I
wish thee all happinesse and good successe in thy
proceedings. Thy harty wel-willer in Christ Jesus,
Elway Beuin. FINIS.

(Bevin 1631, 52)

A volume more concerned with the traditional academic theory of music is Dowland's translation of Ornithoparcus' *Musice active micrologus*, published in London in 1609. Why Dowland should translate and publish a work which deals with musical practice nearly a hundred years old - the original dates from 1517 - without adding new material of his own or updating what already exists is a difficult question to answer. We know that he

occupied himself with the translation when travelling, possibly, as Diana Poulton suggests, 'during the enforced hours of waiting in inns when darkness or storms made progress on the roads impossible' (Poulton 1982, 376), but the preparation of a long and complex book for publication in the early seventeenth century could not really be an idle pursuit to while away the time: it must have required considerable motivation on Dowland's part.

One clue to what this motivation might be is that the third of its four books is given over to 'the ecclesiastical accent': correct accentuation in the chanting of scripture. This is only relevant to Latin texts, and although it may have been a statement on Dowland's part on the importance of correct accentuation in the setting of English, it could equally well represent an opportunity for him to express his Catholic sympathies, since his conversion to Catholicism in France some years before.

His translation of Ornithoparcus may also be an attempt to assert his own learning and skill since the publication of Morley's *Introduction*. Morley's teacher, Byrd, may have shown Dowland little respect as a mere lutenist, and Dowland's constant travelling was partly because he had trouble finding secure employment in England.⁷ An academic volume would hopefully boost his status and employment prospects at home.

The first of the four books contains the teaching of plainsong, the second 'measurall song', as in other singing primers, the third the ecclesiastical accent mentioned above, and the fourth composition or 'counterpoint, as it were the gouvernour and mother of the rest'.

Thomas Ravenscroft's *A Briefe Discourse* is a scholastic

⁷I am grateful to Philip Brett for suggesting this.

publication of a different nature. Its full title is 'A BRIEF DISCOVERSE Of the true (but neglected) vse of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in Measurable Musicke, against the Common Practise and Custome of these Times', its doomed mission being to standardise the notation of mensuration and proportions by returning to the medieval principles which underpinned the notational system, and which Ravenscroft believed were being distorted through musicians' ignorance. The book also includes a collection of pieces, mostly consort songs, by Ravenscroft, John Bennet, and Edward Pearce, which illustrate the techniques prescribed in the text, and no doubt boosted sales of what would otherwise have been a volume of very limited appeal. In fact, the 22 pages of Ravenscroft's essay are surrounded by some 23 pages of prefatory matter and 54 pages of music.

The argument of the central essay, entitled 'The Definitions and Diuisions of Moode Time, & Prolation in Measurable Musick', is aimed primarily at composers, but the principles of mensuration are dealt with from first principles, giving the book the format of a singing tutor, without the material on the gam-ut: in fact, Ravenscroft incorporates snippets of material from his earlier MS treatise. This led Alexander Ringer (Grove 1980, sub Education in music §IV, 3) to describe the *Discourse* as the sort of tutor likely to appeal to the amateur who wanted to learn the basic musical skills as simply and as quickly as possible, but this is highly unlikely as the poor reader would be left unable to tell one note of the scale from another!

The last two sources to be considered are also clearly aimed at practising or potential composers. Thomas Campion's *A New Way*

of making *Fowre parts in Counter-point* was published in the latter part of the first decade of the seventeenth century, and it is concerned, as its title suggests, with 'setting in counterpoint': homophonic composition.⁸ The 'new way' is that of structuring composition upon a bass part and deriving the intervals in chords by counting upwards; this contrasts with Morley's method, borrowed from Zarlino, where the treble and bass are counted from the tenor, and then the alto from the bass (Morley 1597, 129-30), and with Ornithoparcus: 'If you desire to compose anything, first make the Tenor, or some other Voyce' (Dowland 1609, 80). In the opening dedication to Prince Charles, he seems to bring a crusading spirit to his cause similar to that of Ravenscroft:

[I content] my selfe onely with a poore, and easie inuention; yet new and certaine; by which the skill of Musicke shall be redeemed from such darknesse, wherein enuious antiquities of purpose did inuolue it.
(Campion 1909, 191)

The book is in three parts: the new rule of counterpoint, the keys or tones and their cadences, and progressions of concords, this last part being adapted with acknowledgment from Calvisius.

The paucity and simplicity of the musical examples in Campion's book is made up for by their abundance in a similar contemporary treatise, Coperario's MS 'Rules how to compose'. The two works have much in common, including their reliance on the bass as the practical foundation for composition, and it is possible, given that the authors had met by 1612 and later

⁸ Campion, Coperario and Butler all use the term 'counterpoint' to denote homophonic composition in four parts, Morley and Bevin use the same term for note-for-note discant, and Dowland, in his translation of Ornithoparcus, divides it into the homophonic 'Simple Counterpoint', and 'Coloured Counterpoint', in which the parts differ in rhythm (Campion 1909, 189ff.; Coperario 1952, 4v; Butler 1636, 89; Morley 1597, 71; Dowland 1609, 78).

collaborated, that they worked out certain topics together (Coperario 1952, [17]-[20]).⁹ Of the two, Campion's is the better organised, but Coprario's is more obviously the work of a practical and experienced musician. It takes the form of forty folios of musical examples, going far beyond Campion's in complexity, along with short verbal explanations of which some are frustratingly brief.

2.2 Theory and composition

*Definitions of tactus and syncopation - The use of
dissonance - Cadences.*

Before proceeding to the descriptions of rhythms provided by the various sources, we shall consider their definitions of the basic pulse within which all such rhythm operates - the tactus.

All sources which provide a definition of the tactus describe it in terms of the hand-movement which provides it physically. Zarlino, in his chapter *Della battuta* (*Istitutioni* iii.48), finds its origin in the human pulse.

... la Battuta non è altro, che un Segno fatto dal Musico equalmente, ouero inequalmente, secondo alcuna proportione, con la positione, & con la leuatione della mano a simiglianza del Polso humano.

(Zarlino 1558, 208)

... the measure is nothing but a sign used by musicians, ... equal or unequal but always according to some proportion, and ... the downbeats and upbeats are indicated by hand movements in imitation of the human pulsebeat.

(Zarlino 1968, 119)

⁹ Had they done so, Coprario's Italian training may have had considerable influence on Campion's treatise: his 'New Way' has echoes of Caccini's 'Nuove Musiche', published only seven years previously, in its use of the bass as well in its title. Campion's concentration as a composer on the lute-song rather than on polyphonic music also provides a parallel with the exponents of the *seconda prattica*.

He then goes on to relate how various poetic feet can be accommodated by duple and triple measures, when using a minim for each short syllable and a semibreve for each long. He also mentions in passing, 'lest anyone wonder, that it is necessary for each composition to begin and end on a downbeat' (Zarlino 1968, 120).

The Scottish author of *The Art of Music* gives separate definitions for measure and for tactus. In the first of these a distinction is drawn between the equal stroke and the "distinctly proportionate chop" for triple time, and the second describes the two beating techniques. Here the 'continual motion' accords well with Murata's comments that the beat, with no hit or rebound, would be unaccentual (page 25), but the 'chop' seems to be a more firmly demonstrative statement of metre. Nevertheless, the purpose of the tactus as given in both definitions is not metrical: it is merely used as a guide to the length of all notes and rests in a composition.

Misur quhat is it It is of a certane moving with alternatie be ane equall straik or an choip distinctlye proporcionat Throw ye quhilk all nottis and pausis of sangis for the qualitie of ewerie sing or figur ar in mensurall proportion deducit

[sing: mensuration sign; figur: note, note-value]

(*Art of Music*, 1r)

Tactus quhat is it? It is ane continvall mocion, or ane chop witht the hand of the preceptour, dressand ye sang mensurally that the modulaturis ewerrie ane till ane uther fail ye nocht in the perfyt mensuring of the quantaties of all noittis and pausis in equall voces dewydit. Thairfor quhow mekill of tym is to be gewin in the choip of ewerrie noit and pause it is rycht wyslie diffinit. So that planly na certitud of ye quantatie of noittis may be techit nor commandit. Bot gif certane Jugment befoir the chop be ordaly constitut. ... Mairatour It is to be knawin ye semebrewe in all singis (Except diminucion augmentatioun, and prolation) with ane haill choip to be usit: and institut for yis causs; The essentiall valour of semebrewis that eweirie noittis

till utheris ar of ane aweill and alyik in quantitie mensurall[.] Quhiarfor, it is tane tua diverss wyss. Ane is be ye semebrewe and ane uthe be the Mynnym. Be ye semebrewe, It is twichit quhan the semebraff is tardie and langdrawand. And quhand the sang is swyft and haistie in the self and in schort ordour deducit, Than ye mynnym it is to be choppit and nocht be the semebrev as be the exempillis followand planly is demonstrat

(Art of Music, 24v-25r)

In the ensuing two-part examples, the one to be beaten with a semibreve tactus consists of a discant of semibreves and minims over a 'tardie and longdrawand' slow-moving lower part in breves and semibreves. In the 'swyft and haistie' example, to be beaten in minims, both parts move mostly in minims and crotchets.

Morley's definition (he calls the tactus 'stroke'), covers the same ground, but lists three types of beating then common in England. Duple time could employ the "less stroke" in c, or the "more stroke" in ♯.

It [stroke] is a successiue motion of the hand, directing the quantitie of euery note & rest in the song, with equall measure, according to the varietie of signes and proportions: this they make three folde, more, lesse, and proportionate. The More stroke they call, when the stroke comprehendeth the time of a Briefe. The lesse, when a time of a Semibriefe: and proportionat where it comprehendeth three Semibriefes, as in a triple [,] or three Minoms, as in the more prolation ...

(Morley 1597, 9)

In the annotations to Butler's definition, he notes the trend towards smaller note values, and how even the minim is now sometimes used as the basis for the tactus, divided into crotchets.¹⁰

¹⁰ It is unusual for Butler to make such a contemporary observation in a book so set in the ways of the 1580s. It was not until 1583 that the printer Thomas East adopted c as the standard mensuration sign for pieces in duple time, when more conservative composers continued to write in *alla breve* (BE5, xxiii).

The principal Time-note is the Semibrief: by whose Time, the time of all Notes is known: and it is mesured by Tactus or the Stroke of the Hand, in a certain space or distance: the which, Imitation and Use will make you perfect in.

The partes of Tactus ar two: [Thesis and Arsis] i. the Depression or Fall, and the Elevation or Rise of the Hand.

(Butler 1636, 24)

... now in qik time the Minim beginneth to encroche uppon the Sembrief.

The time-stroke of the Brief, Lystenius termeth Tactus major, and of the Sembrief Tactus minor: But now the Sembrief-time is our Major tactus: and the Minim-time our Tactus Minor.

(Butler 1636, 28)

Turning now to definitions of syncopation, there are two principal strands of thought. The first of these describes the action of the notes against the metre of the tactus, whereas the second conceives the tactus itself in notes, and then divides these and re-joins them to produce syncopated notes.

Of the first, Zarlino's is the clearest example, from his chapter *Della Sincopa* (*Istitutioni* iii.49), which approaches its subject from the aspects of theory, composition and performance. It begins with some background to the use of the term itself:

Syncopation does not mean to the musician what it means to the grammarian, who considers it a figure of speech made by shortening a word by deleting a median syllable or letter. This practice is often convenient in verse; for instance one might write 'audacter' in place of 'audaciter', 'vendit' in place of 'vendidit'. The musician thinks of it rather as a displacement or reduction of the value of a note in a series of similar short notes through one or more longer notes, wherever this can be done suitably within the proper number of beats of a certain tempus.

(Zarlino 1968, 120)

... ma la considera come Trasportatione, o Riduttione di alcuna figura, o nota cantabile minore, oltre vna, o più maggiori alla sua simile; oue conuenientemente si possa applicare, & numerare, per finire il numero della misura del Tempo.

(Zarlino 1558, 209)

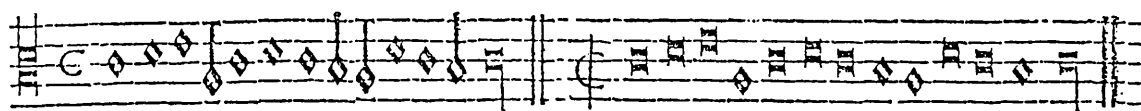
Marco and Palisca's translation of Zarlino, given above, is a little confused here: the sense is this. If, in a series of equal notes which conform with the tactus, one note is shortened (syncopated in the grammatical sense), the following notes remain out of step with the tactus (syncopated in the musical sense) until the intervention of another similar short note.

Zarlino then elaborates on musical syncopation:

Onde quella figura, o nota si chiama Sincopata, ouero si dice, che fa la Sincopa, quando incomincia nella leuatione della battuta, & è sotto posto anco alla positione; ne mai può cascare, come porta la sua natura, sotto la positione, fino a tanto, che non ritroui vna figura minore, ouero altre figure, che siano equale a questa di valore, con le quali si accompagni, & ritorni, oue la battuta hebbe principio. ...

(Zarlino 1558, 209)

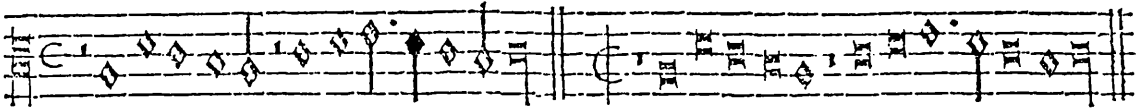
A note is said to be syncopated or to make a syncopation when it begins on the upbeat of a measure and is held through the next downbeat. The sound may not fall again on the downbeat, toward which it tends by its nature, until a shorter note or several notes equal in value to a shorter note intervene and permit it to return to the beginning of the measure. For example, the proper place for a semibreve is at the beginning of a measure, whether the tempus is perfect or imperfect, ... and the same goes for the breve when the sign is ♯. But if it happens that one or the other is sung on the upbeat of a measure, this note is called a syncopation or is said to be syncopated, as are those [below].



A dotted minim also may be called syncopated when it appears on the upbeat of the measure, under the first sign [c] and similarly under the second sign [♯], as may be seen [below].



However it must be truthfully said that they are not syncopations properly speaking. True, the semibreve is called syncopated, whether under the sign of perfect or imperfect tempus, when it is written by composers in their works in the manner described. Thus a syncopation is caused by preceding the syncopated note by a note half its value or by two or more notes equivalent to this half. Syncopations result also from preceding rests, when the rests have half the value of the syncopated note, as illustrated [below].



(Zarlino 1968, 121-2; examples from Zarlino 1558, 210)

Zarlino stretches his original definition above sufficiently to allow the dotted minim and dotted semibreve divided by a tactus beat to be called syncopated.

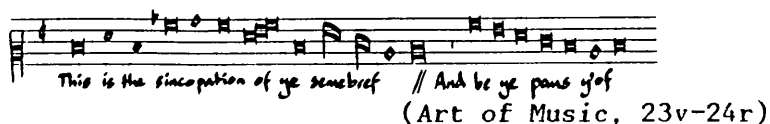
The Art of Music gives a similar definition to Zarlino's, but is made slightly less clear by referring to the action of the tactus as a series of notes. The first of the music examples, shown below, takes some time to revert to conformity with the tactus (the rendering of the text into English is mine):

Sincopa quhat is it. ... cincopa in ane mensurall sang is ane passage of ane semebrew or ane Mynnym be the middis of tua/thrie/four fyve or sax mair noittis or of ma[n]y noittis. eftir ye arbitry of Musicianis or of compositouris of canticlis. ...[the second part of a syncopated note often resolves a dissonance]...

He may begin at ane semebrew or at the pauss of ane semebreif, and assing the same for the fir part of the first breiff contra quhilk he dois sincopy And proceid fro yat furth with brewis be Numer equall contra and throw als mony brewis as it plesis him, So yat he at ye ending of ye sincopation be posicioun of ane semebreif contra ye Last part of ye last breif mak his Numer equall with ye saiddis brewwis. Also siclyk he may do w^t Mynnyms contra semebrewis and curchettis contra Mynnyms as the exemplaris eftir dois furth schaw

What is syncopation? Syncopation in a mensural song is a passage containing a semibreve or minim in the midst of 2/3/4/5 or 6 longer notes or of many notes, after the wishes of the musicians or the composers of canticles.

... He may begin with one semibreve or semibreve rest and assign this to the first part of the first [metrical] breve against which he makes a syncopation, and proceed with a number of whole breves against and through as many [metrical] breves as he pleases, until at the end of the syncopation he place a semibreve against the last part of the last [metrical] breve to make the figures equal with it. Also he may do likewise with minims against semibreves and crotchets against minims as in the following examples:



It is in the context of two-part harmonic progressions that Calvisius introduces his chapter 'De Syncope', which uses a similar concept to that in *The Art of Music*. He defines syncopation as "the irregular application of a note to the tactus, as a result of a preceding shorter note": 'Syncope est irregularis applicatio notulae ad tactum, facta propter minorem figuram praecedentem' (Calvisius 1592, 6v), and he states that a note is syncopated when it is divided between two tactus or two parts of a single tactus. Before going on to discuss and demonstrate its practical use, he gives one example, which includes syncopated breves, semibreves and minims (the downstroke of the tactus is shown here by ticks above the stave, this and other translations from Calvisius are mine):

Syncope aliquando continuatur, et non una tantum notula, ad tactum irregulariter applicatur, sed plures, donec redeat ejus potestatis notula, cujus fuit figura, quae Syncoptes causam in initio praebuit, cum qua sequentes notulae ad regularem tactus mensuram redeunt, ut:

Sometimes the syncopation is continued, and not one, but many notes are applied irregularly to the tactus, until a note having the same value as the note which caused the syncopation in the first place returns, by means of

which the following notes return to the regular measure of the tactus, as:



(Calvisius 1592, F7r)

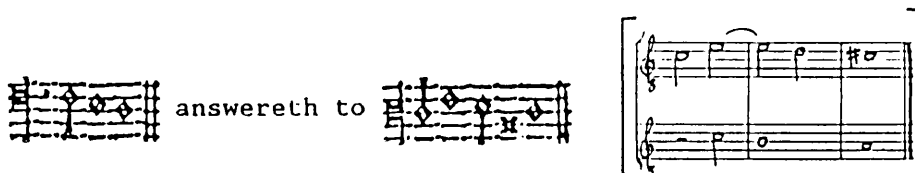
It is Morley and Butler in England who most clearly use the second type of definition, and in this case Butler is the more systematic of the two. For him, syncopation is an integral part of the basic knowledge required for composition:

In Setting ar always to be observed (besides the Rules requisite to Singing) *Melodi and Harmoni*: with their 4 Ornaments [*Consecution, Syncope, Fuga and Formaliti.*]
(Butler 1636, 44)

'Consecution' concerns the following of intervals one upon another, 'fuga' points of imitation, and 'formaliti' (praised as *ornamentum ornamentorum*) could be described in twentieth-century terms as tonality.¹¹ In Butler's definition of syncopation below, the bracketed letters refer to the annotations which follow.

(a) Syncope is (b) the Disjoining and Conjoining of (c) a Mesure-note: when (in respect of Time) it is disjoined into Partes; whereof the former is conjoined with the precedent half-note in one Time, and the latter with his subsequent half-note in an other Time: (d). The Conjoining of which latter with his half-note following, is called by Sethus {Calvisius} *Alligatio*, and by Morley, *Binding*. in which, for distinction, the first of these two conjoined half-notes is called the Bound-note, and the second the Binding-note: unto which two, there answereth (either in the Base or in soom other Parte) one (e) entire Mesure-note, which is as it were the Band, that holdeth them bothe together: as

¹¹ Morley uses the same term to signify the formality of contrapuntal design (Morley 1597, 76).



This Ornament is (f) very useful, not onely because it graceth and sweeteneth the following Concords; but also becaus it helpeth much to vari the Harmoni, and to shew the energi and efficaci of the Ditti.

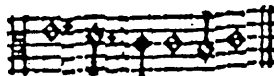
(Butler 1636, 64-5)

(a) {Discussion of the Greek roots of the word 'syncope' and its appropriateness} ... Syncope dooeth heere signifie not onely the Disjoining of an integrall into two Partes, but also the Conjoining again of the Partes into 2 integralles ...

(b) {citation and discussion of Calvisius's definition of syncopation}

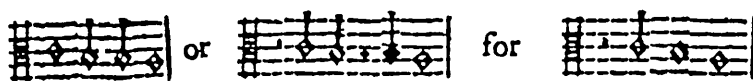
(c) Measure-note. [Semibrief or Minim.] For as anciently major Tactus was the Brief, and Minor of the Semibrief; so nou, wee having qite forgotten to keepe Brief-time, and learned (in qik Figures) to keepe the Time of a Minim; our major Tactus must bee Semibrief-time, and our Minor, Minim-time. ...

(d) In an other time. So that the Notes, which regularly is Mesured by the Thesis and Arsis of one and the same Tactus, beeing Syncopated hath the former Parte in the Arsis of one, and the latter in the Thesis of an other. For which caus a pointed Semibrief, and a pointed Minim in Arsis (whose Points begin the Thesis of a nue Tactus) ar accounted Syncopata: as



Semibrevis ac etiam Minima, cum Puncto, si Minima in Elevatione Tactus ponatur, Syncopatis annumerantur. Sethus C.12.

(e) Entire Measure-Note. Entire in respect of the Tactus: though, for the Ditties sake, it may bee parted into sundry Figures: as



(f) {citation of Calvisius}

(Butler 1636, 70)

A striking difference between Butler's definition and those of the other writers so far considered is that he states the need for another part to follow the tactus more regularly to hold the bound note and the binding note together. From this premise, a syncopation which occurred simultaneously in all parts would not

be recognised as such, possibly also because the opportunity for the preparation and resolution of dissonance would be lost.

Butler makes reference above to Morley and his use of the term 'binding' for syncopation. In fact, Morley does not use this as a title for syncopation *per se*, but rather in the context of his teaching of discant. Here, the scholar has up to this point worked only two exercises of note-for-note two-part counterpoint, when his master gives him this example (the third note of the plainsong lower part, misprinted as *g*, should be *b*):¹²



Phi. You sing two plainesong notes for one in the descant, which I thought you might not haue done, except at a close.

Ma. This is the best kinde of descant, so it bee not too much vsed in one song, and it is commonlie called binding descant,

(Morley 1597, 76)

The two notes of the upper part are tied or bound together, hence 'binding'.

The word 'syncopation' makes an appearance in the third book of the *Introduction*, in a definition that concludes a long section of criticism by the master of one his students' exercises. Here to Zarlino's and Butler's concepts is added another highly expressive phrase: "driving through".

¹² The figures written between the stave appear in the copy used for the Shakespeare Association facsimile edition. They may well be roughly contemporary with the original publication: the use, for example, of the figures 12 and 13 to denote intervals of only a 5th and a 6th respectively, can be compared with the use in early figured basses of, for example, 11-10 for 4-3, by Caccini and others in Italy at the turn of the seventeenth century.

Phi. ... but is not the close of the counter a Cadence.
 Ma. No, for a Cadence must alwaies bee bound or then
 odde, driuing a small note through a greater which the
 Latins (and those who haue of late daies written the art
 of musicke), call Syncopation, for all binding and
 hanging vpon notes is called Syncopation, as this and
 such like:

Examples of
 Syncopation



Here be also examples of Syncopation in three partes,
 which if you consider diligentlie you shall finde
 (beside the Syncopation) a laudable and commendable
 manner of causing your partes driue odde, either
 ascending or descending, and if you cause three parts
 ascend or descend driuing, you shal not possiblief do it
 after any other manner then here is set down, it is true
 that you may do it in longer or shorter notes at your
 pleasure, but that will alter nothing of the substance
 of the matter. Also these driuings you shall find in

manie songs of the most approued authors, yet shall you not see them otherwise corded, either in musicke for voices or instruments then here you may see.

(Morley 1597, 152;
transcription from Morley 1952, 256-7)

The ensuing three-part example involves continued syncopations in one or two of the parts, similar in kind to the example above, to illustrate all of the possible harmonic progressions: the score is barred in a similarly irregular fashion.

Coprario's Rules employ a similarly practical approach to Morley's 'binding'. The section on suspensions or 'ligatures' is by far the largest part of the treatise, covering some eighteen folios of examples, and detailing the dissonances allowed over various bass progressions. The following example shows the rhythmic concept used: the part which begins a twelfth or fifth above the bass is divided (a semibreve becomes two minims), and the second of these is held into the next note.

If the Bass rise a 3, and then rise a 2, or fall a 2, a 4, or a 5 lett your part which uses the 12, or 5 divide, and then use a 6, or 13 holding thesam he must use the 10, or 3.

This holding is uppon the 11, and 4.



(Coperario 1552, 22v)

The final part of the instruction on 'ligatures' concerns syncopations in the bass part, when it 'goes against the time holding his notes. ... Hetherto the other parts have heldd uppon the Bass, now the Bass holds uppon the rest of parts' (Coperario 1552, 34v). Butler's point about the need for a regular part to make the syncopation clear, is made by Coperario in the last of the

four sets of examples:

If the Bass ascend seconds, lett Canto use all 10, and ascend with him, and Tenor must first use the 5, and next the 6, and must goe with the time contrarie to the Basses time.



(Coperario 1952, 36r)

Glarean's approach is less detailed than those already discussed. Rather than discussing the technique of syncopation at length, he gives a wide and pragmatic definition, a bit of friendly description noting the good effect of syncopation in more than one voice, a brief warning against excesses, and then a three-part example of considerable rhythmic complexity:

Syncopation is usually so called when smaller notes separated by larger ones alternate in turn with each other. [Syncopen uocant, quoties notulæ minores per maiores separatæ ad sese inuicem reducuntur.] This is exceedingly familiar in songs, and it creates great beauty if one uses it correctly, but especially in the movement of two voices it is used with great aural pleasure, but no less in three and more voices. It is not necessary to present many precepts or many examples of this, since it is everywhere at hand and unknown to no one. But one must take care in this that the separation is not unsuitable, which indeed may occur if it is either too long or made by rests or by notes of too great value, as minims by longs, or by a breve rest. But daily use will make all these points clearer. We decided to present one example.



(Glarean 1965, 238; Glareanus 1547, 213)

As Zarlino makes clear, the word 'syncopation' implies a shortening of notes. Some writers used the same term to signify another method of shortening notes: diminution. Ornithoparcus is cited both by *The Art of Music*, and here in Dowland's translation:

For as in Grammer we say *sæcla* for *sæcula*, so in Musicke we do curtall the naturall and essentiall measure of the Notes by this syncopation. Therefore generally it shall be called syncopation, not diminution, because it is a kind of syncopation.

(Dowland 1609, 48)

Ravenscroft's *Briefe Discourse* seems also to refer to syncopation in this sense:

Besides all these, ... there appertaine diuers other Rules; As Augmentation, Sincopation, Imperfection, the Pricks of Perfection, Addition, Diuision, Alteration, & such like; All which serue to distinguish the Diuision, Alteration and Augmentation of Perfect and Imperfect Notes; but because we haue little or no vse of the most of them, saue the Pricke of Addition ... I'le speake of it onely, and not of the rest.

(Ravenscroft 1614, 21)

This is particularly unusual, as Ravenscroft himself uses the term

in the more usual sense in his earlier MS treatise.¹³ Perhaps he deliberately had recourse to a dated and arcane usage (Ornithoparcus's treatise was published nearly a century earlier) to make his point about outdated metrical techniques. In this light, the preface to Zarlino's definition given above ("Syncopation does not mean to the musician what it means to the grammarian...") may be his attempt to clear up any confusion between the two possible meanings.

We have already seen that the composer was expected to keep track of the motion of the tactus in order, at least in theory, to begin and end every composition on a downbeat. Calvisius also includes principal cadences in his statement of this rule:

Observatio autem temporis praecipuè in hoc consistit quod notula ultima, tam in partibus, quam in ultimo fine cantilenarum, semper est temporis initium, id quod etiam in praecipuis clausulis fieri consuevit. Hoc enim modo, quando tempus rectè absolutum est, Harmonia in novo inchoato optimè quiescit.

Observation of the tempus consists principally in this: that in each section as much as at the actual end of songs, the final note is always at the beginning of a tempus; this is also usually the case at main cadences. For in this way, when the tempus is finished correctly, the music comes to rest in the best manner at the opening of a new tempus.

(Calvisius 1592, D6r-D6v)

Zarlino gives a rule where the position of notes relative to the tactus determines whether widely differing note values can be used consecutively.

Il porre due Semiminime dopo la Semibreue col Punto, ouer dopo la Semibreue sincopata sarà lecito: percioche quella parte, sopra laquale casca la Battuta, che è

¹³ In Ravenscroft's MS treatise, diminution is dealt with quite separately from augmentation, which is grouped together with 'Sincopation'. This strange classification may be the result of confusion on the part of the young Ravenscroft brought about by the different uses of the term.

sopra il Punto; ouero sopra la seconda parte della Sincopa, si considera come separata dall'altra per la Battuta; cioè si piglia per vna Minima separata, sopra laquale caschi la detta Battuta. Non è però lodeuole (quantunque pochi se ne guardino) il porre le figure con tale ordine, che dopo la Semibreue, che sia battuta senza il punto, ne sequa due, o più Semiminime: ... quanto sian grate, & commode alli Cantori, ciascuno da se lo potrà comprendere, quando vdirà procedere da vna figura cantabile ad vn'altra, con vna subita mutatione di tempo tardo al veloce, senza alcun'altra mezana dispositione.

(Zarlino 1558, 203)

It is legitimate to write two semiminims after the dotted semibreve or after a syncopated semibreve, since that part on which the measure falls - the dot or the second part of the syncopation - is considered separated from the other by the measure; that is, it is treated as a separate minim on which the beat falls. It is not desirable, however, despite the fact that few are cautious about it, to write notes in such an order that two or more semiminims follow an undotted [or un-syncopated] semibreve However convenient and agreeable such semibreves may be to singers, the progression from a slow note to a quick one without suitable intermediate degrees will be very noticeable.

(Zarlino 1968, 108)

This rule is however of little importance compared to the other field shaped by the tactus: the hierarchy of consonance and dissonance dictated by its movement. Zarlino deals with this at some length (Zarlino 1558, 195; 1968, 93), but Calvisius sums it up neatly.

... Quae unius formae sunt, alternatim consonant, ita, ut Consona inchoet, dissona sequatur. Consectarium hinc est, in integro tactu, consonare debere, ex duabus minimis primam, quae tactum in depressione inchoat ...

... when the notes are of the same length, they should sound alternately, so that a consonance begins and a dissonance follows. The consequence of this is to give, over a whole tactus, consonance on the first of two minims - that beginning on the *thesis* (*depressio*) of the tactus ... [also on the first and third of four semiminims, and similarly for fusae and semifusae]

(Calvisius 1592, F5v)

It is only by the use of syncopation that dissonance may be

allowed on a strong minim:

Si potrà nondimeno porre la Prima parte della battuta, che sia disonante; quando sarà la seconda minima di vna Semibreue sincopata del Contrapunto; percioche la prima parte di tal figura, sarà posta senza dubbio nel leuar la battuta, & la secõda nel battere; ...

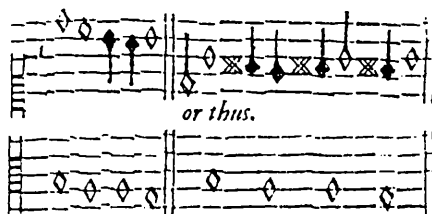
(Zarlino 1558, 197)

It is possible to have a dissonance on the first part of the measure, when this beat is occupied by the second minim of a syncopated semibreve in the counterpoint. Then the first part of such a note is placed on the upbeat [of the preceding measure], and the second part [the dissonance] falls on the downbeat of the measure.

(Zarlino 1968, 95)

Morley takes this principle into his teaching on discant when introducing the student to *dupla*, in the sense of singing or writing two notes to each one of the given plainsong.

Ma. The rules of your cordes, beginning, formalitie, and such like are the same that you had in counterpoint, yet by the waie, one caueat more I must giue you to bee obserued here, that is, that you may not take a discord for the first part of your note, except it be in binding maner, but for the last part you may. ... in binding descant, you may take a discord for the first parte of the note, thus.



(Morley 1597, 78-9)

Perhaps taking into account Zarlino's allowance of dotted notes as syncopated, Bathe, also in the context of counterpoint two notes against one, describes their use in the preparation of dissonance:

... sometymes for the first of a not a discord is vsed: but commonly either binding, or with a prick as for example:



(Bathe 1979, 22)

The fact that a theoretically unpleasing effect such as dissonance could be allowed in a prominent metrical position, and that the result could be extremely effective, led many writers to seek the reasons for this paradox. As a result, there are several descriptions of the musical effect of syncopated dissonance, tending towards both the theoretical and the practical.

Zarlino's explanation leans on psychoacoustics for its reasoning. By his theory, the ear is most stimulated by notes at their beginnings; as the dissonant note has begun on a previous beat, there is no 'percussion' to stimulate the ear, and so the dissonance is rendered inoffensive.

... & tal Dissonanza si potrà sopportare: percioche nel cantare la Semibreue sincopata, si tien salda la voce, & si ode quasi vna suspensione, o taciturnità, che si troua nel mezo della percußione, dalla quale nascono i suoni, & per essa si discerneno l'vn dall' altro, & consiste nel tempo; onde l'Vdito quasi non la sente: percioche da lei percusso, & per la debolezza del mouimento, che si scorge in essa: perche manca della percußione, che lo muoue: la onde la Voce allora nel perseuerare della Sincopa perde quella viuacità, che hauea nella prima percußione; di modo che fatta debole, et essendo percossa sopra la secondo parte della sincopa, nella quale è nascosta la Dissonanza, da vn mouimento più gagliardo di un'altra voce forte, che si muoue da vn luogo all' altro con più gagliardo mouimento, tal Dissonanza a pena si ode; essendo anco, che prestamente se ne passa. Et se pure il Senso è da qualche parte offeso; è dipoi ragguagliato per tal maniera dalla Consonanza, che succede senza alcun mezo; che non solamente tal Dissonanza non li dispiace; ma grandemente in lei si compiace: perche con maggior dolcezza, & maggior soauità li fà vdire tal Consonanza. Et questo forse auiene, perche Ogni contrario

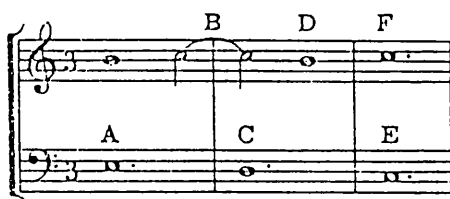
maggiormente si scopre, & si fà al sentimento più noto, per la comparatione del suo Opposto.

(Zarlino 1558, 197)

Such a dissonance is tolerable, because in singing the syncopated semibreve the voice holds firm, and a certain suspension is heard, a taciturnity that is noticed amid the percussions that produce the tones and make them distinguishable from one another in time. So the ear barely notices this dissonance, not being sufficiently stimulated by it to comprehend it fully. Since there is no percussion, the movement seems weak to the ear, which is stimulated by percussions. When the syncopated note is thus held, the voice loses that vivacity which it had on its first percussion. The dissonance, placed on the second half on the syncopated note, is thus weakened and barely perceived, concealed as it is by a stronger movement in the other voice, which is changing location at the same time with a livelier progression. Besides, the dissonance passes quickly. Although the ear is offended to a certain degree, it is compensated by the consonance that immediately follows. This perhaps results because any quality is best perceived and appreciated by comparison with its opposite.

(Zarlino 1968, 95-7)

This final point is developed with more assurance by Descartes, who was familiar with, and indebted to, Zarlino's work. He explains the effectiveness of the syncopated dissonance, both in the mind's capacity to remember the previous consonance, and in its rewarded anticipation of the following one.



A suspension occurs when one hears the end of a note in one voice together with the beginning of a note in the opposing voice; one can see this in the example above, where the last beat of the note B is dissonant with the beginning of the note C. This can be tolerated because the memory of the note A, with which it was consonant, is still in one's ear. The same relationship and dependent state exists between B and C, a situation in which dissonances are tolerable. Their variety even has the effect of making the consonances between which they are located sound better and more eagerly anticipated. For while the dissonance BC is being heard, our anticipation is increased, and our judgement about the sweetness of the harmony is suspended until we come to the tone D. The end of note D holds our attention and

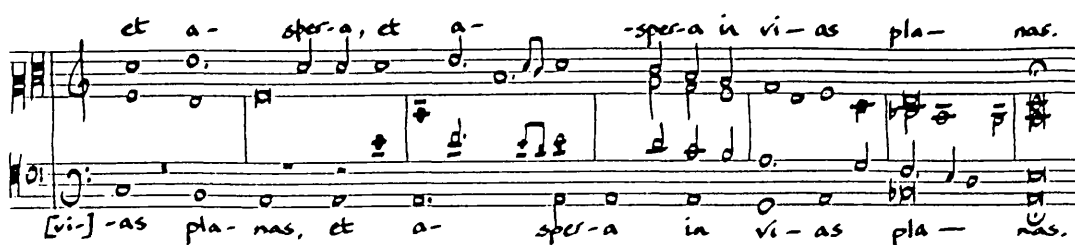
the note F now following produces a perfect consonance, an octave. These suspensions are, therefore, usually used in cadences, for that which is long awaited pleases all the more when it finally comes about.

(Descartes 1961, 50)

Calvisius expresses this heightened pleasure in slightly different terms (as quoted by Butler in his definition of syncopation above), and also notes that syncopation can be used expressively and, indeed, to brighten up dull thematic material! He illustrates this with a striking example by Giaches de Wert, to the text 'et aspera in vias planas' - "and the rough places [made] plain", from the motet *Vox clamantis*, in *Modulationum cum sex vocibus, liber primus* (1581). Calvisius has omitted the original altus and tenor parts, and made minor alterations to what remains: the fourth note in his alto (the original sextus) part has been transposed down an octave, and the opening chord, which in the original comes in the middle of a phrase, has been adapted and lengthened so that the example begins with a consonant chord on a new tactus. Strangely enough for an example intended to demonstrate harmonic ingenuity, he has also omitted some accidentals present in the original print: a B flat from the second note of the bass, and C sharps from the third and final notes of the soprano. Besides this, a misprinted bass note (G for A in measure 5 of the example) makes the way somewhat rougher than Wert intended (cf. Melvin Bernstein's edition in *CMM* 24, XVI, 58).

Porro plurimum utilitatem habet Syncope non tantum, quod magnam sequentibus Consonantiis: sed etiam, quod multum facit ad variandam Harmoniam, & ad energiam textus demonstrandam, quemadmodum hoc pluribus exemplis palam fieri posset. In primis tamen observandum hoc loco est, quando aliquod thema offertur, quod diu in eadem clave immoratur, quod unius Syncopes beneficio Harmonia, quæ alias propter immobilitatem, & earundem Consonantiarum repetitionem, tædium auribus offerret, mirum in modum variari possit, ut hoc usus aliquando probabit, & bonorum autorum exempla ostendet, ut:

Moreover, syncopation has many uses, not only adding great sweetness to the following consonance, but frequently being of use to vary the music and to demonstrate the meaning [energia] of the text, which can be made familiar with many examples. However, it must first be observed here that when any theme is given that wastes away on the same note, that one benefit of syncopation to the music which would otherwise sound tedious to the ear because of its immobility and repetition of the same consonances, is that it can be varied in this wonderful way; showing examples by good authors will make this technique favoured, such as: I.W.



(Calvisius 1592, G2v-G3r)

Ornithoparcus, as given by Dowland, makes considerable claims about the power of that particular syncopated dissonance, the cadence: 'For such force there is in Closes, that it maketh Discords become Concords for perfection sake' (Dowland 1609, 85). Campion gives a very practical example of this at the end of his treatise. The normally static progression of a major sixth falling to a fifth (I have figured each instance in the example below) is made acceptable by the use of syncopation, either prior to the progression as in the first three cases, or immediately after it at the cadence as in the final one.

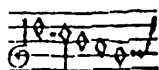
The greater sixth ... will hardly passe into the fifth, vnlesse it be in binding wise, or when way is prepared for a close.



(Campion 1909, 226)

Preparing for a cadence is also mentioned by Morley as a suitable place to use syncopation. He recommends that a phrase from a previous point of imitation be used in syncopated form leading up to the final close.

Ma. ... But (as I tolde you before) the best comming to a close is in binding wise in long drawing notes (as you see in the first of these examples following) and most chiefly when a fuge which hath beene in the same song handled is drawne out to make the close in binding wise, as imagine that this point hath in your song beene maintained



you may drawe it out to make the close as you see in the last of these examples.

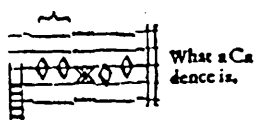


(Morley 1597, 164)

The first example above uses simultaneous syncopation in all parts save the top line, which, to unite Butler's and Coprario's phrases, 'goes with the time to hold the notes together'.

As for cadences, themselves involving suspension and syncopation, some decoration of the basic formula is allowed by the theorists. Morley describes the basic form:

Ma. A Cadence call we that, when comming to a close, two notes are bound together, and the following note descendeth thus:

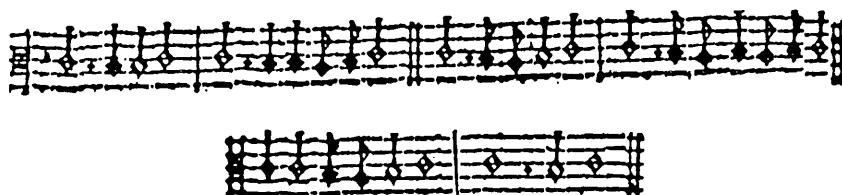


or in any other key after the same manner.

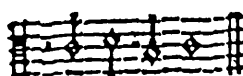
(Morley 1597, 73)

Butler describes some rhythmic elaborations on it, and a melodic embellishment that actually removes both the rhythmic syncopation and the harmonic syncopation:

The two Notes of Syncope in this Cadence (lest the often repetition of them in the same manner shoulde wax tedious) ar woont to bee diversly Resolved into Notes of les figures, thus:

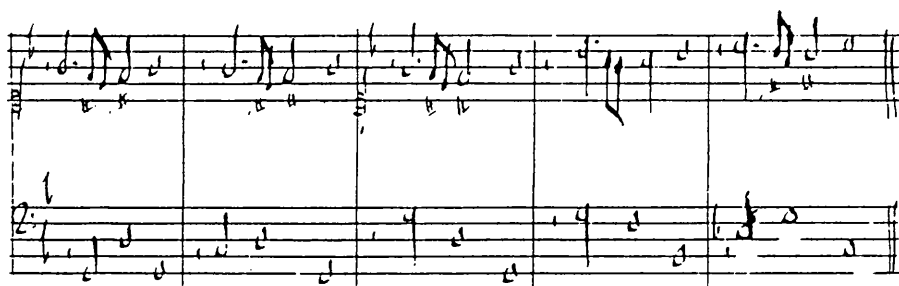


Also this Cadence is soomtime resolved, by raising the Bound Note into the next key: as



(Butler 1636, 66-7)

Coprario is clearly aware of the movement of the tactus and its harmonic implications in his *Rules how to compose*. His examples of cadences are all after the pattern of the third of Butler's examples above, but he is careful always to include the prefatory rest so that the cadence comes to rest on a new downbeat.



(Coperario 1952, 4)

His treatise proceeds from two-part writing to demonstrate four-part harmony. The section headed 'What chords parts are to use in Contrapoint' - 'chords' here meaning harmonic intervals - illustrates various bass progressions, and each example consists simply of two root position chords (in the modern sense). The examples illustrating the bass rising and falling in seconds and thirds are written in semibreves, and then for fourths, fifths and octaves the examples are expressed in the rhythmic formula $\text{— } d \text{ } o$, implying a greater stress on the chord after the leap.

The four sets of examples under the heading 'How to use a 6 in Contrapoint' each use different rhythms.

The image displays four systems of musical notation, each consisting of a treble staff and a bass staff. Below the bass staff, there are figures (6, 6, 6, 6, 6, 6) indicating the bass progression. The first system shows a sequence of chords with figures 6, 6, 6, 6, 6, 6. The second system is labeled 'Fautie.' and shows a sequence of chords with figures 6, 6, 6, 6, 6, 6. The third system shows a sequence of chords with figures 6, 6, 6, 6. The fourth system shows a sequence of chords with figures 6, 6, 6, 6.

(Coperario 1952, 9v-11r, figuring added)

In the second sequence of examples above, Coperario has added a

minim rest, so that if a measure is counted from the beginning of each example, the chords of the sixth will be on the second and fourth minims. Similarly, in the third set the opening chords are given as semibreves, shifting the two chords of the sixth onto the second semibreve. In the final sequence, the same effect is arrived at by the use of a minim and a minim rest. Although no mensuration-sign is given here or elsewhere, it can be assumed the Coprario is working within a breve tactus from his use of minims and semibreves as the basic note-values. Taking this into account, his use of rhythm betrays an underlying hierarchy of harmonic stress. Root position chords are harmonically the strongest, as they require no resolution, and Coprario has taken care to place them on the metrically stronger beats of the tactus. In the first two sequences the distinction is between strong and weak minims, and in the others between the semibreves on the ~~thesis~~ and arsis. Nevertheless, he gives the following instruction under the examples:

These rules shewing how to use a 6 in Contrapoint are onlie to be observed in minims, and chrocchets, in semibreves you must not use thesam.

(Coperario 1952, 9v)

This shows that for him, the hierarchy should exist only within the tactus and not on a larger scale, i.e. between the downbeats of separate tactus. If the progressions were used in semibreves, the harmony could also become unacceptably static.

2.3 Instructions for performers

Awareness of tactus and syncopation - Hemiola.

The theoretical and practical knowledge required for the performance of sixteenth- and early seventeenth-century music is rather different from that necessary for composition. For example, it is not essential, though it may of course be of assistance, to be able to comprehend the whole polyphonic construction of a piece in order to perform faithfully one part of that construction. Although the distinction between instruction for performers and for composers is sometimes blurred (discant straddles the two fields), it is possible to discern at the very least a shift of emphasis in the rhythmic awareness thought to be necessary purely for performance purposes.

The definitions of tactus given above from Morley, Butler and *The Art of Music* all appear in their basic instruction on singing. Indeed, the simple singing tutor *The Pathway to Musicke*, which Morley goes out of his way to deride at some length, was apparently working from the same source material as he, as their definitions are virtually identical, word for word (Barley 1596b, Elv).

Listenius's definition of tactus is more conceptual than practical, but gives the standard three-fold division known to Morley, albeit that Listenius's third category seems also to incorporate his first. At least he admits to some degree of ignorance in the matter:

The beat [tactus] is the rule governing song in a measured way and is triple:

I. Total or integral, which some call major. ... [one breve, or two semibreves]

II. General or common, which some call minor. ... [one semibreve or two minims]

III. Special, which some call proportional (why I do not

know). This occurs when a note other than the semibreve is used for the beat, as for example, when the breve in a cut-time signature or the minima in one of augmentation, or the breve or three semibreves in a sign of triple proportion are taken as one beat.

(Listenius 1975, 39-40)

Heyden, writing nearly a decade earlier, gives a more practical description, but on theoretical grounds he refutes the three-fold division, holding that the tactus itself never changes, only the relationship of the notes to it, as determined by the mensuration signs. Elsewhere he describes the purpose of his book as first, "to make the art of singing as easy and expeditious as possible for young students", and second, "to return the value and use of signs to definite proportional relationships, so that ... one may immediately understand their use and value" (Heyden 1972 22).

What is tactus?

It is a movement or stroking motion of a finger fitting the value of all notes and rests into an equally divided temporal beat. The tactus therefore defines very accurately the temporal value of every note and rest. ... Therefore, we have established this kind of tactus here, in which one alternating and equidistant tactus corresponds to the time value of one semibreve under the signs o, c. All other larger or smaller notes should then be reckoned according to the equality of a tactus to a semibreve.

How many kinds of tactus are there?

Others teach that there are three kinds of tactus, which for a long time now have been accepted by the majority of singers. But if one views with perception the nature of this art, the nature of a proportion, and songs of the most excellent composers, he will be convinced in each instance that there is only one kind of tactus which can and should be adapted to proven songs of any kind. For if a tactus must be divided at all it does not make any difference if it moves faster or slower itself, but rather if it governs more or fewer notes.

(Heyden 1972, 53)

As to when the tactus was beaten and by whom, the different sources show a variety of circumstances. Butler above recommends 'Imitation and Use' to the individual musician, whereas Dowland,

translating Ornithoparcus, presents a scenario of performance where only the director is required to give the visible beat.

...Tact is a successive motion in singing, directing the equalitie of the measure: Or it is a certaine motion, made by the hand of the chiefe singer, according to the nature of the marks, which directs a Song according to Measure.

(Dowland 1609, 46)

Bathe offers another, educational, purpose for the tactus, of which he allows only two kinds in his very informative definition: semibreve time and three minim time (I have added full stops to the quotation to clarify the sense).

Tyme is a measouring of the former quantities, schewed to learners, By stricking the hand or foote of quhiche thair be tuo kynds, that is to say semibrieffe tym, and thrie minem tyme. By tym yow must learne how long yow sould hold one of the former quantities, in thair due measoures. for the just length of the Tyme it selff, thair can be no certaintie, for it is according to the singers pleasour, etheir to Begin with a slow tym, or a fast, so that the same Tym that is begune be obserued to the end. The tyme is a certene thing wher we do measour the quantitie of nottes: for albeit the nottes haue a certane quantitie everie on, yet it is not knowen how long this certaintie should Be, without the tyme, wheirfor the tyme is the certentie of each quantitie, and theirfoir may weill be called a measour:

(Bathe 1979, 6-7)

With regard to the action itself, he allows the use of the hand or foot, and the word 'striking', although not far from Morley's 'stroke', may imply that the musician is supplied with the sound of the beat as well as its sight. Zarlino's (perhaps mistaken) reading of Augustine implies that the tactus may have originated as a handclap (Zarlino 1968, 117 & note 1).

Whether audible or merely visible, that Bathe describes the tactus as being 'schewed to learners' is particularly interesting. It is most likely that he is referring to learners of the art of music, rather than of a particular composition: in sixteenth-

century parlance songs are generally sung rather than learnt. The implication may be that once the student has learnt the relative note values well, he can do without the constant reminder of a beat. This certainly seems to be backed up by the very unusual instruction in his second book, which describes the mechanism of an early kind of metronome, albeit one which ticks only once in each operation.

Take a stick of a certaine length, and a stone of a certaine weight, hold the stick standing vpon an end of some table: See you haue vpon the stick diuers marks: hold the stone vp by the side of the stick: then as you let fall the stone, instantly begin to sing one Note, and iust with the noyse that it maketh vpon the table, beegin another Note, and as long as thou holdest the first Note, so long hold the rest, and let that note [be] thy Cratchet or thy Minim, &c. as thou seest cause, and thus maist thou measure the very Time it selfe that thou keepest, and know whether thou hast altered it, or not.

(Bathe 1596, B6r)

In other words, when a teacher is not available to check the regularity of the student's time by beating the tactus, he can become self-regulating by taking the initial tempo from the stone and the stick and comparing times again at the end. Where he specifies that the stone be 'of a certain weight', we are reminded that it would be a decade or so before Galileo would prove that falling bodies obey the law of uniformly accelerated motion! One hesitates, however, before speculating on the damage done to many a fine Elizabethan table.

Some singing tutors give a definition of syncopation among the basic instruction. *The Pathway to Musicke* gives it as the eleventh of the 'twelve parts of prick-song', between the tactus and proportions. The definition seems to use the 'dividing and binding' concept, but the explanation is not particularly lucid.

Of Sincopation, and what it is.

It is when the smaller noates are pronounced by diuision of the greater, as an odde minom, by the diuiding of a semibrieffe, or of a crotchet by the diuiding of a minom as thus.

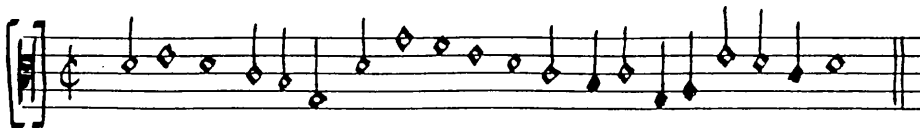


(Barley 1596b, E2r)

In the example the first two semibreves are syncopated by the action of the preceding rest, and there follow series of falling syncopated semibreves and minims.

Ravenscroft gives a similar example in his MS treatise, which also shows syncopated ligatures. His definition includes both the 'admission of a smaller note' to set off the syncopation, and the concept of dividing the regular measure-note.

Sincopation is all wayes most in the simple Minor modes and in them he sheweth his natur and property. He is pronounced by admission of a smalar note driuen through a greater as an od minime by the diuidation driuen through a semibreife or a chrochet driuen through a minime. Ex./



you may fynd in one of the compounds sincopation the whiche yo^e tyme compounded as thus./ [The final ligature has no tail in the MS.]



Compownd notes Sincopated

(Ravenscroft n.d., 18r)

That syncopation is included in singing manuals such as these

reveals more about the concepts of rhythm taught to a performer, or at least to an aspiring performer. Note values were taught in relation to the length of the tactus, which, as Bathe tells us, was shown to learners. In syncopated passages, the notes cannot simply be fitted in, in the correct number for each tactus, but have to be divided (both *The Pathway* and *Ravenscroft* use this word), and the parts shared between tactus beats.

It may also be the case that the subject is covered so that, should a syncopated passage appear in a song, the singer will not assume that the short note which begins the syncopation is an error on the part of the printer or copyist, and either omit it or lengthen it to keep his part in line with the others. Thomas Robinson's instrumental tutor *The Schoole of Musicke* of 1603 seems to encourage such a modification of 'unreasonable odd crotchets':

Right courteous Gentlemen, ... I can no way better fit your good and willing mindes, then in shewing you how you may very soone, and very perfectly instruct your selues to play (vpon your best beloued instrument) the Lute, also the Orpharion, Pandora, and Viol de Gamba, any lesson (if it be not too trickified) at the first sight. But bee it as it may, you shall haue rules of reason, to ouer-rule vnreasonable odd Cratchets, giueing you to understand, that what is beyond the true course of Nature, must needes bee without all compasse of Art; and withall, nothing out-runne Nature but Follie: so much for that.

(Robinson 1603, 4)

A contrary instruction is given by Heyden in his singing treatise. His definition of syncopation, given below, is clear, concise and practical, and his instruction to 'persist vigorously' against the tactus can be compared with Zarlino's observation that in syncopations the voice 'holds firm'.

What is syncopation?

Syncopation is generally considered to occur whenever the mensural values of semibreves are sung for some time in opposition to the uniform movement of the tactus.

Our brief advice here concerning this disparity is as follows: while singing do not allow the note values to return to agreement with the tactus, but persist vigorously in the disparity until the notes are reconciled to the tactus, for such a disparity hardly ever extends beyond the second or third tempus.

Example (lacking alto and bass [Heyden's omission], from the Gloria of Missa) *Ie ne demande - Obertus.*

Discantus

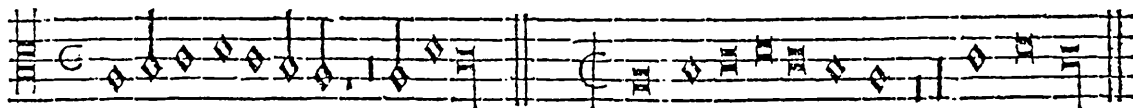


(Heyden 1972, 96-7)

Zarlino's definition of syncopation also bears in mind the singer's awareness of tactus and how the appearance of the part on the page in front of him reflects this. The passage quoted on page 61 continues:

Et benche la Sincopa si faccia nelle figure mostrate; non è però lecito, ne sta bene il sincopare le Pause, siano poste sotto qual segno si voglia, o perfetto, ouero imperfetto che sia il Tempo; si come sono le sotto poste:

Although rests can bring about syncopation, as illustrated [above], it is not permitted or good to syncopate rests, as shown [below], regardless of the sign or tempus. Such rests break the measure and tempus, the beginning of which should normally fall on the beginning of each pause.



Conciosia che si rompe la Misura, & il Tempo, che naturalmente casca sopra il principio di ciascuna, sotto

i lor segni propij, come mostrerò altroue; & genera anco incommodo alli Cantori, i quali confidandosi spesse volte nella loro integrità, non pensando che'l Tempo sia in loro variato, senza tenerne memoria, & conto alcuno, pongono la Battuta nel loro principio, & per tal maniera ingrannati, vengono necessariamente ad errare cantando. Questi incomodi adunque si debbeno per ogni modo schiuare: perciocche non furono mai sopportati dalli buoni, & discreti Musici; come si può vedere nelle compositioni di Ockeghen, di Iosquino, di Motone, & di altri più Antichi di loro; pur che non siano state guaste da alcuno ignorante scrittore. Per la qual cosa, quando occorrerà di porre le Pause di breue, o di semibreue, & non cascheranno nel principio della battuta, & del loro Tempo, allora si debbeno ridurre alla Battuta, & sotto il Tempo; si come nel sottoposto essemplio si vede, il che dalli buoni Musici è stato sempre osseruato.

They also inconvenience singers, who sometimes rely on the integrity of the pattern as a whole without thinking of the variations of tempus. Singers do not recall or keep track of such matters, and reckon the beginning the measure from the beginning of the pause. Thus misled, they perforce sing incorrectly. These inconveniences should be avoided at all costs, for they were never tolerated by good and prudent musicians such as Ockeghem, Josquin, Mouton, and others before them, unless some ignorant scribe introduced such errors into their music. So, when it is desired to write breve or semibreve rests that do not fall at the beginning of the measure and tempus, they must be brought into line with the measure and tempus in the manner shown. This has always been observed by good musicians.



(Zarlino 1558, 210; 1968, 122-3)

Thus, for Zarlino, although the notes may be syncopated, the singer will use the rest patterns as a guide to the position of the tactus.¹⁴

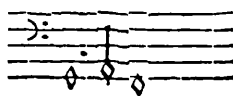
All of the examples of syncopation given to performers thus far have been in duple time, as Ravenscroft makes clear above:

¹⁴ It is precisely these rest patterns that produce the occasionally irregular 'implied barring' in Byrd's masses (see page 23). Byrd also contravenes Zarlino's rule about ending compositions on a down-beat, but this was by no means an uncommon practice.

'Syncopation is always most in the minor modes, and in them he shows his nature and property'. Under a ternary tactus, however, the rhythmic awareness required of a performer is more complex. Primarily, there is the perfection or imperfection of notes, and dots of division and alteration. These devices were virtually obsolete by the turn of the seventeenth century, and Ravenscroft writes in 1614 that 'we have little or no use of the most of them' (Ravenscroft 1614, 21), but they are still dealt with in detail by Morley and *The Pathway to Musicke* in the 1590s.

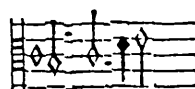
Although in what Morley calls the more prolation (e or o) the semibreve is perfect, equal to three minims, when a semibreve is followed by a minim or minim rest, the semibreve is imperfected, and the minim takes up the last third of its time.

...in this Moode [o], and likewise in the other of this prolation [e], euerie Semibreefe be three Minymes: yet if an odd Minyme come immediately either after or before (but most commonly after) a semibreefe, then is the semibreefe sung but for two minymes, and that other Minyme maketh vp the nomber for the stroke. But to the intent that the singer may the more easily perceiue when the Minyme is to be taken in with the Semibreefe, and when it is to be left out: the maisters haue deuised a certaine pricke (called a pricke of diuision): which being set betwixt a Semibreefe and a minyme thus:



sheweth, that the Semibreefe is perfect, and that the minyme next following doth belong to another stroke.

Likewise, if the pricke of diuision come between two minymes, thus:



it signifieth, that the Semibreefe going before is unperfect, and that the minyme following it must be ioyned with it to make up the stroke.

(Morley 1597, 20)

From these examples it would seem that, as well as

determining the value of certain notes, the dot of division shows the singer the position of the beat of the tactus on the page, without which information the performance would be rhythmically incorrect: Morley speaks of 'making up the number for the stroke'. This corresponds to the Greek rhythmic notation, from which the dot of division may have been derived, given by Gaffurius in his *Practica Musicae*, where a dot after a symbol indicates an *arsis* (Gaffurius 1968, 73).

However, Morley's next example, in the 'perfect Moode of the lesse prolation' (o), concerns the value of a long: normally six semibreves, or four if made imperfect by coloration. When followed by a semibreve with a dot of division, its value is five semibreves, 'and the other semibreve maketh up the full time of sixe'. The tactus here is of a semibreve's length, each up- or down-stroke defining the minim, so the dot here can not simply be indicating the tactus, as a downstroke occurs after five semibreves as well as after six. It rather shows that the preceding note is to be counted within the value of the longer note before it, imperfecting it, or if placed between the long and short notes, as in Morley's first example above, that the short note is not to be thus counted, leaving the long note perfect.

Thus it is only when the dot applies to a semibreve (except under a proportional sign, when the tactus defines a different note-value) that it acts purely as a marker for the downbeat of the tactus. Morley implies that this is in fact usually the case, composers having 'but small reason to allow of it' amongst longer notes, but he cites Josquin and Taverner as having used it, and explains: 'I haue set it downe in this place because you should not be ignorant how to sing such an example if you should find it

hereafter in other songs' (Morley 1597, 21).

Morley is in fact the only author to make reference to 'stroke' or the tactus in his explanation of the dot of division.

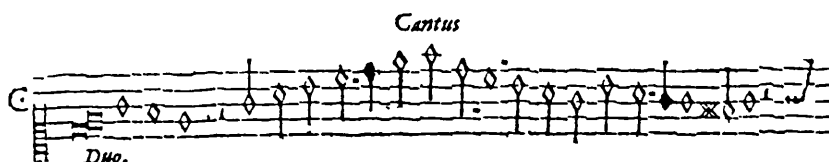
Ornithoparcus only refers to the number:

The Pricke of Diuision is the disioyning of two Notes, neither taking away nor adding any thing, but distinguishing two Notes by reckoning the first with the former, & the second with the following Notes, to the end that the Ternarie perfection in Notes may be had.

(Dowland 1609, 53)

as do Listenius, and Heyden, who notates it as a small tick rather than as a dot.

The dot of alteration is a similar device, and in the discussing of it, Morley makes another explicit reference to the tactus. In this example, written in the imperfect mood of the more prolation, the tactus is defined by the perfect semibreve.



You see the minyme in d la sol marked with a pricke [the dot is to the right of and below the note], and if you consider the tyming of the song, you shal finde that the minym going before that beginneth the stroke, so that those two minymes must make vp a full stroke. You must then knowe, that if you finde a prick so following a Minyme in this Moode, it doubleth the value thereof & maketh it two Minymes, and then is the pricke called a pricke of alteration.

(Morley 1597, 22)

In its function, this is much the same as the dot of division, marking the end of a group of notes which must be perfect in number. It differs in that rather than the preceding group being too long and requiring the shortening of the first note, here the group is not long enough and the final note has to be extended to make up the number. Once again Morley talks in

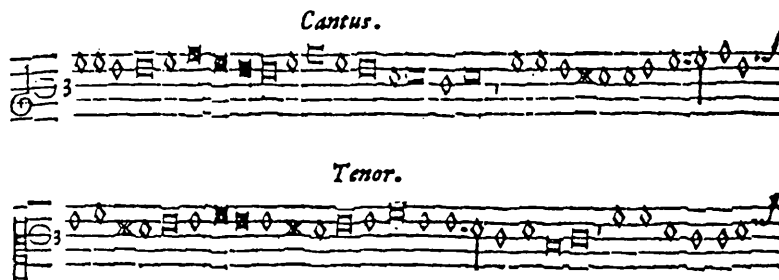
terms of making up 'a full stroke', and the singer has to keep track of the movement of the tactus to discover where the perfect group should begin. Again, Ornithoparcus, Heyden and Listenius define the term only with reference to making up the perfect number, as indeed does Morley himself later, when he defines alteration as 'the doubling of the value of any note for the obseruation of the odde number ... the note which is to be altered is commonly marked with a pricke of alteration' (Morley 1597, 24). Although strictly speaking, there is no need for the musician to know the position of the tactus, but only to double the value of the note before the dot, Morley's practical teaching on the subject shows the beginner using his 'stroke' to find the ternary groups. If anything, this sign was even more obsolete than the dot of division by Morley's time: even Ornithoparcus in 1517 noted that it 'was obserued more by the Ancients, than the later Musitians' (Dowland 1609, 53).

Besides imperfection by note and rest, notes otherwise perfect could be imperfected by coloration. Morley gives an example of this, where three black breues together produce the effect familiar in baroque music as *hemiola*.¹⁵ Morley points out that *hemiolia* or *sesquialtera* (3.2) proportion does not strictly come into play, as the imperfect breues are still acting within a straightforward tripla proportion (I have omitted two of the four parts of his example below).

Heere is likewise another ensample wherein Tripla is in all the parts together, which if you pricke al in blacke notes, will make that proportion which the musitions falslie termed *Hemiolia*, when in deed it is nothing else but a round Tripla. For *Hemiolia* doth signifie that which the Latines tearme *Sesquipla* or *sesquialtera*: but

¹⁵ Below, I use the term *hemiola* for the musical effect, *hemiolia* for the proportion.

the good Munks finding it to go somewhat rounder then common tripla, gaue it that name of *Hemiolia* for lacke of another. But for their labour they were roundly taken vp by *Glareanus*, *Lossius* and others.



(Morley 1597, 30-1)

Calvisius uses the same notational convention without comment in a triple example in his chapter on cadences, after observing that syncopation is rarely met with under a proportionate or triple tactus.



(Calvisius 1592, G5r)

Here the black notation serves no immediate purpose: whereas in Morley's example the breves would have been read as perfect had they been white, neither note here requires coloration to be read correctly. However, by giving the passage the appearance of *hemiolia*, a quasi-metrical stress is given to the penultimate breve in the lower part, against which the apparently regular upper part can produce a syncopation, giving the accented dissonance required for a formal cadence.

This rhythmic device is looked at from a performer's point of view by Bathe in his second book, *A Briefe Introduction to the Skill of Song*. In his "post rules" or annotations on the subject of time, he introduces the treatment of *hemiola* by explaining how,

in difficult proportions (such as 5.1, 7.1 etc) many singers do not attempt to keep track of the division of the tactus, which would come in the middle of a note, and paradoxically, how some do the same under easy non-proportional mensuration signs.

In timing hard proportions that go odding, many take care onely of the whole stroke, wholly kept without deuiding it to the going vp & then downe agayne of the hand.

Some keepe Semibreffe time, as sufficient easie of it selfe, and doe not diuide it into minim time.

Three minim time is more difficult, and therefore some doe diuide it into minim time: as,



(Bathe 1596, B6r)

This seems to support the notion that hemiola implied a quasi-metrical shift. Bathe writes that some singers disregard the motion of the triple tactus and count minims, grouping them as required, here in twos and fours. This would have been particularly useful if, as *The Art of Music* suggests (page 57), the proportionate tactus was a distinct chop rather than a non-accentual stroke. The transcriptions below show the example barred first according to the tactus, and then in accordance with Bathe's description. The relative simplicity of the second of these shows the attraction to the performer of momentarily ignoring the tactus.



2.4 Discant and composition

That Morley should devote the second book of his *Introduction* to discant, or improvisation on a plainsong, when the practice and its direct compositional analogues were long out of fashion, at first seems strange. Elsewhere, however, he is at some pains to place his work in the long-standing tradition of Dunstable, Josquin, Taverner, and many other musicians held in the highest esteem of his predecessors. In this light, to find a context for the teaching of consonance and dissonance, canon and some rhythmic techniques, in a practice that was once a highly praiseworthy skill, is quite natural.

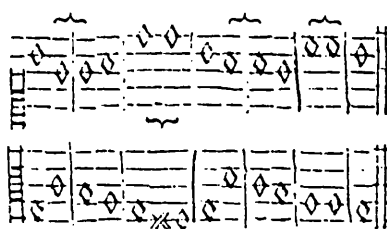
... for I my selfe being a childe haue heard him highly commended, who coulde vpon a plainesong sing hard proportions, harsh allowances, and countrey daunces, and hee who could bring in maniest of them was counted the iollyest fellowe,

... singing extempore vpon a plainsong is in deede a peece of cunning, and very necessarie to be perfectly practised of him who meaneth to be a composer for bringing of a quick sight, yet it is a great absurditie so to seeke for a sight, as to make it the end of our studie applying it to no other vse, ... which hath beene the reason that the excellent musitions haue discontinued it, although it be vnpossible for them to compose without it, but rather they employ their time in making of songes, which remain for the posterity

(Morley 1597, 119; 121)

After a considerable amount of instruction in note-for-note discant, or 'counterpoint', Morley's scholar Philomathes asks his master to 'go forward to some other matter', but his master insists on continuing with the following exercise:

Ma. There remaineth some things in counterpoint which you must know before you go anie further. The first is called short and long, when we make one note alone, & then two of the same kind bound together, and then another alone, as you see in this lesson.



(Morley 1597, 78)

He intends to go on, but this time his scholar cuts him short, and insists on working every given form of exercise, however dull, or irrelevant to his future musicianship his master tries to hint that it may be.

[Ma.] long and short.

Phi. Nay by your leaue, I wil make one of euerie sort, and therefore I praie you proceed no further, til I haue made one of these.

Ma. If you thinke it worth the making do so, for if you can otherwise do anie thing vpon a plaine-song, this wil not bee hard for you, but to doe it twise or thrice vppon one plainesong in seuerall waies, wil bee somewhat harder, because that in these waies there is little shift.

Phi. Somwhat (said you?) I had rather haue made twentie lessons of counterpoint, then haue made this one miserable waie, which notwithstanding is not to my contentment, but I praie you peruse it.



Ma. This is wel done.

Phi. The rising to the twelfth or fift I do mislike, in the seauenth note, but except I should haue taken your descant, I had none other shift.

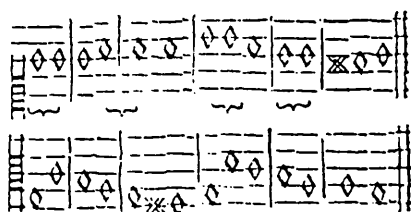
Ma. Let it go.

(Morley 1597, 78)

The scenario provided here by Morley gives an interesting insight into his attitude to such rule-bound discant. The eagerness of the scholar may well have been inspired by one of his pupils whose enthusiasm for an old-fashioned exercise which may have been

technically useful, but had little direct compositional application, was greater than Morley would have liked. He continues to try to divert his scholar's attention from spending too long on the very similar exercise of 'long and short'.

Ma. ... Long and short, is when we make two notes tied together, and then another of the same kind alone, contrarie to the other example before, thus.



Phi. Seing I made one of the other sort, I wil trie if I can make one of this also.

Ma. You wil finde as little shift in this as in the other.

(Morley 1597, 78)

After introducing dupla, where two minims of discant are sung to each note of the plainsong, he goes on to another set of rhythmic exercises, 'which of old were taught'. Here the scholar allows his master merely to provide an example of each.

Ma. ... now seeing you knowe the rules of singing one part aboue or vnder the plainsong: it followeth, to shew you how to make more partes But before we come to that, I must shew you those things which of olde were taught, before they can sing two partes: and it shall be enough to set you a waie of euerie one of them, that you may see the maner of making of them, for the allowances and descanting be the same which were before: so that he who can doe that which you haue alreadie done, may easilie do them all. The first is called crotchet, minime and crotchet, crotchet, minime and crotchet, because the notes was disposed so, as you may see in this example,

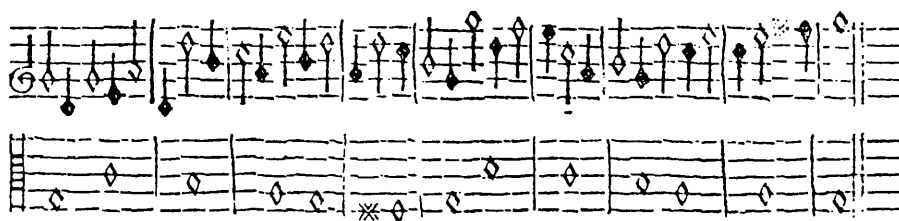


This waie in euerie note [of the plainsong] commeth euen in time of stroke.

(Morley 1597, 89)

The rhythmic formula set to each note of the plainsong resembles that of the formal cadence, but here the majority of the syncopated minims do not allow the use of dissonance: the only syncopated dissonances are the two identical cadential figures on the fourth and the penultimate semibreves.

The second is called Minime and Crotchet [wrongly called 'minime, crotchet & minim' in the marginal gloss], because ther come a minime & a crotchet successiuelie through to the end, this after two notes commeth euen in the stroke, and in the third likewise, and so in course againe to the end, as here you may see.



(Morley 1597, 89)

This exercise has been barred irregularly, presumably to avoid the use of ties in the discant, and perhaps also in order for it to fit into one system of score. This produces bars of alternately two and one semibreves' length, echoing the triple rhythmic pattern produced by the discant itself. The many syncopations are

all wholly consonant.

The third is a driving waie in two crotchets and a minime, but odded by a rest, so that it neuer commeth euen till the close, thus.



(Morley 1597, 89)

Here every semibreve begins with a syncopation in the discant, and several use prepared dissonances, including a sequence of three 7-6 suspensions which begins with the last semibreve of the first system.

The fourth waie driueth a crotchet rest throughout a whole lesson all of minims, so that it neuer commeth euen till the end, thus.



(Morley 1597, 89)

In this final example every discant note is syncopated. There is also considerable use of syncopated dissonance prepared before a new plainsong note, but the syncopated minim which comes in the middle of a plainsong note is always consonant.

Morley then describes another rhythmic technique taught 'of old':

And in these waies you may make infinite varietie, altering some note, or driuing it thorough others, or by some rest driuen, or making your plainesong figuration.

Phi. What is figuration?

Ma. When you sing one note of the plainsong long, & another short, and yet both prickt in one forme. Or making your plainesong as your descant notes, and so making vpon it, or then driuing some note or rest through your plainsong, making it two long, three long, &c. Or three minimes, fiue minimes, or so forth, two minimes and a crotchet, three minimes and a crotchet, fiue minimes and a crotchet, &c. with infinite more, as mens inuentions shall best like: for, as so manie men so manie mindes, so their inuentions wil be diuers, and diuerslie inclined.

(Morley 1597, 90)

Harman suggests that the description given here may refer to the medieval system of 'ordines' (Morley 1952, 169fn.), and there is certainly an echo of the rhythmic modes in the examples above. Morley may well have in mind a practice shown in some of Tye's *In Nomines*: in number XIX (from Weidner's edition) 'Howld fast', the plainsong appears in dotted semibreves throughout, within a ♩ tactus and an underlying duple harmonic rhythm. In number XIII 'Trust', the plainsong is in alternating breues and minims, again in ♩ , but here this five-beat metre is carried over into the shape of the other parts and into the harmony (RRMR 3, 39-42; 56-8).

Elway Bevin, writing in 1631, is similar to Morley in that he teaches discant as a prerequisite skill for composition. His book is concerned, like the second book of Morley's *Introduction*, only with discant and with canons. After the teaching of the dissonances and consonances, there follow twenty-five pages of examples of discant over the same theme, and these begin by demonstrating the proportions. Here Bevin includes examples of the 'inductions', where a proportion is further divided after a number of bars to produce another: hence tripla becomes nonupla,

and sesquialtera (3.2) becomes quadrupla sesquialtera (9.2). Morley in the annotations of his Introduction, had decried inductions as 'mere foolishnesse', taught differently by every teacher, and in any case unnecessary, as they can be adequately explained by conventional proportional theory (Morley 1596, annotations 16). The anachronism of their inclusion here is perhaps offset by the omission of the more esoteric proportions that Morley taught: 'Divers other proportions there are, as Quintupla, Septupla, and such like, which are out of use' (Bevin 1631, 3).

Without comment, Bevin proceeds from the proportions to a short set of examples of rhythmic formulae. To Morley's 'long and short', 'minim and crotchet', and 'driving a crotchet rest', he adds an example of driving a minim rest, so that the triple pattern and the continued syncopation are both demonstrated in minims and in crotchets.

Semb. and Mynome



Mynome and Crotchet



Driuing an odde Mynome to the end.



Driuing an odde Crotchet to the end.

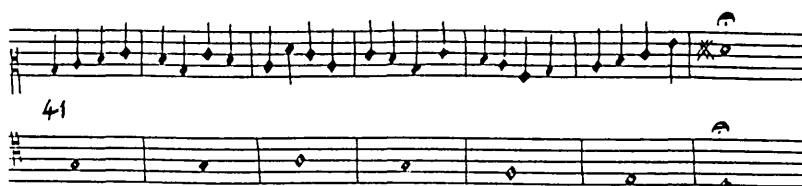


(Bevin 1631, 4)

In the first of these, 'semibreve and minim', one syncopation is consonant and the other involves a cadential 7-6 suspension. The next has two relatively consonant 6-5 progressions, whereas the third, after one consonant syncopation, has a series of four 7-6 suspensions. The final 'driving an odd crotchet' alternates three 6-5 progressions with two 7-6 suspended dissonances.

Another rhythmic formula occurs in the examples of proportions. After note-for-note counterpoint in semibreves, or 'contrapoint', comes dupla, where the discant is in minims, tripla with three black minims to each semibreve, and then these two examples of quadrupla. The awkwardness of the discant in the first example below may be because it is derived from the second, where the similar melodic line fits the triple pattern with more elegance.

Quadrupla



Quadrupla by three



(Bevin 1631, 1-2)

In the second of these, every third crotchet is dotted, resulting in rhythmic groups of three crotchets' length within the quadrupla proportion and a semibreve tactus. There are no obvious syncopated dissonances, although the 6-5 progressions which begin the second and fifth semibreves may be considered as such, with the sixth acting as the dissonance. The syncopations in the middle of the third and penultimate semibreves are wholly consonant.

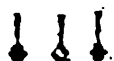
In his examples above, Morley neither uses the term 'syncopation' or his more usual 'binding'. Butler, on the other hand, includes Morley's exercises (without attribution, which is rare for him) in the context of syncopation in composition. Having already described syncopations of semibreves, he uses Morley's work to demonstrate the syncopation of minims. He makes no reference, as Morley does, to the obsolescence of the techniques taught, although he does imply that their primary function is didactic: they are 'wont to be taught among the rudiments of setting'. Butler's observation below that the sequence of three notes in the first exercise are 'often iterated'

refers to within the exercise itself rather than to the practice of contemporary or earlier composers.

The Syncopating [or Disjoining and Binding] of Minims, hath 4 special ways: which are wont to be taught among the Rudiments of Setting. In the three first ways the Binding is Single: and in the fourth, Continued. The first is when the Binding note is a single Crochet, making even the latter part of the Minim, disjoined, in Time, by a Crochet precedent: and so, all three making up a just Sembrief are often iterated without alteration: as in this example.



The second is when to all these 3 Notes often iterated, you prefix one odd Minim, [in Rest, or Note, or both:] by means whereof the Sembrief will always end in the middle of the disjoined Minims: and so will the Notes

never come even, till at the last you add to the 

a Minim, [the fellow of the prefixed Minim, that made the odds:] thus:



The third way is when to every such 3 Notes you prefix a Minim: the which is not disjoined, as every second Minim is.

These 4 Notes doubled make 3 just Sembriefs: thus:



or otherwise when you set the Minim after them: but then the form of the Point is altered: thus:



The fourth is a continued Binding: when after an odd Crochet there follow many Syncopated Minims, before you come to an other single Crochet, to make the time even. For until then, every Sembrief-time, and every Minim-time endeth in the middle of a Minim: thus:



(Butler 1636, 68-9)

Butler has reversed the order of the second and third examples so that each rhythmic formula involves a further addition to the first: the second adds a minim (in fact a crotchet preceded by a crotchet rest) to the beginning of the discant, and the third adds a minim to each semibreve's group of three notes. The extra example he provides is manufactured simply by omitting the first note of the third one. This would produce unresolved dissonances if sung over the plainsong, so he avoids this complication by omitting the lower part completely.

His descriptions of the exercises are similar in concept to Morley's, speaking of rhythmic patterns of notes. Butler introduces them, however, as '4 special ways' of 'syncopating (or disjoining and binding) of minims'. The patterns are thus set in the context of a method for the dividing and rejoining of notes, as in Calvisius's classic definition of syncopation. The barring is broadly similar to Morley's: his third example (Morley's second) is in bars of three semibreves' length, rather than alternately two and one, and his final exercise has half as many bars as Morley's. This gives them a tidier appearance, and Butler does not use ties in any of the examples, preferring to place syncopated minims on, or to be precise above, the barline.

Immediately prior to these, Butler has given another two of Morley's discant illustrations, this time with attribution. Morley uses them to demonstrate all the possible prepared dissonances, but Butler presents them only as rhythmic instances

of 'continued binding'.



(Morley 1597, 83)



(Butler 1636, 68)

Butler has altered Morley's regular barring, and again eschewed the use of ties, but even with his irregular bars of four and five semibreves' length, three semibreve notes still have to be placed on barlines.

2.5 Charles Butler on barring

In fact, Butler gives two discrete sets of directions for the use of barlines when composing, depending on the style of composition.

Firstly, for 'counterpoint', writing which is wholly or largely homophonic, he recommends that bars are used to divide the music into strains, and then to divide these strains in two. This

proves a convenient division for the psalm-like example he gives, but the bars provided by him follow no metrical pattern. The second half of the tune is divided into bars of five, four, three and four minims' length, when regular four-minim bars would have been just as easy to insert, and would have avoided the untidy dividing of the dotted rhythm in the bass. He defines the purpose of the barlines as enabling the composer to 'sooner and surer espy the faults, if any there may be', and this is indeed made easier, as even with irregular barring the same number of beats should appear in each part between bars; unfortunately, in this case they have not enabled Butler or his printer John Haviland to espy the missing minim rest at the beginning of the bass part.¹⁶

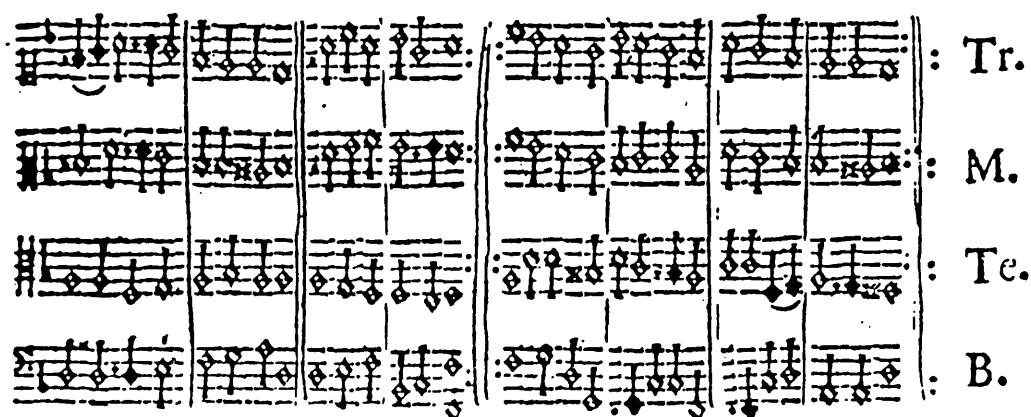
Counterpoint is when the Notes of all the Partes, beeing of equal time and number, goe jointly together. If soomtime, by reason of Binding and Disjoyning, the Notes dooe happen to be od; they ar presently made eevn again:

...

Counterpoint is used in Rhythmical vers, as Psalms in Meeter, and other Tunes, mesured by a set number of syllables: unto which the like number of Notes dooeth answer.

Setting in Counterpoint is after this manner. Having reddy the Melodious Part, of your own or of an others invention, first draw so many lines, [or rews of Rules] as you mean to make Partes: (fowr in this kind is best) then, if this certain Parte shall be a Mean, prick it down in the fowrth line: if a Tenor, in the second: and divide every Strain with a dubble Cros-bar drawn straight thoorow all the fowr lines; and subdivide them in the midle with a single bar: then according to the rules of Art, studdi to set a formal Base unto the Mean or Tenor: and after that, make the other two Parts as formal likewise and melodious as you may: and consider stil how they all agree, not only to the Base, but also among themselvs. The Bars wil direct you to a present synopsis of all the Notes answering one an other; that you may the sooner and surer espi the faults, if any bee, as in this example.

¹⁶ Despite being in Common Metre (8.6.8.6.), neither the tune in the tenor nor that in the mean of Butler's example appear in Frost (1953).



(Butler 1636, 89)

His directions for the use of barlines when 'setting in discant' (music which is contrapuntal in the usual sense) are more particular, calling for bars of two or three semibreves' length. This 'two or three' may imply that the bars may be of mixed lengths, and this would certainly explain Byrd's practice of 'dropping a stitch' (BE5, xii), but in the example Butler gives, the opening of Tallis's *Absterge Domine* from the *Cantiones Sacrae* of 1575, he disregards his own instruction and draws bars of a uniform length of four semibreves.

In setting of Discant, (wheither it bee upon an Plain-song or otherwise) first, at every 2 or 3 semibreves, draw the Bars thoorow all the Lines, or Parts of your Song: that you may the more easily see, in true Musik, to contrive your Points together, and afterward espie and correct your errours, if any bee in the Points, or Concords: then consider what Point to begin with, and hou it may bee best maintained: and so proceede from Point to Point, til you conclude all with a ful Harmonious Cloze.

Example the fore-cited Motet.



Interestingly, Butler's description of the use of barlines from the singer's point of view is slightly different again. The double bar is used at the end of a song, and a single bar only to divide the song into strains.

A Cloze is either perfect or imperfect. A perfect Cloze is the end of a Song, noted thus \cap , or thus \cup ; or with 2 Barz athurt all the Rules; or bothe ways. An imperfect Cloze is the ends of a Strain; or any place in a Song, where all the Partes meete and cloze, before the ende: and it is marked with a single Bar.

(Butler 1636, 38)

Listenius describes a similar usage, but finds the origin of the sign, as does Ornithoparcus, not as a line but as a very long rest.

The Rest, which toucheth all the spaces, is generall, where all the voyces cease together, and is onely to be placed in the end.

(Dowland 1609, 51)

A general rest is a beam drawn transversely through all the lines; when this comes in the middle of a song it is used to emphasize principal notes or as a sign of repetition.

(Listenius 1975, 25)

Both these and Butler's definition here are, of course, not

concerned with the bars which occur throughout scores or in lute or keyboard music, but rather with bars delineating whole sections in single 'unbarred' parts.

2.6 Summary

The sixteenth century saw a challenge to the traditional social and intellectual distinctions between theory, composition and performance. Music theory was developing a stronger basis in actual practice, but despite this Morley's brave attempt at the end of the century to write an authoritative treatise that was wholly practical ended in compromise with the addition of the scholastic Annotations. The sudden appearance in the 1590s of several smaller practical tutors in English alongside Morley's made access to musical knowledge easier for the amateur musician, and the art of *musica speculativa* itself became more democratic: in 1636 Butler considers that a skilled performer, far from being the ignorant beast of Guido's rhyme, is engaged in an act of deep speculation.

The *tactus* is invariably defined as a regular visible beat given so that the notes in a composition have a standard by which their duration can be determined. Syncopation, on the other hand, has a variety of descriptions. The classic definition, given by Zarlino and other Continental theorists, describes the admission of a smaller note into a regular group of longer notes, so that they are displaced with respect to the metre. Another small note restores order at the end of the syncopation. This definition accords with the grammatical use of the word 'syncopation', indicating the abbreviation of words. The usual definition in the English writers, however, describes the syncopated figure as the

result of a two-fold process: first, a series of equal notes are divided into two parts, and then the adjacent parts of separate notes are 'bound' or tied together to produce a sequence of syncopated notes. This terminology may have grown from the teaching of discant: to learn the use of syncopated semibreves, for example, one would first prepare a regular discant of minims above a plainsong in semibreves (dupla), and then introduce ties ('bindings') to this to give syncopated semibreves. Only Zarlino gives a definition for syncopated notes themselves as well as for the longer pattern which produces them: a syncopated note is one which begins on an upbeat and is held through the following downbeat.

For the composer, the tactus also had harmonic implications. The alternation of consonance and dissonance only allowed dissonance on a strong beat when it was prepared by syncopation, and the reasons behind the acceptability of this kind of accented dissonance fascinated theorists from Ornithoparcus to Descartes. Coprario also makes use in his treatise of a harmonic hierarchy between consonances within the tactus, in which $\frac{5}{3}$ chords occur where possible on strong beats. When syncopation is used, Coprario and Butler both require the composer to keep one part of the polyphonic construction regular so that the syncopation can have its full effect, and Morley advises the use of continued syncopations at the approach to a cadence.

The performer was taught to relate all notes to the beat of the tactus, and to count in units of the tactus beat, although this may purely have been as an aid to learning. Nevertheless, Zarlino notes that singers use the grouping of rest patterns to judge the position of the downbeat on the page. Bathe, on the

other hand, relates that in triple time some singers ignore the tactus when singing a rhythm which contradicts it: this may have been necessary because an unequal tactus carried more accentual significance than an equal one.

The teaching of discant in England in the middle of the sixteenth century, as recorded later by Morley and others, included the use of exercises in which regular patterns of three crotchets' and three minims' length, and continued syncopations of minims and crotchets, were worked against the regular semibreve pulse given by the plainsong. The resultant syncopations often do not involve dissonance, and the terminology used, avoiding the use of the words 'syncopation' and 'binding', suggests that these patterns form part of a separate teaching tradition to that employed in written composition, which lays such emphasis on the preparation of the accented dissonance. Butler in the 1630s applied these discant techniques directly to the teaching of composition, and adapted and updated the terminology as he went: for example, the old technique of 'driving through' becomes 'continued binding'.

Butler's directions on the use of bars in score implies that they need have no metrical significance when writing homophony, but that in polyphonic works they should be more regular, but not necessarily always indicate the downbeat of the tactus.

3. MUSIC AND WORDS

3.1 Rhythmic parallels in contemporary poetry

When searching for evidence of rhythmic devices in arts other than music, the most obvious place to start is in poetry, which like music, progresses through time when spoken or read. The humanist writers on music (notably Zarlino and Galilei) intended to recreate the miraculous effects attributed to music in Classical literature, and this could only be done in conjunction with words. Their much-sought synthesis of the two arts had a strong Classical precedent: the Homeric epics were sung to the harp, and Virgil's *Aeneid* opens with the famous line 'Arma virumque cano'. In his *De Musica*, Plutarch draws no distinction between Greek music and poetry, whereas Plato and Aristotle had both lamented the separation of the two. Zarlino's (and, following him, Morley's) views on rhythm and metre have been traced back via the Venerable Bede to Augustine (Weiner 1981, 130), who pointed out that those poetic metres which are irregular are not suited to music (Walker 1941/2, 6-7). In his *Sopplimenti musicali*, Zarlino quotes successively from St Jerome, the Old Testament, Virgil, Pythagoras, Plato, Aristotle and others to lend weight and significance to the simple rule that composers set words 'not according to the grammatical [quantitative] accents, ... but rather according to the Rhetorical or Musical accents'. Seth Weiner comments that

the rule here enunciated, of course, is nothing more than the obvious one that in setting words to music a composer reflects the accentual scheme by raising or lowering pitch and lengthening or shortening note values. This common precept now stands justified according to Renaissance theory. But more important is

the fact that such an ordinary rule is loaded down with such an impressive weight of lore: it is full of meaning.

(Weiner 1981, 94)

In the late sixteenth century English poets and composers generally moved in the same social and employment circles, and a poet would expect his verses to be set and sung. John Hollander, in his foreword to Elise Jorgens's study *The Well Tun'd Word*, writes

John Donne complains that, after he himself has been fool enough to write of his amatory grief in verse, some composer will come along to compound the foolishness, and 'sett and sing my paine', thereby augmenting the world's grief...

(Jorgens 1982, viii)

He goes on to say that fitting the rhythms of English speech into an accentual-syllabic verse system is 'a little like setting [it] to a kind of declamatory music to begin with' (Jorgens 1982, ix).

We have already noted the parallel drawn by Edward Doughtie between the development of metre and syncopation in a psalm tune as the sixteenth century progresses, and the introduction to English verse of a regular stress pattern and the playing off of verbal stresses against this. This interplay of rhythms is described by Jorgens as the co-existence of two 'planes of temporal organisation': the *formal* which includes metre, versification and the stanzaic pattern, and the *semantic*: rhythm, grammar and syntax, and thematic and narrative structure (Jorgens 1982, 21). Similarly, Ratcliffe compares the interaction of stress and quantity with that of musical bars and note-lengths - metre and rhythm (Ratcliffe 1981, 101; 195).

While some forms, such as the consort song or the air, were faithful to aspects of their verse, the madrigal gave composers a freer rein. Of the Elizabethan madrigal in particular, John

Stevens points out that 'no poet with half an ear could have learnt anything about poetry from hearing his verses set to madrigal music', but he concedes that in English the one exception to this is the setting of quantitative verse (Stevens 1958, 28). At the turn of the sixteenth century, the German Conrad Celtes had suggested quantitative settings of Latin verse, and by the last quarter of the century, Baif's *Académie* in France and the Areopagus group in England were applying quantitative metres to their own languages and having the results set to music. Where the note values strictly reflected the quantity of the syllables, the musical results were freed from a regular metre, adopting instead the musically irregular metres of the texts. Of the two approaches, the English was the less academically rigorous and less laden with humanist moral objectives, simply applying techniques familiar from the learning of Latin. Since the fifth century, quantities had fallen from use in spoken Latin verse, and had to be learned separately; in the grammar schools, Latin had to be spoken at all times, and so the application of the rules of quantity to English was merely borrowing an abstract technique from one spoken language to apply it to the native one (Jorgens 1982, 84; Attridge 1974, 21). In the debate on quantitative verse which appears in two MSS of Sidney's *Old Arcadia*, the speaker in favour (Dicus) mentions musical setting in support of his case:

Dicus said that since verses had their chief ornament, if not end, in music, those which were just appropriated to music did best obtain their end, or at least were the most adorned; but those must needs most agree with music, since music standing principally upon the sound and the quantity, to answer the sound they brought words, and to answer the quantity they brought measure. So that for every semibreve or minim, it had his syllable matched unto it with a long foot or short foot, whereon they drew certain names (as dactylus, spondeus, trocheus, etc.), and without wresting the word did as it

were kindly accompany the time, so that either by the time a poet should straight know how every word should be measured unto it, or by the verse as soon find out the quantity of the music.

(Sidney 1985, 363)

Lalus replies that as music has quantity of its own, the verse needs it less, and 'as music brought time and measure, so these [non-quantitative] verses brought words and rhyme, which were four beauties for the other three'; in any case, music must be the poetry's servant, as it can only please the ear, and not the mind. He also notes that the rhymers have regard for the accent, whereas the quantitative poet has 'little or none'.

The accentual nature of English was soon to prove the quantitative movement's downfall: by 1602, when he published his *Observations in the Art of English Poesie*, Campion recognised (as had Erasmus) both pitch and quantity accents, but by then the quantitative cause had lost its momentum. The following year, Samuel Daniel's *A Defence of Ryme* successfully laid the arguments and the whole movement to rest, predicting correctly that time 'in a few yeeres wil make al that, for which we now contend, Nothing' (Daniel 1603, Ir).

The only extant example of English quantitative setting according to the strict rules of the French practitioners is Campion's Sapphic lute-song 'Come let us sound with melody', which he placed at the end of his contribution of twenty-one songs to Philip Rosseter's *A Booke of Ayres* (1601). In it he uses only minims and crotchets to denote long and short vowels.

XXI.

Ome let vs found with melody the praifes of the kings king, Th'omni-

The musical score for this section features a large, ornate initial 'C' on the left, decorated with floral and foliate motifs. To the right of the initial, the melody is written on a single staff in a mensural system. Below the staff, there are two lines of rhythmic notation: the first line contains various rhythmic symbols (vertical strokes with flags and beams), and the second line contains letters 'a' and 'c' indicating note values. The text 'Ome let vs found with melody the praifes of the kings king, Th'omni-' is written below the staff.

potent cre-2- tor, Author of number, that hath all the world in harmonic framed.

The musical score for this section continues the melody on a single staff. Below the staff, there are two lines of rhythmic notation: the first line contains various rhythmic symbols (vertical strokes with flags and beams), and the second line contains letters 'a' and 'c' indicating note values. The text 'potent cre-2- tor, Author of number, that hath all the world in harmonic framed.' is written below the staff.

(Rosseter 1601, Gv)

Byrd uses the same technique in his consort song 'Constant Penelope' (Psalmes, Sonets and Songs 1588, No. 23), but he judiciously lengthens the final notes to allow a formal cadence, and draws out the 'oh' which begins the fifth line into dramatic sobs, relaxing the formal discipline imposed both by the verse and by the nature of the consort song itself.

The influence of the quantitative movement should not be over-estimated, but it does show that composers were prepared to look for other means than the regular tactus to shape their rhythmic material. Jorgens finds that although Campion was the only composer to embrace its ideals completely, his influence can be traced later in the work of Henry Lawes, and a more flexible use of the idiom can be seen in the songs of Francis Pilkington, and especially, of John Dowland (Jorgens 1982, 93; 119).

3.2 Text setting

3.2.1 Expression

The greatest influence on compositional practice of the movement now known as the Renaissance was surely its preoccupation with words. Whether this manifested itself in an eagerness to explore Classical writings and their implications for society, arts and science, or in the Reformers' concern for faithfulness to the scriptures at the expense of tradition and symbol, there was a new excitement about discovering and arguing about the layers and shades of meaning that could be gleaned from a text.

In his *Republic*, Plato sees music as incorporating all that is necessary for the cultural education (*paideia*) of the youth. However, he requires that the *harmonia*, or melodic content, and the rhythm, are both subservient to and must follow the words (Harràn 1986, 22-26; 364). D.P. Walker describes the two 'contrasting, though not mutually exclusive' basic methods available to the Renaissance composer to conform his *harmonia* - this had come also to mean the mathematics of concord and discord (Weiner 1981, 412) - to his given text:

First, one can express individual words, ideas or images as they occur in the text, either literally, with bird-calls, thunderclaps, and so forth, or metaphorically, by setting, for example, the word 'sweet' with a tierce de Picardie, or the word 'ascend' with an upward passage. Secondly, one can write music that is as near as possible to emotional speech, and demand that the executant shall actually imitate what ethea and passions are in the text ...

(Walker 1941/2, 289-90)

With a few exceptions, written opinion favoured the second course.

The third area of musical speculation, besides *harmonia* and *paideia*, was *ethos* (Hollander 1961, 26-36). This Aristotelian doctrine concerned the ability of music to provoke strong

reactions in its listeners: Aristotle refers in his *Poetics* to 'feelings such as piety, fear, anger and the like' (Harràn 1986, 92). In Don Harràn's study of writings on text underlay up to the sixteenth century, he finds *ethos* in music briefly described as an aid to impressing the text on the memory of the listener by the author of *Musica enchiriadis* in the tenth century, and by Guido in the early eleventh century, possibly in relation to the use of the modes. The doctrine is first developed coherently, however, in the early Renaissance writings of Tinctoris and Gaffurius (Harràn 1986, 56-58; 93; 364).

Tinctoris, in his *Complexus effectum musices*, describes the 'uplifting qualities of music', and draws 'an analogy between the emotional states awakened by Christian virtues and those awakened by music' when its sounds are married with a morally edifying text (Harràn 1986, 93-4). In this he follows in the tradition of the Church fathers, the most famous precedent being Augustine's celebrated personal account of being blessed through music (*Confessionum* IX, Chapter 6). This was much used by apologists for church music in sixteenth-century England, including the author of the pamphlet *The Praise of Musicke*, which was itself praised by Byrd and Thomas Ravenscroft (Barnett 1969, 255-256) and concludes thus:

And S. Austen saith of himselfe, That the voices, of the singers, did pierce into his eares, & Gods truth did distil into his hart, & that thence was inflamed in him an affliction of godlines which caused tears to issue from him so that he felt himself to be in a most blessed & happy state.

(Case 1586, 152)

Gaffurius's approach was a more learned one: Book 4 of *De harmonia musicorum instrumentorum opus* contains an account of the

properties and effects of the modes, and in his *Practica musices* he insists that composers adapt their music to 'the general mood of the words', noting that this new expressive style was being practised by musicians based around Venice (Harràn 1986, 94).

Zarlino deals with the relationship between music and words in Chapters 32 and 33 of his *Istitutioni harmoniche*, book 4. The latter chapter contains his ten rules of underlay, but in Chapter 32 'In qual maniera le Harmonie si accommodino alle soggette Parole' he provides directions for the practical expression of a text in music. He begins by expounding the Platonic principle of the primacy of the text (*la Oratione*) over *l'Harmonia* and the rhythm (*il Numero*). Then he progresses to the doctrine of *ethos*: cheerful subjects require cheerful *harmonie* and fast rhythms; sad subjects require sad *harmonie* and grave rhythms. The composer is also to 'consider the nature of the mode in which he wishes to compose the song': book 4 of the *Istitutioni* has been almost exclusively concerned with the modes.

As well as the overall mood of a text, Zarlino also advocates that individual words of particular affect should be set appropriately. He mentions two classes of words in particular, those denoting harshness or cruelty, and those of sorrow and grief, recommending progressions by major intervals and chords of the major sixth for the first set and progressions by semitones and minor thirds and chords of the minor sixth for the latter (Zarlino 1558, 339).

Edward Doughtie notes that these principles came from Zarlino's teacher Willaert, whose musical style he was codifying, and that he in turn derived his views from an analysis of Petrarch by Cardinal Bembo in 1525, which developed discussion of expression as well as of structure. This had also been aided by

the recent recovery of Cicero's *De oratore* and Quintilian's *Institutio Oratoria* (Doughtie 1986, 27).

Morley's 'Rules to be obserued in dittyng', as Harman noted in his edition of the Introduction (Morley 1952, 290fn.), stem largely from his reading of Zarlino above. He, however, dispenses with Zarlino's Platonic exposition and opens with the ethos principle:

... whatsoeuer matter it may be which you haue in hand, such a kind of musicke must you frame to it. You must therefore if you haue a graue matter, applie a graue kinde of musicke to it; if a merrie subiect you must make your musicke also merrie.

(Morley 1597, 177)

He then goes on to reiterate Zarlino's examples of harmonies appropriate for different moods and passions, before discussing rhythm. Nevertheless, the purpose behind this matching of ethos is also made clear in a later passage of his own, when, in his definition of 'A motet', he breaks off to rail against the current standard of singing in church:

This kind of al others which are made on a ditty, requireth most art, and moueth and causeth most strange effects in the hearer, being aptlie framed for the dittie and well expressed by the singer, for it will draw the auditor (and speciallie the skilfull auditor) into a deuout and reuerent kind of consideration of him for whose praise it was made. But I see not what passions or motions it can stirre vp, being sung as most men doe commonlie sing it: that is, leauing out the dittie and singing onely the bare note, as it were a musicke made onelie for instruments, which will in deed shew the nature of the musicke, but neuer carrie the spirit and (as it were) that liuelie soule which the dittie giueth, but of this enough.

(Morley 1597, 179)

The text is what gives the music its 'lively soul' and enables it to stir up passions and cause strange effects: Morley is here

giving a practical example - 'singing only the bare note'¹ - of how music is disabled by depriving it of its relationship to the words.

Ornithoparcus, in Dowland's translation, begins his book on 'the Rudiments of Mensurall Song' by taking a similar moral line to Tinctoris on the beneficial effects of music, for 'Musicke doth gouerne and sharpen the manners and fashions of men' (Dowland 1609, 38-9).

Byrd's concern with expressiveness, even early in his career, is shown in the texts chosen for his motets in the *Cantiones Sacrae* of 1575, particularly 'Attolite portas' and the piece which spectacularly opens his contribution to the set, 'Emendemus in melius' (BE1, vi). Significantly, it was not until around 1610 that the new expressive manner would start to creep into the more formal English repertory of verse and consort anthems (Monson 1982, 190). Byrd later made it clear in the preface to his *Gradualia* of 1605 that this concern is not with surface literalism, but rather the deeper meaning (the *ethos*) of the text: as Philip Brett points out, 'it is not the words themselves, but the hidden power of the thoughts behind them to which Byrd refers' (Brett 1972, 60):

Porro, illis ipsis sententijs (vt experiendo didici) adeo abstrusa atq[ue] recondita vis inest; vt diuina cogitanti, diligenterq[ue] ac ferio peruolutanti; nescio quonam modo, aptissimi quiq[ue] numeri, quasi sponte accurrant sua; animoq[ue] minime ignauo, atq[ue] inert, liberaliter ipsi sese offerant.

(BE5, xxxi)

¹ Edwards (1971) notes that this probably refers to sol-faing rather than to the total omission of words, likewise Morley's nearby reference to 'musicke for voices ... without a dittie' (Morley 1597, 179).

Moreover, in these [sacred] words, as I have learned by trial, there is such a profound and hidden power that to one thinking upon things divine and diligently and earnestly pondering them, all the fittest numbers occur as if of themselves and freely offer themselves to the mind which is not indolent or inert.

(Strunk 1952, 328)

It is impossible to determine whether the power of music and words to move the hearts of men was largely real or imagined in the Renaissance. That it may have been more a theoretical matter than a practical one is hinted at in Francis Bacon's *Sylva Sylvarum*, published posthumously in 1628. Subtitled 'A Naturall Historie in ten Centuries', the book consists of 1000 'experiments in consort' into a huge variety of matters, including some 176 into sounds and fourteen 'of Musicke', which Bacon hoped would encourage others to build their own 'axiomes' by the further development of his scientific method. His publisher's prefatory Epistle ('the same, that should have beene prefixed to this Booke, if his Lordship had lived') states Bacon's clear mission to release human thought from the traditions of theory:

And he [Bacon] knew well, that there was no other way open, to vnloose Mens minds, being bound; and (as it were) Maleficiate, by the Charmes of deceiuing Notions, and Theories; and thereby made Impotent for Generation of Workes; but onely no where to depart from the Sense, and cleare experience; ...

(Bacon 1628, Av)

Experiment 114 begins: 'It hath beene anciently held, and obserued, that the Sense of Hearing, and the Kindes of Musicke, haue most Operation vpon Manners'; here he gives a list of affects, those generally associated with the modes, without mentioning them explicitly. The results of his experience are, however, as follows:

... we see, that Tunes and Aires, euen in their owne Nature, haue in themselues some Affinitie with the Affections; As there be Merrie Tunes, Doleful Tunes, Solemne Tunes; Tunes inclining Mens mindes to Pitie; Warlike Tunes; &c. So as it is no Maruell, if they alter the Spirits; considering that Tunes haue a Predisposition to the Motion of the Spirits in themselues. But yet it hath beene noted, that though this varietie of Tunes, doth dispose the Spirits to a variety of Passions, [and] conforme vnto them; yet generally, Musicke feedeth that disposition of the Spirits which it findeth.

(Bacon 1628, 38)

To deny the attributes of the modes was not particularly radical: many writers, theoretical and practical, omitted a treatment of them, perhaps tacitly implying their irrelevance to modern music; but to deny that music had the power to move the passions of mankind was to destroy one of the fundamentals of Renaissance artistic method, and to fly in the face of all contemporary theory and written compositional practice.

3.2.2 Rhythm

In addition to allowing the *harmonia* to conform to the *ethos* of the given or chosen text, the composer also had the opportunity to conform the rhythm of the music in some way to that of the words. The most obvious impact of this is to make the text more audible and easily comprehensible, and this was of paramount importance both to the Reformers and to the Counter-Reformation under Pope Gregory XIII. However, it was humanist doctrine that first made such conformity desirable. The term 'barbarism' denoted to the classical grammarians an improper use of language (Harràn 1986, 32), and this was taken over by many Renaissance music theorists, including Zarlino, and following him, Morley, to describe the setting of a naturally long syllable to a short note and vice versa: to do this was to go against '*il bello, & lo elegante modo*

di cantare' (Zarlino 1558, 341).

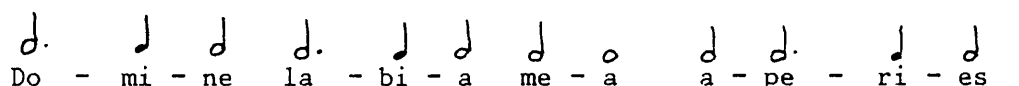
The combination of the poetic and the musical was often described as the highest form of musical achievement. Listenius, in the first chapter of his *Musica* (1549), divides music according to the Aristotelian division of knowledge into three parts: theoretical, practical and poetic. The theoretical musician is only concerned with knowledge, and the practical adds to this the goal of skill in performance, but he who is poetic 'leaves something more' after his performance by the perfection of his work (Listenius 1975, 3). What this elusive 'something more' consists of is left a mystery, but Listenius's contemporary in Germany, Adrian Petit Coclico, describes a similar division of music in his *Compendium musices* (Nuremberg, 1552). He finds four categories of musicians: (1) theoreticians, or inventors: these range from Orpheus, through Guido and Boethius, to Ockeghem and Obrecht; (2) mathematicians, preoccupied with technical matters, including the theorists Tinctoris and Gaffurius, and Dufay, Binchois and Busnois; (3) musicians: Josquin and the following generation up to Willaert; and finally (4) poet-musicians (*musici poeti*) who 'direct all precepts and all the force of singing to one end: to sing smoothly, elegantly and artfully in order for men to be delighted and entertained' (Harràn 1986, 164-5; 363). He gives no examples of musicians in the final category, either in a reluctance to name living composers or to imply his own pre-eminence!

Many of the principles for adapting music to a text were carried over from plainsong: the division of music into choral or plain song, and figured or mensural song, is made by Listenius and many others. Dowland's translation of Ornithoparcus's *Micrologus* preserves his Book 3 'touching the ecclesticall Accent' between

the second book, on the 'Rudiments of Mensurall Song', and the fourth, on composition. In 1540, Sebald Heyden boldly included no instruction in plainsong in his *De arte canendi*, because 'whoever understands mensural music properly will also understand plainsong' (Heyden 1972, 26), but Zarlino later preserved the relationship between the two in his *Istitutioni*.

The matter of correct accentuation in plainsong, particularly in the chanting of those parts of the service not set to music, was dealt with by several sixteenth-century writers.² Biagio Rossetti, in his *Libellus de rudimentis musices* of 1529, describes how music's relationship with words is dependent on the musical style used. Where the music is in an embellished or melismatic style, as in Graduals, Introits and Responsories, the accentuation of the text need not be as closely followed as in the more syllabically set parts: Harràn finds that this principle can also apply to mensural music (Harràn 1986, 113-5).

The similarities between the treatment of words in plain and figured song are particularly apparent in another passage from Rossetti given in Harràn (1986), where he advocates the altering of the equirhythmic notes of the chant by the addition of dots to certain notes. Hence the phrase 'Domine labia mea aperies', though written in equal notes, could be performed like this:



 Do - mi - ne la - bi - a me - a a - pe - ri - es

 (Harràn 1986, 117)

By making the simplest of alterations to a 'plain song', Rossetti has arrived at a rhythmic phrase which would not look out of place

² An account of 'the theory of accented singing' is in Harràn (1986), 102-8.

'in discant': as part of a mensural composition. Indeed, an identical direction with regard to the composition of mensural music appears in the treatise of Lodovico Zacconi (1592):

... for in examining the particular notes

o o o / d d o / d d o

[of any pitch] with a mind to adapting them to the word *Dominus*, yet not letting the second syllable *mí* consume as much time as the first one [*Do*], the notes might be arranged in another way whereby remaining the same in their quantity, as can be seen here:

o. d o / d. d o / d. d o

(Harràn 1986, 275)

and the same use of the dot is referred to in Stoquerus's *De musica verbali* (Lowinsky 1961, 237).

Rossetti's phrase above is constructed without reference to a regular beat, but rather is built up from the microrhythms suggested by the words. It is easy to see how this technique could produce a rhythmic complexity when carried over into mensural composition. However, text placement with reference to the *tactus* is a feature of the work of some other writers. Giovanni Lanfranco's practical manual *Scintille di musica* (1533) declares that once students of singing have mastered the basic note values,

they will derive much gain from counting and dividing measured songs. Thus they learn to discern upbeat and downbeat segments, whose progression leads to certainty and accuracy of singing.

(Harràn 1986, 149)

The reasoning behind this, Lanfranco goes on, is that accented syllables should usually fall on the primary or downbeat part of the measure, and unaccented syllables on the secondary or upbeat part. Nevertheless, Lanfranco recognises varying practices for

different styles of music: of his underlay rules, he writes 'All this applies to Masses and motets, for I treat neither of French chansons nor of Italian madrigals' (Harràn 1986, 152). The implication may be that music which is largely chordal requires greater flexibility in underlay, because the rhythm of all parts can be freed from the framework of the tactus simultaneously.

Vicentino's *L'antica musica ridotta alla moderna prattica* (Rome, 1555) states a similar principle with regard to the parts of the tactus:

... et anchora si ritroverà molta differenza della pronuntia nel levare et nel battere della misura che si mutera di breve in longa, et di longa in breve.

Moreover, you will find a great difference in the delivery [of syllables] on the downbeat and upbeat portions of the measure, whereby they [the syllables] change from short to long or long to short.

(Harràn 1986, 425)

Harràn translates the passage as above, and in his commentary notes that by long and short, Vicentino is referring to accented and unaccented syllables. He also makes clear that Vicentino is the only theorist to state the association between verbal stress and the tactus (Harràn 1986, 181).

In his treatise on underlay, *De musica verballi*, Gaspar Stoquerus considers the position of notes relative to the tactus in the fourth of his five optional rules for the *antiqui*, that is, the older generation of composers: Josquin and his contemporaries rather than those of Willaert (Lowinsky 1961, 239; Harràn 1986, 230). Stoquerus writes:

... of two minims the one starting one tactus is customarily considered the principal one, and in the case of semiminims it is the one that appears first on the down- or up-beat of the tactus; the reason for this

is that syllables are due not to particles but to complete entities.

(Lowinsky 1961, 239)

In other words, the two notes within one tactus or part of a tactus are grouped together to make one 'entity' which takes a syllable on the beat. The same principle is applied where the second note is twice the value of the one that comes on the beat, as in formal cadences: $\text{d} \text{ o } \text{d} | \equiv$. Here no syllable is given to the second note (the semibreve) as it is considered 'an accessory to the first in that it completes the measure': no explicit direction is however given as to whether the following minim should carry a syllable. Harràn infers from Lanfranco's description of syncopation that the rule may also apply to passages where the beat does not come even for some time, such as $\text{d} \text{ o } \text{o} \text{ o } \text{d} | \equiv$, a new syllable not being applied until the next note on a beat, or the minim preceding it (Harràn 1986, 150). After Stoquerus's exposition of his rule, he makes clear that it applies only to the music of the older composers³: 'the modern composers give syllables to all minims reckoning them as entities complete in themselves' (Lowinsky 1961, 240). Despite this, when later describing his optional rules for the modern composers, he mentions that the minim (under mensuration sign c) often goes without a syllable in cadences (Lowinsky 1961, 242).

Stoquerus also mentions in his discussion of the above rule that composers have traditionally avoided dissonances on a minim which is on the downbeat, 'a position of primary concern in counterpoint' (Lowinsky 1961, 240). This is a reference to

³ In fact, Josquin breaks this rule frequently. For example, in the *Gloria* of the *Missa Pange lingua*, he clearly sets even accented syllables such as mun-di (tenor, measure 64-5) and Chri-ste (superius, measure 92-3) to syncopated notes (Josquin 1921, Missen IV, 6-8; Josquin 1977, 22-3).

5/ Zarlino's rule that 'the composer may alternate consonant and dissonant minims, taking care however that the consonant ones fall ~~one~~ the downbeat and the dissonant ones on the upbeat' (Zarlino 1968, 93). Syncopation, of course, upsets this regular pattern, but Stoquerus expects the underlay still to be influenced by the regular metre as prescribed by the motion of the tactus.

3.2.3 The repertory in secondary literature

The beginnings of the newer, more syllabic style of composition, referred to by Stoquerus and hinted at by Coclico and Rossetti, have been found in Josquin's 'Ave Maria ... virgo serena', in which the metre of the text and the metrical patterns of the musical lines agree (Brown 1976, 122). Also dating from the 1490s, although not published until 1507, was Tritonius's (the pseudonym of Peter Treybenreif) *Melopoiae*, a collection of settings of Horace, which according to the title page were 'composed and ordered according to the characteristics and durations of syllables and feet', as requested by the humanist poet Conrad Celtis to help his students learn the Horatian metres. These completely homophonic settings had considerable influence, going into a second edition in 1532 after the publication of a second collection, and inspiring similar settings of the same odes by Hofhaimer and Senfl. They demonstrated clearly two trends: the beginnings of chordal writing and the representation of speech rhythms in music (Houle 1987, 63; Harràn 1986, 86-7).

These trends first become evident in English music in the early 1540s in Tallis's 'strene' Mass, which was possibly influenced by Taverner's similar 'Playn Song' mass, published by Merbecke in the *Booke of Common praier* noted of 1550 (Moroney 1980,

13; 89).⁴ Their declamatory music retained an element of counterpoint, albeit utilising techniques quite different from their earlier elaborate Henrician music. Davitt Moroney notes the contributing factors to this new style: a new awareness of chordal harmonic structure from metrical psalms, the importance of decorum from contemporary poets like Wyatt, the use of smaller-scale structures, and the combination of harmonic innovation with declamatory values, which led to Tallis's and Tye's English anthems (Moroney 1980, 53).

With regard to the Reformation, John Stevens finds two broad strands of theological opinion on words and music: the Calvinist 'Puritan', which eschews the use of instruments, and allows music only for the presentation of words, and the Lutheran 'Anglican' approach which allows their representation. This representation was largely confined to matching accentuation, in addition to the syllable counting of the 'Puritan' metrical psalm (Stevens 1961, 81; 88). One well-known, if rather academic, example of representation involving ethos is Tallis's set of psalm tunes for Parker's psalter, where each tune is given a text appropriate for the character of its mode. For example, the 'war-like' Phrygian tune is set to the opening of Psalm 2: 'Why fumeth in fight the Gentiles spyght in fury ragyng stout' (Frost 1953, 379-80⁵).

The style which developed from Tye and Tallis, called 'synchronised polyphony' by Moroney, is concerned with supporting the declamation in the top voice:

... important syllables are highlighted by longer notes, by higher pitches in the top voice, and by wider-spaced chords under them. These principles are foreign to

⁴ Strene notation is described in Bent (1968), 149-50.

⁵ Frost gives 'fumeth in sight'.

Tudor music and indicate the start of a radical change in musical thinking in England.

(Moroney 1980, 93)

These devices are used simultaneously or in different combinations and *crescendi* of effects, so that a work can have development within itself, and indeed the style itself can mature:

From these relatively humble beginnings English composers during the second half of the sixteenth century created a powerfully idiosyncratic style in which the precise weave of the polyphony was an integral part of the projection of the text. At the end of this line stands Byrd's *Gradualia* ... in which these simple techniques are employed with consummate maturity. Such early works by Byrd as *Da mihi auxilium* ... help trace the logical development and continuity of this polyphonic style through the century.

(Moroney 1980, 101)

Byrd's consort songs, on the other hand, are concerned with a different kind of expression. Philip Brett (1972) has pointed out Byrd's faithfulness to poetic forms in his settings of verse, and that the consort songs are particularly clear evidence of this. Here there is no use of declamatory techniques, as this is precluded by the strophic nature of the texts. What Byrd, achieves, however, is the subtlest form of expression, drawing out the textual structure in the context of a restrained harmony that expresses its ethos. Two good examples of this given by Brett are 'What pleasure have great princes' from *Psalms Sonets and Songs* 1588, which manages to be both pastoral and sententious, and the respectfully elegiac 'Ye sacred Muses' in honour of Tallis (Brett 1972, 52; 58).⁶

Elise Jorgens's study 'The Well-tun'd Word' (1982) is largely concerned with the impact on the English lute-song of French attitudes to music and words, and of the *airs de cour* in

⁶ Both of these songs are considered in Chapter 4.2.

particular. Baif's Académie had experimented with quantitative settings of French verse, translating the metres into notes of two values, two shorts equal to one long as described by Zarlino (page 57). One of the effects of this was to free the flow of the music from a regular metrical pulse, and the later *airs de cour* imitate this style using non-quantitative verse. Despite being loosed from the strict adherence to text-determined note values, the style remained largely non-metrical, and the songs fall into two categories: those that use longer notes at the end of lines to point out the verse structure, and those that merely imitate *musique mesurée* with no regard to the verse. Jorgens notes that Dowland is the English composer most consistent in observing the French rhythmic conventions (Jorgens 1982, 84-126).

In England, as has been noted, Thomas Campion was the strongest advocate for the representation of metre in song, a practice whose downfall was the accentual nature of the English language. Jorgens notes that, as metre became more disparate, and in the works of Donne and later poets the accents and sense of the words were played against it, settings which reflected the metre put a strain both on correct declamation and on the expression of the text's *ethos*. This led to two distinct styles of writing: the simple tuneful strophic song, and the more complex which sought to express its text more thoughtfully, abandoning its formal structure (Jorgens 1982, 283-4).

The other approach used in the setting of poetry is to take a musical form - the dance - and impose it onto the verse. This sometimes results in the coincidence of the accentual patterns, sometimes not (Wulstan 1985, 17ff.; Jorgens 1982, 138ff.), but as Stephen Ratcliffe points out in his analysis of Campion's work:

[musicologists] generally assume not only that the congruence between musical stresses and syntactic ones is aesthetically desirable but that greater congruence marks greater artistic sophistication. I question the first assumption: I suspect, for example, that Handel's spectacular mutilation of English syntactical rhythms is a major source of delight for audiences of *The Messiah*. And I deny the second outright ...

(Ratcliffe 1981, xv)

As the seventeenth century dawned, musicians were questioning these same assumptions, which had dominated musico-textual thought, and some of its practice, for the past hundred years.

4. ANALYSIS

4.1 Metrical psalm and hymn tunes

As the sixteenth century treatises treat plainsong before mensural song, and singing before composition, we will consider monody before turning to polyphonic music for analysis. The notation of plainsong itself, of course, contains little rhythmic information, notwithstanding Rossetti's directions for its performance (page 126). One simple rhythmic language which had its development in the sixteenth century, and which is well suited for analysis, is that of the metrical psalm and hymn tune. Although many early examples can in no way be described as great works of art, composers of the stature of Tallis and Gibbons, and, as arrangers, Dowland and Ravenscroft, were to turn their hands to the form. Because the tunes had to be easily learnt, they can provide an insight into what was considered a basic rhythmic language within the grasp and comprehension even of the musically illiterate. This study will follow the history of the psalm and hymn tune in England from its hesitant beginnings through the sixteenth century and into the seventeenth with Gibbons's tunes for Wither's hymn book of 1623.

4.1.1 Miles Coverdale's Goostly psalmes

Miles Coverdale's *Goostly psalmes* of 1535-6¹ was the first collection with music of metrical psalms and hymns printed in England, and consists almost entirely of Lutheran hymns made into English.² Despite the book including versions of such classic

¹ This date is that given by Robin Leaver (1991, 66).

² A table of the sources for each piece is in Leaver (1991), 74.

hymns as 'Ein feste Burg' and 'Christ ist erstanden', the standard of some of its tunes and verse is not particularly high, and it does not seem to have enjoyed any great popularity before Henry VIII ordered its burning in 1546. Nevertheless the rhythm of its simple tunes repays some study: the commendatory poem on the title-page asks that its contents are sung as popular song in place of 'ballettes of fylthyness', with a musical language accessible to more than just learned musicians. The poem's second stanza commends it to Christian youth, and includes an admission that artistic sophistication was not the book's prime purpose:

Go lytle boke amonge mens chyl dren
 And get the to theyr companye
 Teach them to synge the commaundements ten
 And other balettes of Gods glorye
 Be not ashamed I warande the
 Though thou be rude in songe and ryme
 Thou shalt to youth some occasion be
 In godly sportes to passe theyr tyme.

(Frost 1953, 293; Leaver 1991, 68)

Luther's own hymn-writing had in fact begun in songs of protest and of personal expression of faith, rather than in corporate worship, and in time he came to draw on both folksong and plainsong for its tunes (Leaver 1991, 2-8). Syncopation is used in even the earliest of his hymns: 'Aus tiefer Not' and 'Es woll' uns Gott gnädig sein', published in Walther's *Chorgesangbuch* of 1524, both employ the same pattern.



(Leaver 1991, 4-5)

The later 'Ein Feste Burg', given below from Walther's MS which he gave to Luther in 1530, uses one syncopated pattern (marked X in the example) four times, and another more complex one (marked Y) once. Walther seems to have omitted a note at the end of the penultimate line: if a semibreve B flat, familiar from later versions of the tune, is inserted before the final A, at 'rustung ist', the line is brought into rhythmic conformity with the others containing 'X'-type syncopations. As in the examples above, the accents of the text reinforce the syncopations rather than coinciding with the metre.

Ein feste burgh ist unser got, ein gute verhe und waffen
 Er hilft uns frey aus aller not, die uns itzt hat betroffen
 der alt bose feindt mit ernst ers itzt meint
 gross macht und viel list sein grausam rustung ist
 auf erd ist nicht seins gleichen

The image shows a handwritten musical score for the hymn 'Ein feste Burg'. It consists of three systems of music, each with a single melodic line on a five-line staff. The lyrics are written in German below the notes. Syncopations are marked with 'X' and 'Y' above the notes. The first system has four 'X' marks and one 'Y' mark. The second system has four 'X' marks. The third system has four 'X' marks and one 'Y' mark. The lyrics are: 'Ein feste burgh ist unser got, ein gute verhe und waffen', 'Er hilft uns frey aus aller not, die uns itzt hat betroffen', 'der alt bose feindt mit ernst ers itzt meint', 'gross macht und viel list sein grausam rustung ist', 'auf erd ist nicht seins gleichen'.

(Frost 1962, 83)

In Coverdale's collection of 41 psalms and hymns, 25 either have a completely regular duple rhythm with no use of syncopation, or have slight irregularities apparently due to errors in

printing.³ In these regular pieces, a line which begins with a weak syllable is usually preceded by a minim rest, and a minim given to the weak syllable. A strong syllable at the beginning of a line is given a longer note (in the example below a dotted semibreve on 'Teach') preceded by a semibreve rest.⁴ In this way an effort is made to avoid weak syllables falling on a downbeat within the breve tactus: a mensuration sign of ♪ is apparently implied here by the minim pulse, but none appears anywhere in the collection.

TO THE HOLY GOOST.

The musical score is written on five staves, each with a treble clef and a key signature of one flat (B-flat). The notes are mostly semibreves and minims, with some dotted semibreves. The lyrics are written below the notes, with a vertical bar line at the end of each line of music.

O ho - ly spi - rite our cō - for - toure |

For grace & help lorde now we call |

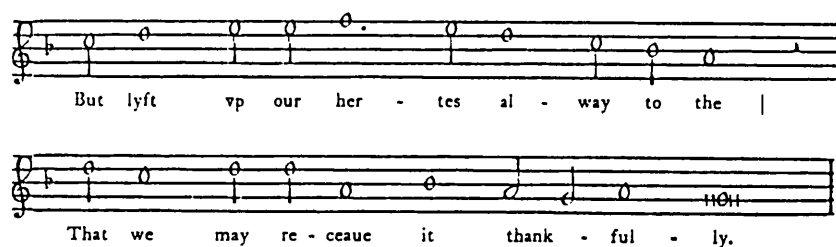
Teach vs to knowe Christ our sa - uy - oure |

And his fa - thers mer - cy o - uer all . . . |

From his swete worde let vs not fall . . . |


³ I have used Maurice Frost's transcription throughout this study, so some of the errors referred to below may be his, rather than of the original. Robert Illing (1983, i, 138) is rather scathing about the quality of Frost's work, but this may be because Illing's views on the most useful means of presentation of the psalm tunes are somewhat different to Frost's. Illing's own work, referred to below in chapter 4.1.2, can be frustratingly inaccurate. I also refer below to Frost's numbering of Coverdale's pieces, which begins at 252 and runs through to 292.

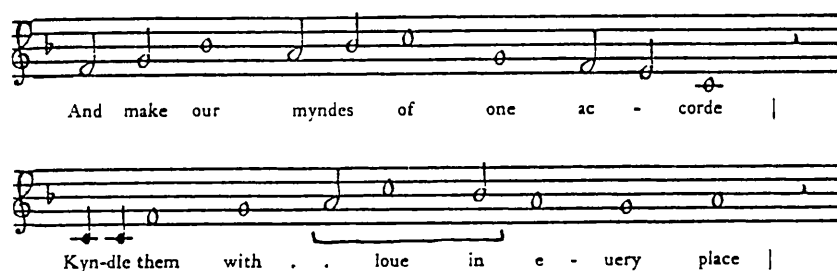
⁴ The transcriptions in Leaver (1991), 289-297, ignore the value of the rests, representing them all as an oblique stroke in the middle of the stave.



(Frost 1953, 294)

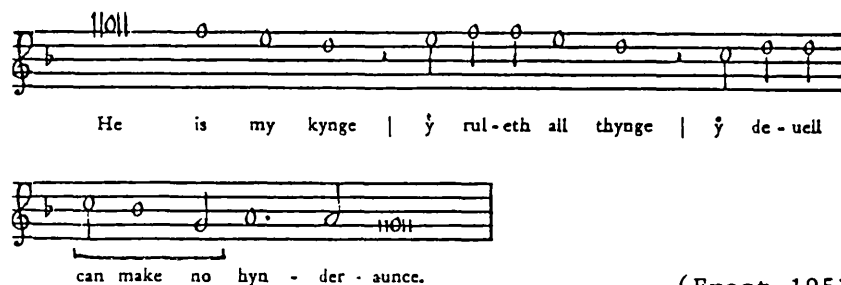
From this, the semibreve rest at the end of the fourth line above can be assumed to be an error for a minim rest: in the whole book there are another 7 instances either of this same error, or of the substitution of a minim rest for a semibreve rest (see table 1). In some of the pieces the rhythm of the words and music agree very closely: the rollicking anti-Roman song 'Let go the whore of Babilon' (No. 41, Frost 292) appears to have been written words and music together, and is one of only three pieces with no German source for its melody or text. In other pieces the match is less accurate, as in 'O heuenly lorde' (No. 40, Frost 291), where in places the English words fit even the modified version of the pre-existing tune quite awkwardly.

Those 16 pieces which include syncopation are listed in table 2. 9 of these use only simple syncopated semibreves in the following form: . In No. 2 (Frost 253), the syncopated note may have been deliberately used to accentuate the word 'love'.



(Frost 1953, 295)

In No. 8 (Frost 259), the syncopation acts as a decoration for the final line.



(Frost 1953, 303)

These pieces and Nos. 32 and 33 (Frost 283 & 284) contain only one syncopation.

In Nos. 10 and 16 (Frost 261 & 267) the same pattern appears twice, and the latter admits some intricacies of rhythmic interpretation, particularly when it is compared with the version of the same tune in *Souterliedekens ghemaect ter eeren Gods*, an Antwerp publication of 1540 given by Frost. The Dutch version is shown first below, followed by Coverdale's.



wake vp wake vp in gods name | thou worth - y fayre

chris - ten - te | and shewe thy bryd - gromes great fame | for that

be hath done to the | which hath his worde now sent | and o - pened

it once a - gayne | as thou mayest se in ma - ny a place | where

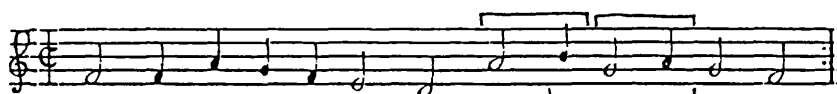
now is preach - ed his grace | so tru - ly and so playne.

(Frost 1953, 312-3)

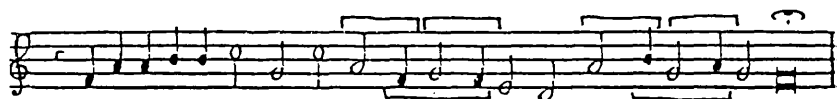
The barring of the first of these (given by Frost presumably from the original) implies that each line begins in duple metre and ends in triple. The final line could also be interpreted in an even more varied way, as indicated by my brackets above the stave. The two syncopations in Coverdale's version can be read in a similar fashion: brackets below the stave mark the syncopation, above the stave show the triple interpretation. The rests inserted in each line by Coverdale serve to enhance the distinction between duple and triple parts, and this same type of interpretation can even apply in the last two lines where there is, strictly speaking, no syncopation. Finally, the middle section of the final line, between its two rests, can be read with a triple semibreve feel, as in the second bar of the Dutch version.

No. 13 (Frost 264), which has 4 instances of this simple type of syncopation, has a similar overall pattern. The first line, which has a duple and a triple part, is repeated, and the final

line has three sections, one duple and two triple. Here, each triple group is followed by a semibreve (or, at the end, a dotted minim and a crotchet) to make a cadential figure in duple time: this is identical to the ending of No. 16 in my bracketed interpretation above. The accents of Coverdale's text only coincide with the triple rhythm in two out of the four cases: 'god & man', and 'his beames send-eth he out farre' both work well; 'the fa-ther e-ter-nall', and 'be-yonde oth-er starres' sit uneasily with the music. The version given before Coverdale's below is quoted by Frost from the Erfurt collection *Enchiridion* of 1524.



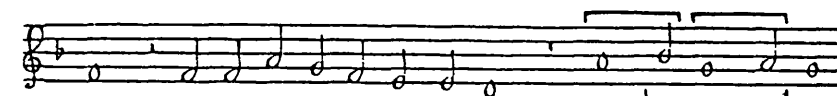
Herr Christ, der ei - nig Gottes Sohn,



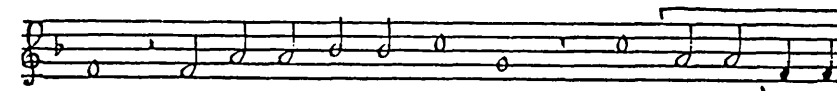
CHRIST IS THE ONLY SONNE OF GOD.



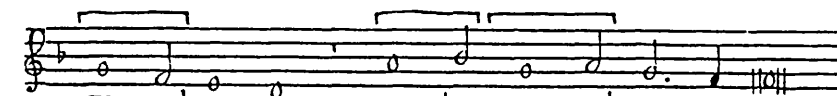
Christ is the on - ly sonne of God | the fa - ther e - ter -



- nall | we haue in Jes - se foude this rod | god & man na - tu -



- rall | he is the morn-yng starre | his beames send-eth



he out farre | be - yonde oth - er starres all.

(Frost 1953, 308-9)

Before becoming carried away with finding evidence of triple rhythm within these otherwise duple tunes, there are two instances which are inclined to be felt clearly as syncopations, as the

syncopated semibreve occurs at the beginning of a line, preceded by a minim rest. One of these is at 'Comforth our hertes' in No. 3 (Frost 254), assuming the semibreve rest to be an error for a minim rest, and the other appears in No. 30 (Frost 281).

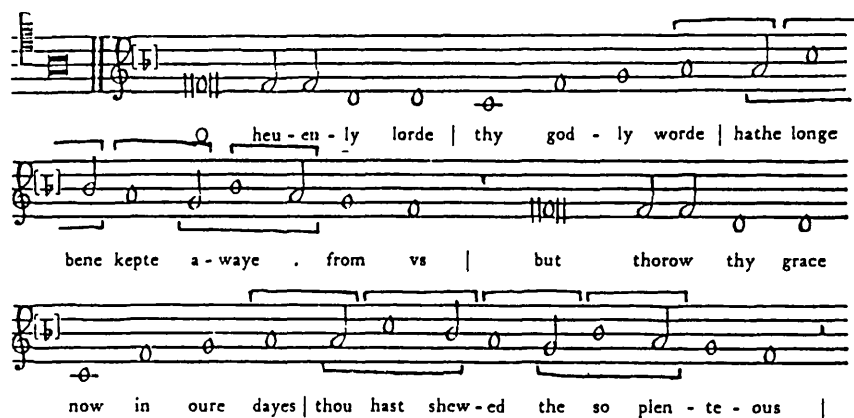


(Frost 1953, 328-9)

Thus cautioned, we can seek out the precursors of 'Geneva jigs'⁵, where triple rhythms abound. In table 2, these are described as 'extended triple figures' and graded with Roman numerals according to the number of iterations of the $\text{o} \text{d}$ rhythm or a division of it: for example, the phrase $\text{o} \text{d} \text{d} \text{d} \text{d} \text{o} \text{d}$ would be designated a III. The numeral II does not appear as it is equivalent to a simple $\text{d} \text{o} \text{d}$ syncopation coming after a semibreve. This, as seen above, is ambiguous in its interpretation, which can be dependant upon the stresses and underlay of the accompanying text.

The only four-fold triple sequence is in No. 40 (Frost 291), where the first line and its repeat have a duple section, and, with no rest, a long triple section ending with an additional semibreve to produce a cadence. The whole fits within a regular duple tactus but the effect of the changing rhythm is unmistakable, even when on the repeat the rhythms of the text sit awkwardly with the music.

⁵ In his article in Grove (1980) sub Psalms, metrical, §III, 1, iv, Nicholas Temperley notes this as an 'early nickname' for metrical psalms, but does not give a source.



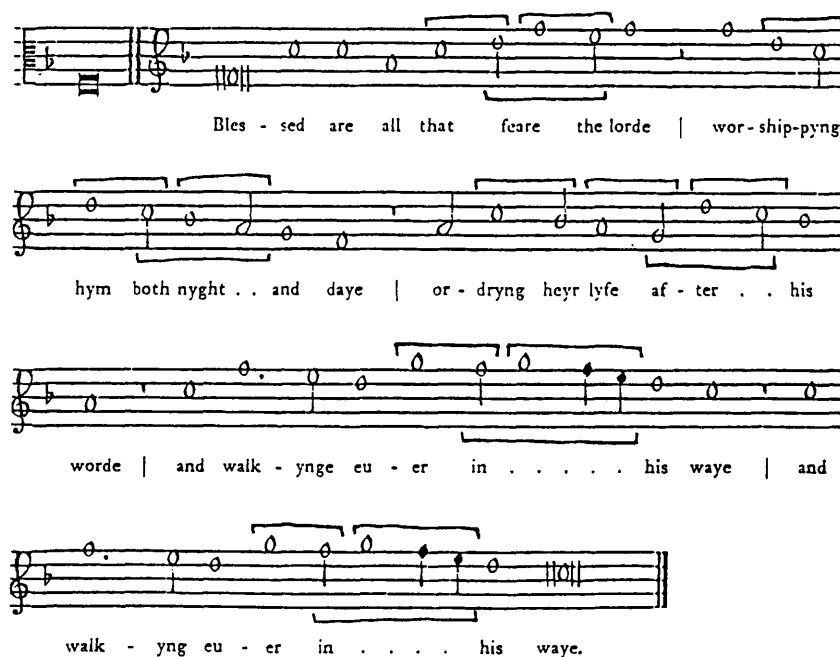
(Frost 1953, 337-8)

In the earlier version from the 1527 Erfurt Enchiridion, the triple rhythm is less clear.



(Frost 1953, 338)

The other pieces, bar one, all use combinations of effects. In No. 29 (Frost 280), the second and third lines incorporate a three-fold triple pattern, and the other lines a single syncopated pattern, each of which, being preceded by a semibreve, admits a triple interpretation.



(Frost 1953, 327)

In both the three-fold triple patterns, the sequence begins on an off-beat so that the line can end on a downbeat. Walther's 1524 version of the tune is equally careful to observe the underlying metre: the triple figures are not there, but the pattern which ends the tune is even more complex.



(Frost 1953, 328)

The other instances in Coverdale of a three-fold triple pattern - in Nos. 23, 34 and 37 (Frost 274, 285 & 288) - also seem to have been developed from simpler figures in the Lutheran versions.⁶

The English version of 'Ein Feste Burg' at No. 26 (Frost 277) includes what Butler calls a 'continued binding', where two syncopated semibreves appear consecutively (in table 2, the first figure under the heading 'continued syncopation' is the number of consecutive syncopated semibreves in the phrase).

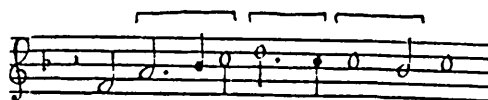


(Frost 1953, 324)

Comparison with Walther's manuscript from 1530 shows that the original version, where the first syncopated semibreve is divided into a dotted minim and a crotchet, resembles the 3+2+3 cadence

⁶ No. 37 in fact has no earlier extant source (Leaver 1991, 74) but follows the same pattern.

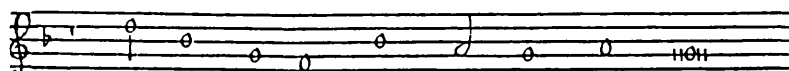
described by Fellowes (see pages 16 and 137).



(Frost 1953, 324-5)

A similar instance of continued syncopation is in the second line of No. 29, where the second syncopated semibreve also serves as the first note of the three-fold triple pattern described above.

The other 'continued binding' in the set is in the last line of No. 23 (Frost 274).



for I wolde be pre - sent . . with the.

(Frost 1953, 321)

The effect here is ambiguous, as without another regular part, the syncopation would not be clearly evident in performance. There is no similar effect in Walther's 1524 version of the tune (Frost 1953, 321), so this is evidence either of a free approach to rhythm in this case, or of a printing or transmission error.

There is one remaining piece to be considered, the setting of the Gloria which is No. 21 (Frost 272). At first it is difficult to make sense of the rhythm compared to the other pieces in the collection. However, comparison with the version in Schumann's *Gesangbuch* of 1539 shows the source of the confusion: given below are the first line of the German edition (from Frost) and Coverdale's version in facsimile.



Al-le-in Gott in der Höhe sei Ehr . . .

Gloria in excelsis deo.

| | |
|---|---|
|  <p>To god the highest be glory alwaye / for his</p> |  <p>our body / To make yve hath god great plea</p> |
|  <p>great hymne's and merye / that both proude</p> |  <p>sure / no to la great prae curre to here / god hath</p> |
|  <p>both right and daye / both for our soule and</p> |  <p>put out all enemye.</p> |

(Frost 1953, 319; Leaver 1991, ii)

The *Gesangbuch* makes explicit the triple metre of the tune. Coverdale, however, gives no initial rests as he does elsewhere when a song starts on an upbeat,⁷ and has distorted the rhythm by introducing semibreve rests into each line. If these are ignored completely, the triple metre remains intact throughout. It could, however, also be argued that if a mensuration sign of C is assumed, the semibreve before each rest is perfect, and the rests themselves are imperfed by the minims following them, preserving the metre. Nevertheless, it is surprising that even a relatively straightforward mensural device such as this could be used without indication in the context of such an otherwise basic musical language.

Why, then, have the rests been introduced? As we have seen, Coverdale is careful elsewhere in the collection to distinguish between minim and semibreve rests (errors apart), rather than use them simply as conventional symbols to mark the ends of lines, regardless of value. The use of an oblique stroke to mark the ends of lines of text is not used by him with any consistency, but

⁷ Initial rests appear before minim upbeats in Nos. 11, 12, 25 and 26 (Frost 262, 263, 276 & 277) and before a semibreve in No. 34 (Frost 285).

all the pieces are divided into musical lines with rests, and often Coverdale's versions are divided more frequently than those elsewhere. In this piece, however, the use of oblique strokes in the text is consistent throughout, and matches the rests in the music exactly. It may be that Coverdale expected the tunes to be 'given out' by a precentor when learned, and he made sure each line was both well distinguished and short enough to be easily committed to memory. Whether the practice of 'giving out' would continue once the tune was learned is a matter for conjecture, but it is certainly very difficult to sing such a rhythmically regular tune observing the rests as they stand. One can, however, imagine performers at a brisk tempo observing the rests casually within the metre as if under a C mensuration; a slower performance would probably ignore the rests altogether.

It is clear from this overview that the mixing of duple and triple rhythmic patterns within a tune or line of a tune was one element of the rhythmic vocabulary available to the writers, revisers or compilers of psalm and hymn tunes in the early sixteenth century. We have seen how Coverdale extrapolated the triple elements present in standard cadential figures, to produce longer chains of triple rhythm, sometimes freeing the music from a regular pulse. It seems, then, that this triple interpretation of some syncopated passages was open to composers and performers, even though many syncopations are still best understood simply as interruptions of the regular duple metrical flow.

4.1.2 The metrical psalter in English to 1564

After Coverdale's isolated book, the next growth in the writing and setting of metrical psalms began with Thomas Sternhold in the late 1540s, and reached a point of fruition in *The Whole Booke of Psalmes* printed by John Day in London in 1562. The strong French leanings of the court of Henry VIII led Sternhold to be influenced by Clément Marot in the writing of metrical psalms to be sung at court to already popular tunes.⁸ The 37 psalms he wrote before his death were added to, first by John Hopkins, and then over the next fifteen years by several others, until the complete psalter had been put into English metre in what later came to be known as 'The Old Version'.

The first two publications of the psalms are of the words only: tunes make their first appearance in the Anglo-Genevan psalter of 1556, and the musical sources thereafter are the Genevan psalters of 1558 and 1560, the London editions of 1560, 1561 and 1562, and finally, also the Edinburgh *Whole Psalmes of David* printed by Robert Lekprevik in 1564, which developed directly from the Genevan editions. Tables and accounts of the evolution of the psalter in these publications are given by Leaver (1991, 253) and Illing (1983, i, 25). Leaver has also shown (1991, 127-30) that two of the tunes in the Genevan psalters are in fact derived from Coverdale's *Goostly psalmes*, one from his No. 37, where the three-fold triple pattern is modified to a single syncopation.

My analysis of these tunes is based on the texts given by Robert Illing in his three-volume study *The English Metrical*

⁸ Leaver (1991, 121-2) gives an example from the Lumley part-books of a psalm set to the secular tune 'Blow thy horn, hunter' for use at Henry VIII's court.

Psalter 1562 (Illing 1983). In this work, he draws distinctions between what he considers to be printing errors and true variant readings between editions: I have followed most of these, but have felt free to differ where a slight variant or possible error produces what could be a deliberate rhythmic effect. In his interpretation of the rhythms he is sometimes too keen to iron out apparent irregularities, and he notes (i, 147) that "the rhythmical interpretation must be compatible with the scansion of the verses to which they are sung", which is perhaps a little presumptuous given the erratic nature of some metrical psalm verses. The undoubted value and usefulness of his work in gathering together and collating the source material is, however, sadly diminished by some rather haphazard proof-reading, which has left many errors both in the transcriptions and in the critical commentaries. His thoughtful provision of a volume of facsimiles allows these to be easily corrected, and in all musical examples below I have transcribed directly from the facsimiles rather than follow his "standard versions", which sometimes create more anomalies than they seek to reconcile. Where it is sufficiently clear, or illustrates a particular point well, I have reproduced the facsimile. I have however followed Illing's method of numbering lines, which accords well with the rest patterns in the sources: for example, Double Common Metre is counted as four lines, each divided into eight and six syllables, rather than as eight separate lines.⁹

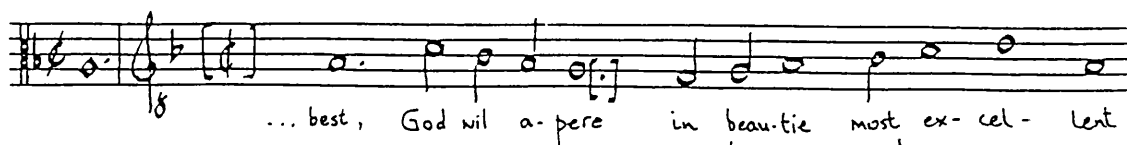
Of the 202 tunes and variants considered (this number differs from Illing's total because I consider separately some

⁹ I use the term 'division' below to denote the point where a line of music is divided according to its two lines of text.

discrepancies he describes only in footnotes), some 85 are in regular duple metre with no syncopations: this is only 42% of the total, compared with 61% of Coverdale's tunes. Table 3 shows the distribution of the types of syncopation among the remaining tunes.

As can be seen from this, the vast majority of the syncopations are of the simple d o d type. We have seen that this figure can also be interpreted as part of a o d o d triple pattern. However, a closer study of the syncopations here reveals that many of them cannot admit this interpretation, either because of the pattern of the preceding notes, or because the scansion of the text clearly indicates a different reading.

For example, psalm 50a¹⁰ in the 1560 London edition includes the phrase below, where the bracketed syncopation cannot be part of a triple rhythm.

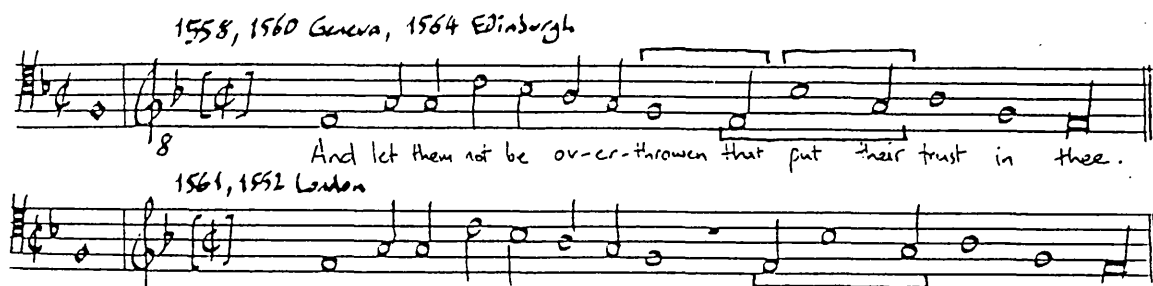


In psalm 142b in the Genevan 1560 edition and the Edinburgh 1564 edition, a syncopation in the third line, which could conceivably be triple from the notes alone, is clearly not so when read with the stresses of the unusual 9898.86 metre of the text.

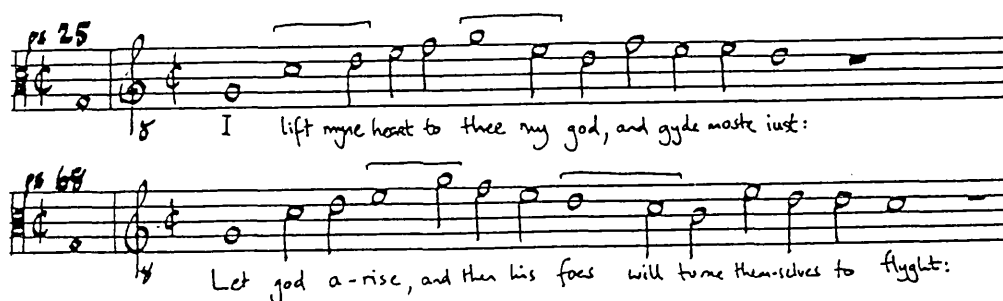


¹⁰ In the numbering of the psalms, I follow Illing, who applies the suffixes a and b to psalm numbers to distinguish different versions of the text, and f and s to distinguish tunes. He also uses an arrow to indicate when one tune serves more than one text: thus, 63>101b means that the tune originally used for psalm 63 was also used for the second versification of psalm 101. The numbers of canticles are preceded by C.

When the syncopated pattern is preceded by a rest, this also precludes a triple interpretation. In one case, that of psalm 25s, a syncopation appearing at the division of the final line is preceded by a rest in two out of the six editions, weakening the implication of the triple rhythm.



Another pattern, which appears several times, is not strictly triple in form but is similar in kind. It is particularly clear in the Genevan 1556 edition of psalms 25f and 68f. The rhythm of the latter was made regular when the tune was set to psalm 34 in the later Edinburgh edition.



The regular stresses of the text in each case yield two triple groups separated by two minims. In both of these, this 3+2+3 rhythm is reinforced by the melodic curve which moves towards the second semibreve of the figure. Similar passages appear in psalm 37 (G1560), 1f (1560) and 7 (1560)¹¹. For statistical purposes I have not counted these as triple rhythms.

Of the 216 simple syncopations, 43, or 20%, do not appear to

¹¹ Dates in brackets here and elsewhere refer to the version of the tune in a specific edition: (1560) is used for the London edition of that date, and (G1560) for the Genevan.

have an implied triple form. The psalms in which these syncopations occur are listed in table 4.

The differences between a triple and non-triple syncopation are often ambiguous, the distinction being qualitative rather than quantitative. I make no claims for the definitive authority of my decisions either way: if anything, I have tended out of caution to accept more readily a reason to pronounce an effect as not triple, rather than to attempt always to justify such a reading. In spite of this, one particularly striking case can be pointed out.

Psalm 47b, which appears in the Genevan 1560 and Edinburgh 1564 editions, has a metre of 5555 tripled, unique in the psalter, although psalm 67a and psalm 104 come close with 5555 doubled, and 5555.6565 respectively. The scansion of the 5 syllables is $\text{v} / \text{v} \text{v} /$, and every second group of five syllables begins with a syncopated semibreve. Each line has an identical rhythm: $\text{o o d d d o d d d o}$, and the tune, given here from the Geneva edition, appears unchanged in the Edinburgh collection.

The image shows a musical score for Psalm 47b from the Geneva edition. The score is written on ten staves, with the first staff starting with a large 'L' time signature. The lyrics are written below the staves. The music is in a 5/4 time signature, and the lyrics are in Latin. The score shows a rhythmic mismatch between the words and the music, with the words often being out of sync with the musical notes. The lyrics are: 'Erall folke with ioye claphands & re- [etc.]', 'voice, And sing vnto God with molte chereful', 'voice. For high is the Lord, and feared to', 'be: The earth ouer all a great King is', 'he: In daunting the folke, he hath', 'so wel wrought. That vnder our fete wholen.', 'tions are broght.'

This curious rhythmic mismatch of words and music is the result of

adapting what was the French tune for the same psalm (from *Psaumes octante trois de David* of 1551) to the more accentual English words: Frost (1962, 36) gives another, unsyncopated, example from psalm 130 where the same process has resulted in awkward scansion.

Turning to the more orthodox uses of syncopation, it is interesting to note where the syncopations occur within the tunes. Frost (1962, 36) points out that in the 1556 Genevan psalter, odd-numbered lines often start with a long note, and even-numbered lines either with a corresponding long note or with a syncopation. Translated into our numbering system, this is borne out well: the overwhelming majority of syncopations (123 of the 173 'triples') occur at the divisions of lines. This incidentally increases their likelihood of being interpreted as triple rhythms, as the semibreves and accented syllables of text tend to agree. This is illustrated well in the Edinburgh version of psalm 69: its Double Common Metre is divided into 4 lines, and a syncopation occurs at the division of each.

Save me, o God, and that with speede, the wa-ters flowe ful fast:

So nie my soule do they pro-vede, that I am sore a-gast.

I sticke ful deepe in filth and clay, where-as I fele no grounde:

I fall in-to suche floodes I say, that I am lyke be drownde.

In canticle 8 'The Lamentation of a Sinner', the same figure occurs at each division, and also at the beginning of even-numbered lines.

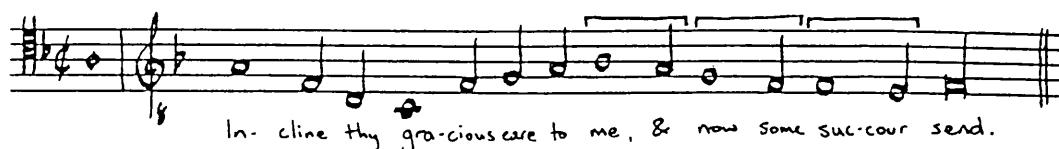


A total of 63 tunes include syncopations at divisions of lines: these are listed in table 5. 59 of these are in Common Metre or Common Metre doubled or trebled, the exceptions being numbers 115a and 25s, which are Short Metre doubled, 67a, which is 5555 doubled, 80b, which is 11.11.10.10, and finally 149a, which is 555.555. Given that Common Metre was sometimes known as 'Master Sternhold's metre' from his use of it in his English verses, it comes as little surprise to learn that all of the tunes, with only one exception, appear to be English in origin, having no earlier versions in French or German collections.¹² This particular syncopated figure thus seems to have been introduced for rhythmic variety specifically by the English writers of tunes.

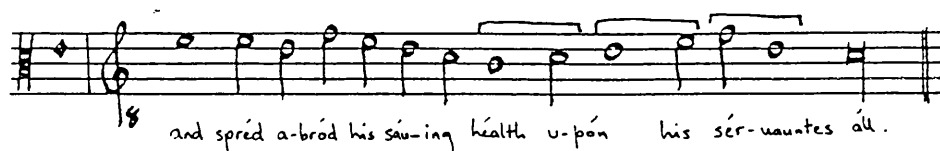
The extended triple figures also occur largely in Common Metre tunes, this time with three exceptions out of the eleven cases (see table 6). All the figures are placed so as to appear

¹² The exception is psalm 80b, which appears as Luther's 'Jesus Christus unser Heiland' in the 1524 *Enchiridion*, without the syncopation (Frost 1953, 131). Illing credits this tune as English in his table of metres (1983, i, 47), but notes the earlier German version in his commentary in volume ii. Similarly, in the table he finds the melody for psalm 69 'not English', but correctly credits its source as 'English', as no previous version is known, in his commentary.

on divisions of lines, although this is difficult to avoid in that the figure itself must contain at least six syllables. Those marked in the table as cadential also form the cadence at the end of a line, as in this example from psalm 71a.



I have included in this category those figures where the final semibreve-minim rhythm is reversed to form a cadence, but the accentuation of the text still clearly indicates a triple feel, as at the end of canticle 4, the *Benedictus*.



This triple rhythm from psalm 29 shows how some examples revert to duple time for the cadence at the end of the line.



The longest extended triple patterns occur in psalms 30 and 87. The final line of psalm 30 has a five-fold pattern in the 1556 edition, and in the London editions of 1561 and 1562; the 1558 edition has 'corrected' this to a largely duple form, straightened out further in the London 1560 edition, and the Genevan 1560 and Edinburgh editions preserve a four-fold pattern which reverts to duple time before the cadence and keeps the tune from finishing on an odd beat.¹³

¹³ Illing's commentary has a number of errors here.

1556, 1561, 1562

1558

1560

G1560, 1564

8

8

8

8

thou gawest an eare, and didst pro-uide to ease me with re- lief.

Psalm 87, which only appears in the Edinburgh edition, merits quoting in full (Illing's transcription of this has an extra rest in the final line which destroys the final triple pattern).

8

8

8

8

That ci-tie shall full wel en- dure, her ground worke stil doth stay

V-pon the ho- ly hillcs ful sure, it can no tyme de- cay.

God loues the gates of Si- on best, his grace doth there a- byde:

He loueth them more then all the rest, of Ia- cobs tents be- syde.

After the relatively straightforward first line, the second line mirrors the syncopation before the division in its second part, and the third copies this. The fourth line does away with the intervening rests and long notes to result in a long triple pattern which disregards the underlying metre completely, to end on an offbeat. This would imply that the earlier syncopations, from which the extended pattern is derived, can also be thought of as triple rhythms.

Another tune which has this triple/duple aspect is that for psalm 135 in the Edinburgh edition: the barring in my transcription below points out the triple sections.¹⁴

Vn- to the Name of God the Lord, give praise with one ac-corde:

O praise him still all ye that be, the ser-uantes of the Lord,

Ex-tol his praise all ye that stand with-in the house of God,

All ye that in his courtes re-mayne, his praise de-clare a-brode.

Given that many of the semibreve-minim triple groupings are reversed, this may seem to be over-enthusiastic detective work on the part of a triple-rhythm sleuth, but comparison with the 1562 edition of the same tune should justify my interpretation.

O praise ye lord praise him praise him, praise him with one ac-cord,

O praise him stil al ye that be the ser-uants of ye lord,

O praise him ye that stand & he, in the house of the Lord,

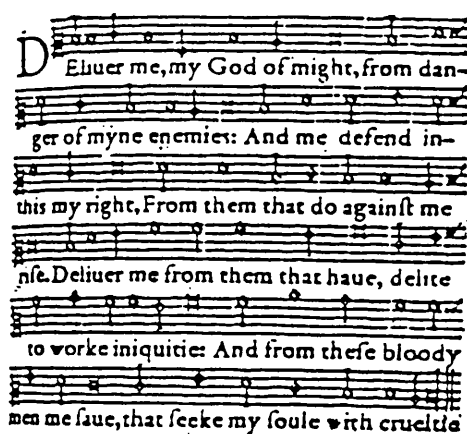
ye of his court and of his house praise hym with one ac-cord.

As well as making clear why the editors of the Edinburgh edition felt the need to make a new translation of the psalm, the London

¹⁴ Illing transcribes the last note of the third line wrongly as F.

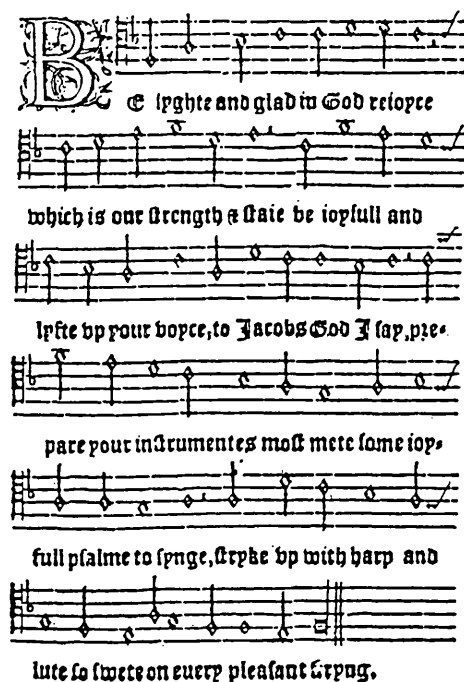
version shows that the original tune was in fact in strict triple metre, in agreement with the underlying iambic metre of the less than distinguished verse. The semibreve's rest between the second and third lines breaks the metre momentarily, as did the rests in No. 21 of Coverdale's *Goostly psalmes*.

There are five other tunes in triple metre: the three of these that appear in the London 1560 edition, to psalms 10 (tune 2>10s), 21f and 25s, all use semibreve rests in the same way. Psalm 21f also uses a dotted semibreve at the end of one line to preserve the metre, although this may be a misprint. Canticle 19 'A Lamentation', on the other hand, which appears in the 1562 edition and set to psalm 59 in the Edinburgh book below, employs a breve at the end of each line.



No mensuration sign is given, which opens up the possibility of a \textcircled{C} sign being implied, but the 1560 examples above all clearly give \textcircled{C} . This opens up a number of possibilities for performance, similar to those discussed for Coverdale's *Gloria* (page 147-8).

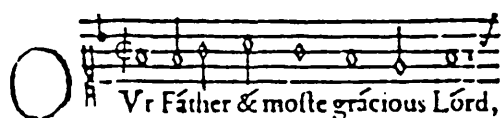
There remains one example in triple metre to be considered: psalm 81 in the 1562 edition. Uniquely, it uses minim rests to preserve the triple metre intact throughout.



All the triple metre tunes are English in origin, and four of the six are Common Metre, the exceptions being canticle 19 which is Long Metre, and psalm 25 which is Short Metre.

As can be seen from table 3, there are a number of instances of continued syncopation in the tunes under consideration: these are listed in table 7, classed as before according to the number of consecutive syncopated semibreves. All 15 tunes are of English origin, but only 6 are Common Metre, and the rest have lines of greater length than this, with sufficient notes to accommodate the syncopation. Without exception the syncopation is set so that the final syncopated semibreve carries an accented syllable of text. As the notes on each side of the syncopated semibreves are shorter, the scansion is opposed by the musical rhythm at the first part of the syncopation (except in the two three-semibreve examples), and is reinforced at its end. These examples show a syncopation in the first part of a line (canticle 14b, the Lord's Prayer in the Genevan 1560 edition), at the end of a line (psalm 121 from 1562) and the four-semibreve syncopation in psalm 124

from the London 1560 edition (the facsimile here is unclear, but a transcription appears on page 163). I have marked the strong syllables in the text.

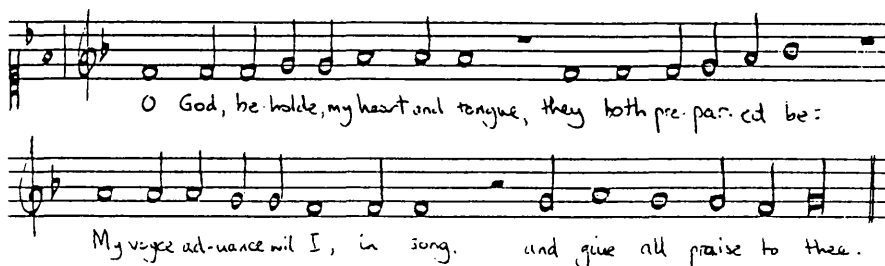


Of the 11 two-semibreve syncopations, 8 appear at the end of lines, and the other 3 in the first part of either the first or final line, before the division. Of the 8 at the end of lines, 4 conclude the third line of their tune, 2 the first, and 2 the final line. Excepting psalm 108b, the three- and four-semibreve syncopations all occur in the second line of their tunes.

Psalm 108b merits separate consideration: Illing writes in his commentary:

The Edinburgh edition seems the source of this short melody which became Tune 2 of the New Short Tunes in Este's Psalter of 1592. It seems both out of place, and out of style among these proper melodies; and it is unique among the 'common tunes' in having its origin in one of the ten early editions of the English Metrical Psalter.

(Illing 1983, ii, Ps 108)



The first long syncopation incorporates the rest at the division

in the first line: this rest appears in the original to be a breve rest, but this may be a printing blur. At the corresponding point in the second line, however, a minim rest is used. This gives the immediate impression that the minim G following it is an upbeat on the unaccented syllable, but if the underlying duple metre is observed it is clear that, as in the first line, the rest starts on an upbeat and would fit the metre only as a semibreve's rest. It may be that, unaware of the earlier syncopation, the printer or compiler counted backwards from the end of the tune, and altered the rest to a minim to make the tune appear to come even at the end. In East's psalter the tune has been shorn of all syncopations (Este 1844, 16).

There remains one rhythmic category for the tunes: that where the irregularities break the regular metre, ending a line on an upbeat, for a reason not yet noted. The majority of these (the first group in table 8) are the result of alterations to the tunes to suit the text, either to clarify the metre or to draw attention to a particular word or phrase. This is a particularly strong feature of the London 1560 book: comparison of its version of psalm 124 with the others will make this clear.

Geneva 1560, London 1558, 61, 62, Edinburgh 1564 London 1560

Now Is-ra-el may say, and that true-ly,
 If that y^e Lord had not our cause main-tened,
 If that the Lord had not our right sus-tened,
 When all the worlde a-gainst us fur-i-ous-ly,
 Made their up-roares, and said we should all dye.

* semibreve in 1552

In the first line the lengthening of the sixth note, to give emphasis to the phrasing of the text, breaks the metre, as does the extra note in the fourth line to accommodate a four-syllable rendition of 'fur-i-ous-ly'.

A shortening of the notes, compressing the phrase, is used to the same effect at the end of psalm 149a. The awkward emphasis on the first syllable of the word 'every' has been lost in the London 1560 version: this anticipates the following triple rhythms nicely, but loses track of the underlying duple metre.

Geneva 1560

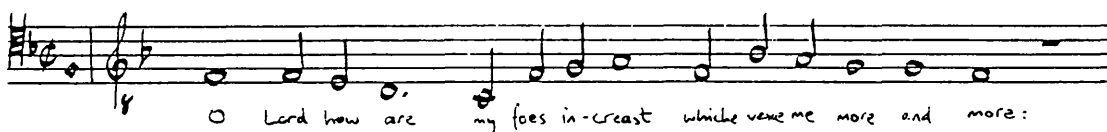
London 1560

In eu-er-ie grounde His Saintes all a-mong.
 In eu-er-y grounde his Saintes all a-mong.

The disregard for metre evident in some of these alterations may be the result of the influence of the quantitative movement in France, where metrical psalms had also caught on. Although this influence was not to manifest itself properly in English culture

for a decade or two, with Sidney's quantitative poems for *Arcadia* completed in 1580 (Attridge 1974, 130), some knowledge of the style of *musique mesurée* may be behind the more fervent and successful attempts to match the rhythms of the music and the text.

Psalm 79f(1556) and 3(1560) both display the same kind of irregularity: the semibreve before the division of a line remains undotted, when if it were ^{dotted?} the regular metre would be preserved. In psalm 79f this anticipates a triple pattern in a similar way to that of the example from psalm 149a above. In psalm 3, the same pattern is repeated for the first three lines: I quote only the first line here, in which the undotted semibreve A disturbs the metre.

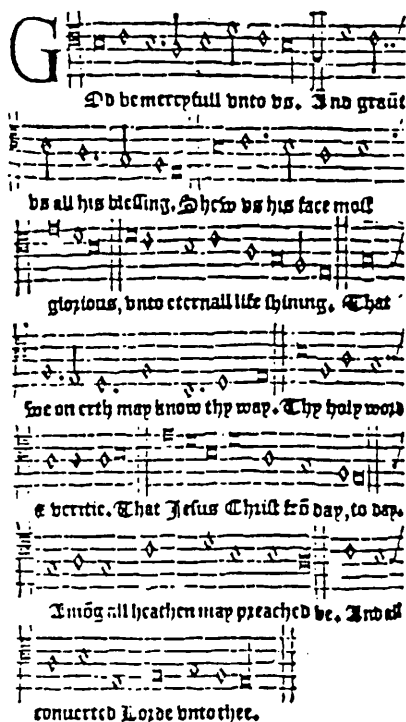


Canticle 10 (The Lord's Prayer) is irregular in rhythm for the simple reason that it is set as a chant rather than a psalm tune as such, in equal semibreves with breves at either end of each line. There is one minim, to avoid the drawing out of the third syllable of 'tempt-a-ti-on': I give only the first two lines here.



The final tune to be considered is that for psalm 67b, which

appears only in the London 1560 edition. It derives from Luther's 'Es woll uns Gott genädig sein', and was used as No.35 (Frost 286) in *Goostly psalmes* to a different translation of the same psalm. Coverdale's version of the tune involves no syncopation, but the 1560 version seems to involve no regular metre! Iling describes the rhythm as "completely non-conformist" (1983, i, 175), but some pattern can be distinguished. Each line is separated by a double-bar and begins and ends with a breve, except for the first and final lines, which end in a long. The basic unit of time is the semibreve, and deviations from this are made for identifiable reasons: shorter notes for particularly short syllables ('mer-cyfull'), and longer notes for important words ('Jesus Christ', 'Lord', and 'glorious'). The tune is thus modified from its metrical form into a kind of chant: that the first line 'God be mercyfull unto us' ends in a long may imply that it would be intoned by a leader, and the people would join at the response 'And graunt us all his blessing'.



4.1.3 The psalters of East 1592 and Alison 1599

After the completion of the 'Old Version', the next significant development in the psalter's history occurred with the publication of Thomas East's *The Whole Booke of Psalmes: with their wonted tunes* in 1592. East divided the work of setting the tunes in four parts between ten musicians of some repute, including Giles Farnaby and John Dowland, who, as the title-page declares, "haue so laboured heerin, that the vnskillfull with small practice may attaine to sing that part, which is fittest for the voice" (Frost 1953, 24). In addition to the old tunes, the book includes a fair number of the newer four-line tunes (counted as two lines for the purposes of analysis below)¹⁵, and the tunes are all set with the melody in the tenor. Illing has shown (1969, 1) that the psalter compiled by William Barley in 1599, and the very successful 1621 edition by Thomas Ravenscroft, are in fact a pocket edition and a revision respectively of East's work. In this way, his psalter became the foundation for metrical psalmody in English right up to its first decline before the Commonwealth (Frost 1962, 55-8). In the nineteenth century, it was ~~thought~~ considered sufficiently important to be one of the few works edited and published for the Musical Antiquarian Society. 81

The other psalter to be considered alongside East's is Richard Alison's *The Psalmes of David in Meter*. Alison's psalter, printed by William Barley in 1599, presents the tunes in four-part harmonisations with the tunes in the cantus, along with parts for

¹⁵ The new short tunes probably achieved popularity because they were easier for the 'unskillfull' to learn: Playford wrote in the preface to his psalter of 1677: '... all such Psalmes and Hymns whose Tunes are long, and may seem difficult to some, have Directions over them to be sung to other short Common Tunes' (Playford 1677, A4v).

lute and cittern. The lute part is printed under the cantus in the manner of a lute-song, and the other parts are laid out around the page so that the performers can sit around the book to play and sing. In the preface to his facsimile edition, Ian Harwood notes that if the instructions for instrumental performance for the similar music in Leighton's *Teares and Lamentations* of 1614 are followed, only the bandora is lacking to make up the complete consort of Morley's *Consort Lessons* (Alison 1599, Note), albeit with the tenor part left over. The tunes are drawn from many psalters from the Genevan of 1556 right through to East's psalter of 1592: the only original tune in the collection is that set for the long metre version of psalm 125.¹⁶

Table 9 shows the incidence of syncopation in East's book. The percentage of regular tunes, 46%, is not appreciably different from the 42% in the earlier psalters. These unsyncopated tunes are listed in table 10, in the order in which they appear in East. I have included the metres to draw attention to some patterns which are evident in the ordering. Firstly, the unsyncopated tunes almost all occur in groups: the vertical rows of crosses in the table indicate consecutive pieces in the collection. In addition, some of the groups have other features in common: psalms 111, 112 and 113 each made their first appearance in the Genevan psalter of 1561¹⁷, psalms 44, 46 and 50[1]¹⁸ were all set by Edward Blanks, and psalms 122, 124 and 125 were set by Giles Farnaby. There seems to be no clear purpose or reasoning behind

¹⁶ Frost (1953, 29-30) lists the first source for each tune in the earlier psalters in English.

¹⁷ A list of sources for East's tunes is in Frost (1953), 24-26.

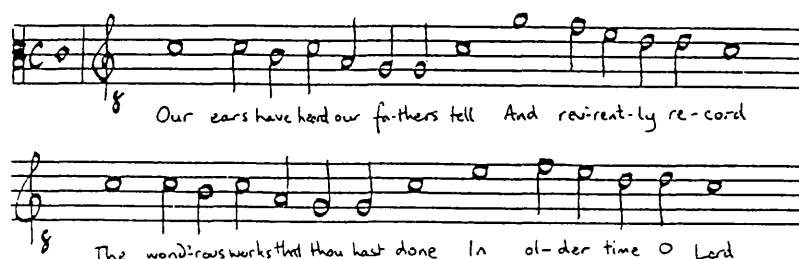
¹⁸ I have used numbers in square brackets to distinguish where two or more tunes are given to the same psalm within the collection.

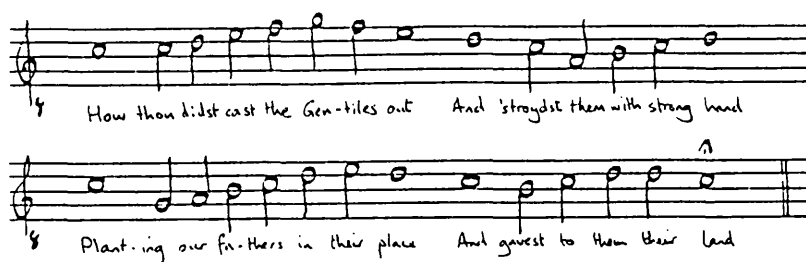
the grouping together of the unsyncopated tunes, or indeed an indication of whether this was a conscious decision or an accident of compilation, but it does suggest that they were compiled at the same time.

Of the tunes with syncopations, the distribution of types of syncopation has altered from the psalters of the 1550s and 1560s. All of the tunes have been made to fit into a basic duple metre and finish on a downbeat, leaving none irregular, and the incidence of continued syncopations has dropped substantially.

Despite this, the frequency of single syncopations appears to have changed little in the thirty years. It is only when the position of these syncopations is taken into account that the real and substantial change in the rhythmic language becomes apparent. In the psalters to 1564, 123 out of 216 single syncopations occurred at divisions: 57%. In East, the figure is 82 out of 87: 94%. The tunes containing single syncopations at the beginnings or divisions of lines are listed in table 12, grouped according to the number of syncopations in each tune. Table 11 shows the canticles which appear in East's and Alison's psalters, and the numbers given them by Illing, which I have used in the tables.

The above statistics are evidence of an overall standardisation of the rhythmic structure of the psalm tunes, which some examples will make clear. Those tunes making no use of syncopation all conform to the basic rhythmic template shown here in psalm 44.



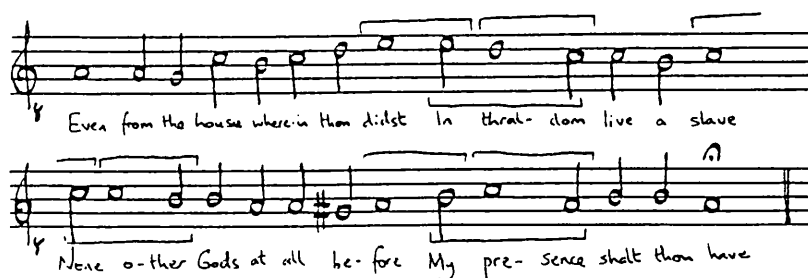


(Este 1844, 24-5)

The otherwise uniform minim movement is broken by a semibreve at either end of each part of a line. Some tunes vary this procedure with the inclusion of a dotted semibreve in place of a minim, or a dotted minim and crotchet in place of two minims. Others, where the metre of the text is other than the straightforward Common, use two or three semibreves together in the course of a line. The only other variant occurs in 'Cheshire Tune', to Psalm 146 and to 'A prayer for the Queenes most excellent majestie', where the semibreve commencing each part of a line is replaced by a minim rest and a minim: even here, a semibreve is still used to begin the tune.

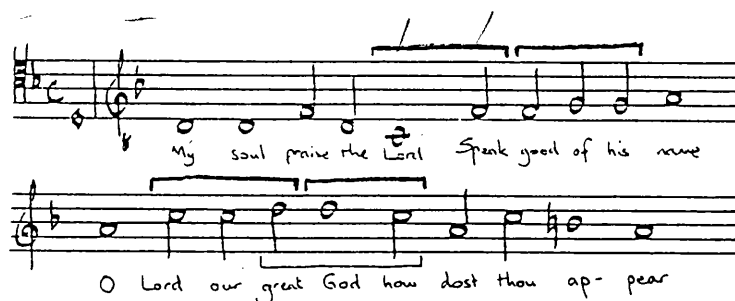
'The x. Commandements' [C11] demonstrates clearly how the syncopations are inserted into this pattern in all of the tunes listed in table 12. Each division has a syncopation, and in addition the fourth line is syncopated at its beginning.





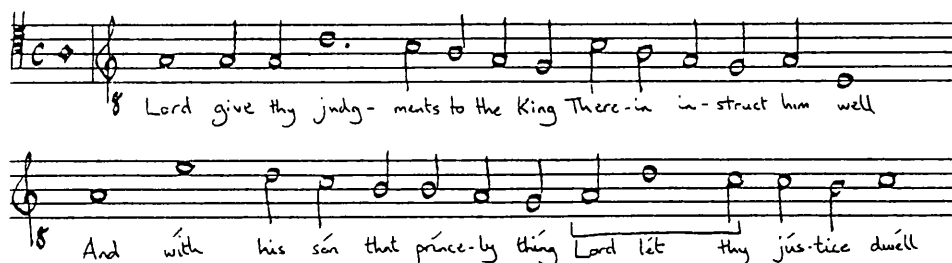
(Este 1844, 10)

All syncopations at divisions follow this pattern, with two exceptions. The first of these is psalm 104: the rhythm of the ten-syllable lines of text is basically triple, and so in the second line below it fits the syncopation more easily than the regular part of the line. In the first line, it also produces implied triple figures without the use of syncopation.



(Este 1844, 40)

The other exception, psalm 72, destroys the triple figure completely, as the accentuation of the text is allowed to fall out of step with the musical metre earlier in the second line.

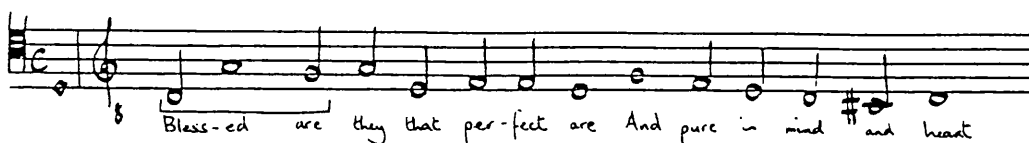


(Este 1844, 34)

In one case, at the opening of psalm 119, the syncopation is itself at odds with the accentuation of the words, but this is

because the word 'bléss-ed' at the beginning of the line reverses the usual accentual pattern. The first verse of text uses this reversal of the accent three times, each in a disyllabic word.

Blessed are they that perfect are
 And pure in mind and heart
 Whose lives and conversation
 From God's laws never start
Blessed are they that give themselves
 His statutes to observe
Seeking the Lord with all their heart
 And never from him swerve



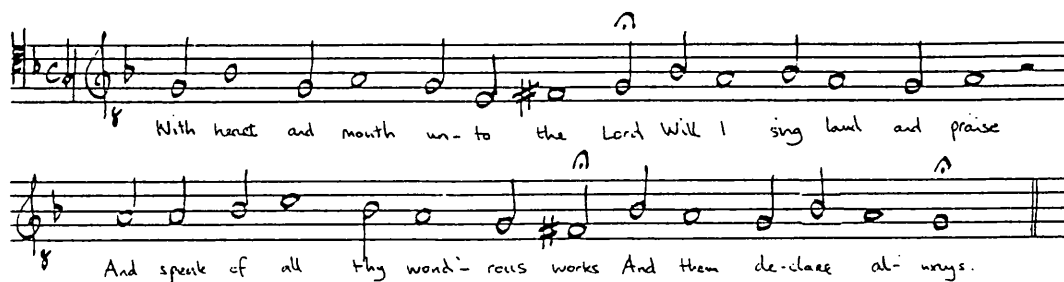
(Este 1844, 46)

Table 13 lists those tunes which have syncopations occurring elsewhere in a line. Four of the five tunes follow the same pattern, where the syncopation comes towards the end of the first part of the line concerned. The example shown here is from the second version of psalm 125.



(Este 1844, 51)

The exception to this is psalm 9, whose unusual rhythmic structure is worth quoting in full.

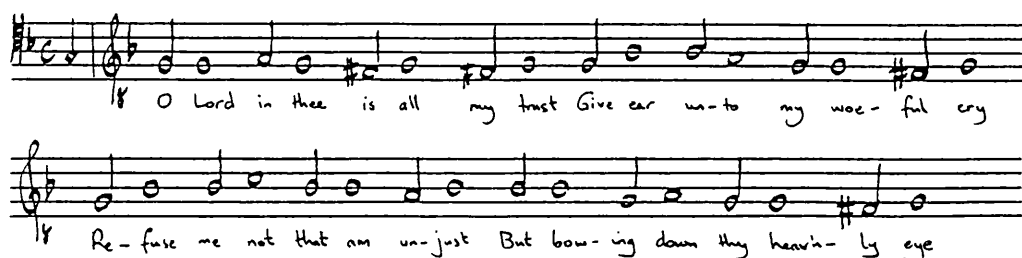


(Este 1844, 15)

To read this tune as duple with syncopations would make little

sense, because, although it can be seen that the whole does fit into a regular duple metre, there is another triple metre apparent throughout the tune. If the pauses in the middle of the lines are taken to lengthen their attendant notes to semibreves (such pauses are unique in the whole collection), the triple metre is intact throughout the tune and corresponds, with only one exception, to the accentuation of the text. Even this exception, at the beginning of the second line, could be thought of as a hemiola, with the strong syllable of 'speak' on its third semibreve: the omission of a pause here appears deliberate.

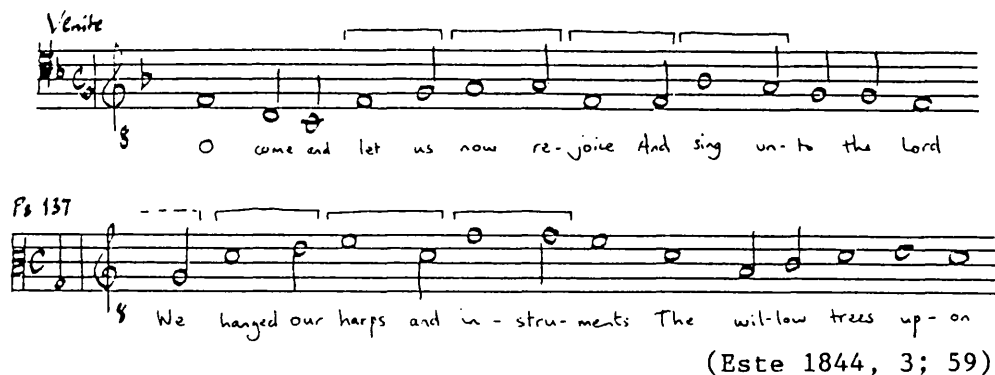
The one tune in strict triple metre is that for the Lamentation [C19], which is made up entirely of alternating semibreves and minims, beginning with a minim 'upbeat' on the downbeat of the duple metre implied by the mensuration. By beginning in this way, each eight-syllable line begins on a new tactus beat. I give the first four of these lines below.



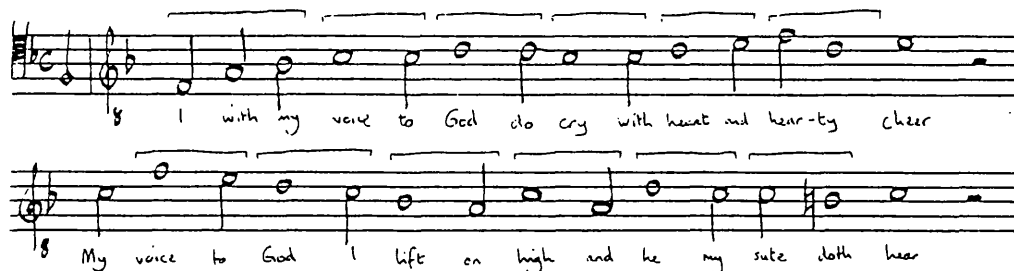
(Este 1844, 65)

The extended triple rhythms in the collection all appear in Common Metre or Double Common Metre tunes, and are listed in table 14 in the order in which they appear in the psalter. There are no instances, as there were in earlier psalters, of groupings of an odd number of triple rhythms: these have all been omitted or modified to preserve the regularity of the metre. Those that remain fall into two clear categories.

In the first of these, the four-fold groups are used as a specific effect within the otherwise duple metre. In the case of the Venite and of psalm 137, this effect may be intended to be an expression of the text, depicting in the first case rejoicing, and in the second the musical delights forsaken by the Jews in their captivity.



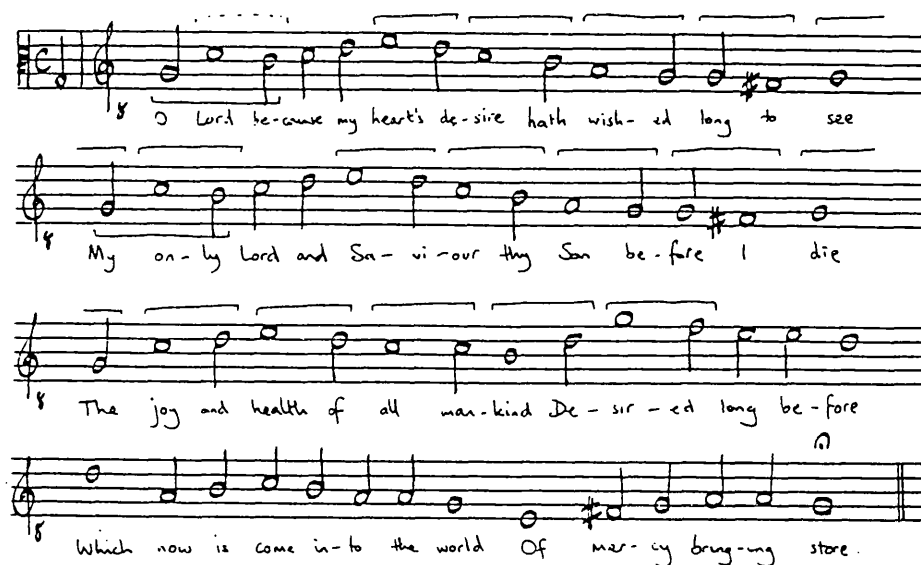
The other examples of triple figures are sufficiently extended to imply an actual shift of metre: each tune contains a six-fold pattern, and one has in addition a ten-fold one. In psalm 77, the series of six-fold patterns, one to a line, gives the effect of triple metre throughout, broken only by the intrusion of a minim rest between each line. The minim rests enable each line to conform with the duple tactus implied by the mensuration-sign c (which East was at the time using also for alla breve). I give the first two lines here: the third and fourth lines are identical in rhythm to the second.



(Este 1844, 35)

In the *Nunc Dimittis* [C6b], the first three lines are are

largely triple, each with one break of the regular pattern. Having established this style, the fourth line then breaks with it completely, and is in the conventional unsyncopated form for a Common Metre tune. This gear-change effect is more awkward than effective.

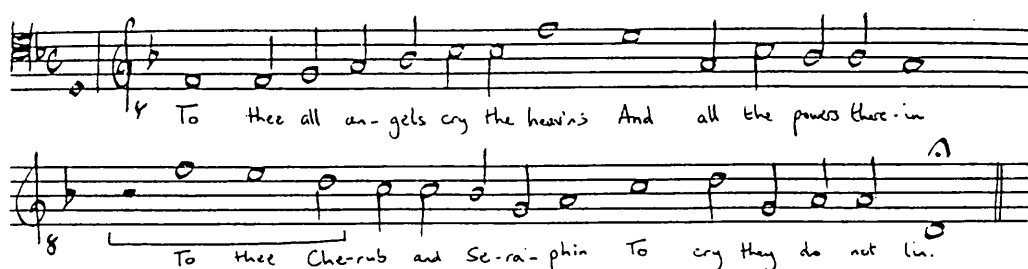


(Este 1844, 6)

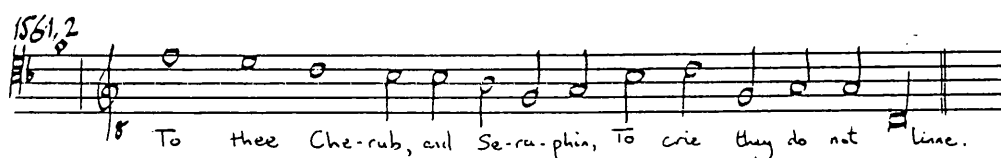
Although Alison presents the tune in this same form, previous editions of the psalter give it a more conventional shape. The London psalters of 1561 and 1562, and the Edinburgh edition of 1564, all follow the pattern given in the Geneva book of 1556, where the tune is set to psalm 19: the tune is largely regular, with syncopations at the divisions of the first three lines. Only the 1560 London version includes a three-fold triple pattern in the first line. The form given by East does not seem to have had lasting appeal: in Playford's *Whole Book of Psalms* of 1677, the tune is returned to a conventional duple shape, but now with a syncopation at the division of every line (Playford 1677, 260; 70-1).

The only continued syncopation in the whole book appears at

the beginning of the final line of the *Te Deum* [C2]. Consisting of two consecutive syncopated semibreves, it is used as an alternative to the conventional shape of one semibreve followed by minims, employed throughout the rest of the Double Common Metre tune. The intention may be to preserve the long note on 'thee' which occurs in the earlier psalters, while correcting their misaccentuation of 'cherub'.



(Este 1844, 4)

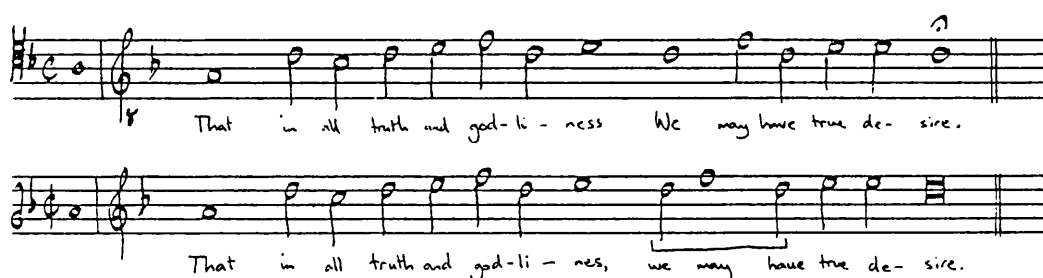


Tables 15 to 19 present an analysis of the tunes in Alison's psalter from the same perspective as that of East's tunes. The results are very similar, and this is understandable given that the books have so much of their content in common: table 20 lists the four tunes which alone are unique to Alison, and table 21 those tunes which appear in both books, but to different texts. The percentage of regular tunes, 43%, is again close to the figure both for East and for the psalters of the 1550s and 1560s.

The other similarities in the distribution of types of syncopation can easily be seen by comparison with the related tables for East. Less easy to determine from a glance, however, are the differences, particularly those which arise from rhythmic alteration of the tunes. These changes may have been made by Alison as an arbitrary matter of taste, but they can also be seen

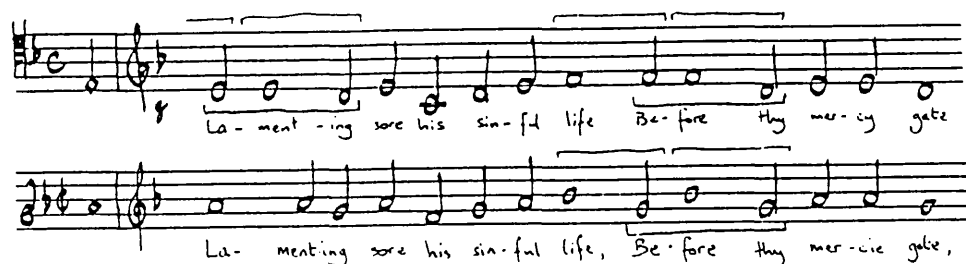
as an attempt to fit the rhythms of the rather specialised musical genre that was the metrical psalm, into the conventions of secular music for mixed consort. East's employment of the finest musicians known to him to harmonise the tunes in his psalter is evidence of a narrowing of the artistic gulf between the two styles, but the ethos of the psalm was still essentially both populist and ecclesiastical. By comparison, music for consort was refined, courtly and for private enjoyment rather than public expression. However, the fashion for psalm-singing at home, encouraged by East's book, must have been sufficiently widespread for Alison's *Psalmes of David* to be a worthwhile commercial enterprise.

With respect to single syncopations, there are only three alterations to East's tunes in the entire book. Two of these (*Veni Creator* and psalm 6, both DCM) involve the addition of a syncopation at the division of the final line of a Double Common Metre tune. The conclusion of the *Veni Creator* is given here, first from East, and then in Alison's version.



(Este 1844, 1; Alison 1599, A4v)

The other alteration to single syncopations appears in *The Lamentation of a Sinner* [C8]. Changes are made to the second and fourth lines, which I give below, each preceded by East's version.



(Este 1844, 8; Alison 1599, C4v)

In the first case, the syncopation at the beginning of the second line has been made regular. This may seem an odd decision to take, given that it awkwardly lengthens the first syllable of 'lamenting', but comparison of each four-part setting shows that Alison has taken his lead from the upper parts of East's version, and has also set the text more sensitively in the other three parts. In addition, the unexpected C sharp provided by East, presumably to illustrate 'lamenting sore', has been taken deeper into the realms of harmonic pain by Alison with an excruciating simultaneous false relation between the rising tenor and the falling bass.

| <u>EAST</u> | <u>ALISON</u> |
|-------------|---------------|
| | |

(Este 1844, 8; Alison 1599, C4v-Dr)

In the final line, Alison has compressed the division to push the

phrase on into the unsyncopated, but quasi-triple figure at the end. This may well also have been with expressive intent on his part, to give the psalmist's pleading a greater urgency.

The use of extended triple patterns in Alison's book matches that of East entirely, and the one example of a continued syncopation (in the *Te Deum*) is preserved. His handling of triple metre, however, is rather more precise. 'The Lamentation' [C19] is left musically unchanged, but is given a C mensuration sign and prefatory rests (in the same manner as the tune for psalm 12 given in facsimile below) to make the prescribed tactus match the musical metre. The lute and cittern parts have a time signature of 3.

East's psalm 77, as has been noted, employed triple metre but broke it with minim rests at the end of each line: the whole fitted within a regular duple metre. Alison's version, set to psalm 81, lengthens the rests and presents the tune in true triple metre. The t sign in the lute and cittern parts may be an oversight on his part: I have omitted the second and third lines of the lute part for reasons of space.

Psalm. 81. CANTION Richard Allison

B He light & glad in God reioice, which is our strength and flay: De ioyfull

and lift vp your voice to Jacobs God I say. Prepare your instruments most meete, some ioyfull

Psalm to sing: Strike vp with Harp & Lute so sweete, on euery pleasant string.

(Alison 1599, Kv)

At the end of Alison's book come 'tenne short Tunnes ... to which for the most part all the Psalmes may be vsually sung' and two of these Common Metre tunes are in triple time. Here the same mensuration sign is used in the lute and cittern parts as in the voices: the sign is omitted at the beginning of psalm 17 only in the cantus and lute parts, and must be an error.

Psalm 12. CANTY S. Richard Alison.

H Elpe Lord for good & god-ly men, doe perith and de-cay: And faith and truth from
Psalm 17.

worldly men, is parted cleane a- way. O Lord giue care to my iust cause, attend when I com-
plaine: And heare the praier that I put forth, with lips that doe not faine.

(Alison 1599, S3v, lute part omitted)

The tune for psalm 12 does not appear in East, and is relatively straightforward. However, the tune following it is more complex, and has been altered from its earlier form: in East's psalter it is set to psalm 10.

What is the cause that thou O Lord Art now so far from thine
And keep-est close thy count-enance From us this trou-bleous time

(Este 1844, 16)

Rather than use the conventional syncopations at the divisions, East has drawn them out so that they stay within the regular metre: the only hint of anything other than a regular duple rhythm is the unsyncopated triple-like figure at the end. By adjusting these divisions and lengthening the final note of the first line,

Alison has arrived at a pattern that fits neatly into a triple metre. Despite this, the tune still retains an element of irregularity: if it is divided into four lines, the first three of these require a hemiola for the scansion of the text to be reflected accurately. This is borne out in the harmony of Alison's setting.



(Alison 1599, S3v-S4r)

Having cleared up the confusion surrounding those triple-time tunes which had previously been presented in distorted form within a duple tactus, Alison has added a tune which appears at first to have a distorted duple metre, within a triple tactus.

4.1.4 The psalm and hymn tunes of Tallis and Gibbons

Despite East's efforts in engaging the finest musicians available to him to set the tunes for his psalter, it must be admitted that the tunes themselves, like the texts, do not always attain a high aesthetic standard. On the other hand, Tallis and Gibbons, both composers of the highest rank, accepted invitations to write their own tunes, and these exhibit many of the same rhythmic features as the common tunes, but in a more obviously deliberate fashion.

Tallis's nine tunes for Matthew Parker's psalter of 1567 are

listed in table 22, with their metres and the incidence of syncopation in each. Parker apparently wrote his metrical settings of the psalms as a devotional exercise rather than for publication, but an edition was prepared and issued in small numbers soon after he became Archbishop of Canterbury, with Tallis's tunes included at the end of the book (*EECM* 13, x). I have worked from the modern editions of Frost (1953, 374-393), who preserves original note-values and barring, and deliberately leaves even obvious misprints uncorrected, and of Leonard Ellinwood (*EECM* 13, 160-177), who halves note-values, modernises spelling and has added maddeningly irregular barring with no comment. Fortunately, for the purposes of this study there are no significant discrepancies between the editions.

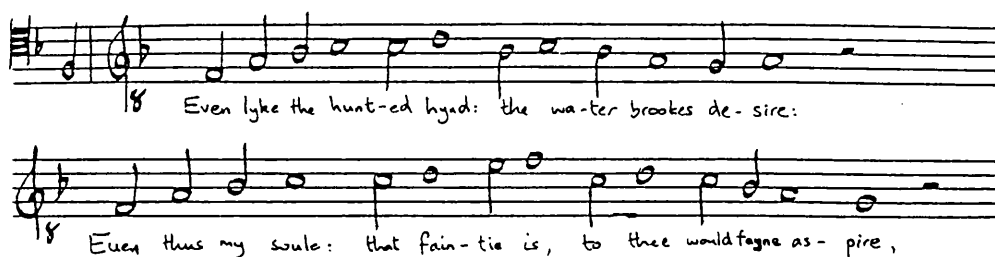
The tunes are set in four parts, with the melody in the tenor in all but the 'Ordinal'¹⁹, where it is clearly in the top part. The barring in the original has no relationship to the rhythm or metre of the music, but instead follows exactly the punctuation with semicolons and commas of the text. As a result of this, the barring does not always agree in all the parts, and I have disregarded it in my analysis. Tallis's use of barring here is exactly in accordance with Charles Butler's instructions in his *Principles of Musik*, which imply that in 'counterpoint' (homophonic music) the position of the bars has no bearing on or relation to the musical rhythm (see Chapter 2.5).

The nine tunes divide readily into three groups of three: those with simple duple metre, those in triple time, and the more

¹⁹ Ellinwood (*EECM* 13, 208) notes that this tune, set to Parker's translation of the hymn *Veni Creator Spiritus*, acquired its title through its association in modern hymnals with the proper hymn for ordinations.

rhythmically complex. Of the regular tunes, the Second tune and the 'Ordinal' follow the conventional pattern for Common Metre tunes. The Second tune is in the same form as psalm 146 ('Cheshire Tune') in East's psalter: the tune begins with a semibreve, and then subsequent lines begin with a minim rest followed by a minim, and end with a semibreve. The 'Ordinal' only differs in that all its lines begin with a minim rest and a minim. The other regular tune, the Eighth ('Tallis's Canon') is unusual, for it moves entirely in minims to facilitate the strict canon without breaking into polyphony. Tallis still takes care to preface the tune with a minim rest so that the tactus both follows the text's scansion and coincides with the points of harmonic rest (the chords on G). This also allows the tune to end on a downbeat.

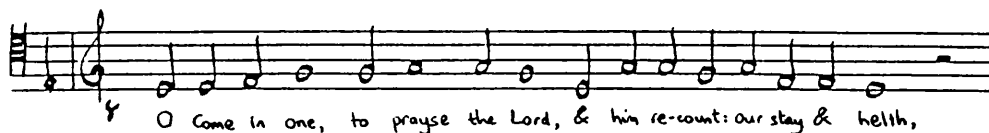
The three triple metre tunes are all similar in many respects, each conforming to a basic pattern which is modified according to the demands of the text's metre. The pattern is illustrated here in the Fifth tune.



(Frost 1953, 383-4; *EECM* 13, 168-9)

Each line begins with three minims and continues in semibreve-minim groups varied occasionally with a minim-semibreve group, often at the end of a line. Compared to the Short Metre of the Fifth tune above, the First tune requires an extra group to make up the fourteen syllables of Common Metre. The Fourth tune, requiring sixteen syllables for its Long Metre lines, compresses

the last three groups into a kind of hemiola of regular minims. This whole pattern is then repeated to form the first two lines of the tune.



(Frost 1953, 381-2; *EECM* 13, 166)

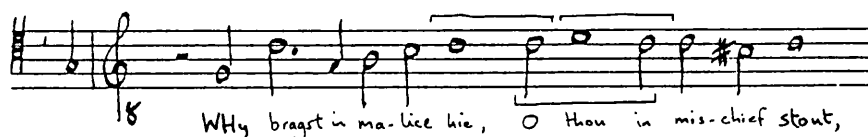
The remaining two lines begin in a similar way, but in both Tallis strays from the regular triple metre, skipping a beat at the division of the line.



(Frost 1953, 382-3; *EECM* 13, 167-8)

It can be seen that, were the semibreve G on 'pre-vent' and 'as-sent' dotted, the metre would be preserved. This is precisely the same effect noted in two duple-metre psalms from 1556 and 1560 (page 164). Illing (1983) frequently 'corrects' this device as a misprint in his transcriptions, and in some cases this may be the best explanation, but here it stands vindicated by Tallis as a legitimate part of the rhythmic vocabulary of the psalm tune.

The simplest of the remaining three tunes is the Seventh, in which each line is identical in rhythm, and has a syncopation at the division.



(Frost 1953, 387; *EECM* 13, 173)

In contrast to the other verses set here by Tallis, Parker's version of psalm 5 attains a slight measure of poetic expression, and Tallis is not slow to take the expressive opportunity given him, however meagre. In the third line of his Sixth tune, he provides a sighing breath after 'O hark my groan', and uses the syncopation at the division to lift the phrase beautifully out of its stasis as the psalmist looks to 'my king, my God'. The same rhythm fits the fourth line, pointing out Parker's internal rhyme scheme.

Ex- pend O Lord: my plaint of word: in griepe that I do make,
My mus-ing mynd: ac-count most kynde, give care* for thise own sake: *'care' in Frost (1953)
O hark my groane: my cry-eng mone, my kyng my God thou art,
Let me not stray: from thee a- way: to thee I pray in hart.

(Frost 1953, 385-6; EECM 13, 171-2)

Tallis has also allowed himself a little word-painting in the unexpected E flat on 'grief' in the first line, which resembles the second rhythmically except for its long note at the opening of the tune. The four-fold triple patterns seem clear enough from the tenor part alone, but when the harmony is taken into account, one can see that Tallis allowed for an ambiguity of interpretation. In the first line, the harmonic rhythm goes against the first part of the figure and with the second, and in the second line the harmony is sufficiently static not to have any

rhythmic implications until it falls into line with the second part of the triple figure.



(Frost 1953, 385-6; *EECM* 13, 171-2)

The Third tune is both the most rhythmically complex and the most ambiguous of metre. It is probably best known through Vaughan Williams's use of it, first in the English Hymnal of 1906, and then in his *Fantasia on a theme by Thomas Tallis*. In the first of these he presented the tune with its 'rhythm slightly simplified', and adds a note that it 'is founded on the alternation of 3/1 and 6/2 times' (Dearmer 1906, 131). In fact, even with his alterations, the tune still includes four bars of 2/1 and one of 4/2. His alterations for the *Fantasia* are more comprehensive, fitting the whole tune, with halved note values, into a frame of 3/4 and occasional 6/8 bars, with a bar of 4/4 at the end (Vaughan Williams 1921, 4-6). It is clear from both of these that he considered the tune to be basically in triple metre, but concluding in duple. Ellinwood follows a similar pattern in the barring of his edition, but he does not, of course, alter the original rhythm. The resulting barring, with halved note values, includes bars of 3, 4, 5 and 6 crotchets' length! I present the

tune below in Ellinwood's transcription, and in its original form from Frost: both of these make the same error in their transcriptions of the text of the first line "Why fumeth in fight: the Gentiles spyght".

TENOR

Why fumeth in sight the Gen-tiles spite, in fu-ry rag-ing
 stout? Why taketh in hand the peo-ple fond, vain things to bring a-
 -bout? The kings a-rise, the Lords de-vise, in coun-sels met there-
 -to, a- gainst the Lord with false ac-cord, a- gainst his Christ they go.

(EECM 13, 164-5, other three parts omitted)

Why fumeth in sight: the Gen-tiles spyght: in fu-ry rag-ying stout:
 Why taketh in hands the peo-ple fond: vayne things to bring a-bout
 The kynges a-ryse: the lordes de-uyse: in coun-sayles met there-to:
 A-gaynst the Lord: wyth false ac-cord: a-gaynst hys Christ they go.

(Frost 1953, 379-81)

If one follows the interpretations of Ellinwood and of Vaughan Williams, the tune's triple metre is broken momentarily in five places, and then once more in the change to duple metre at the end. Of these momentary breaks, four (at bars 4, 8, 11 and 13 in Ellinwood's transcription) take the shape familiar from the similar break in the Fourth tune: an undotted semibreve followed by three minims.

This use of a stock pattern would lead one to believe that such an interpretation of the metre could have been the composer's intention. Nevertheless, by the placing of a prefatory minim rest, Tallis has clearly indicated that the underlying metre is not triple, but duple. The rest ensures that all of the strong syllables in the first two lines coincide with a tactus beat, excepting those at the syncopations. Considering the piece within a duple metre also reduces the number of metric irregularities from five to one: only the very end refuses to fit the metre, having one beat less than the other lines.

It would be uncharitable and churlish to suggest that either Ellinwood or Vaughan Williams misunderstood or misrepresented Tallis's music. Their interpretations have obvious musical points in their favour and reflect accurately the rhythmic construction of the tune. However, it is certain that the metrical foundation for this rhythm envisaged by Tallis was the duple one.

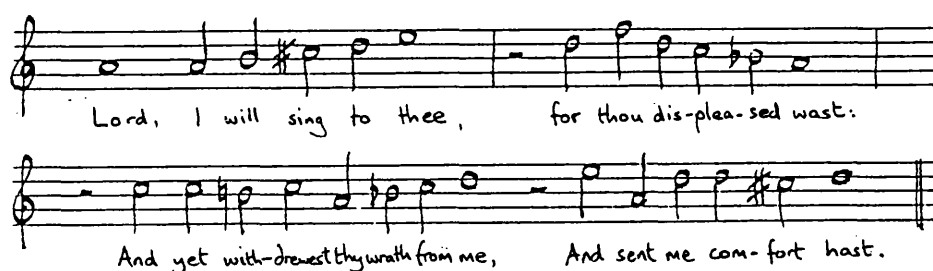
The many editions of George Wither's *The Hymnes and Songs of the Church* of 1623, for which Gibbons wrote his hymn-tunes, throw up some difficulty in establishing exactly what Gibbons wrote. In Song 20 the various misprints in the editions cannot between them arrive at a completely coherent bass line, two tunes appear to have undergone revisions not by the composer, and another two are too amateurish to be by Gibbons.²⁰ It is assumed by Wulstan and others that Wither must have had a rather cavalier attitude to the work Gibbons submitted to him, and felt free to adapt and add to it at his own whim.

The pieces excluded from the following analysis are as

²⁰ David Wulstan discusses the sources and their inconsistencies in the introduction and critical commentary to his edition (EECM 21, ix-xii; 203-26).

follows: Songs 34 and 44, which are probably derived from Song 9; Song 46, presumably an extension of Song 47, and Songs 14 and 41, which are unlikely to be by Gibbons. The only comprehensive modern edition is that of Wulstan (*EECM* 21, 106-122), which halves note-values and adds 'normal modern' barlines, as well as inner parts, to Gibbons's treble and bass. I have also consulted the transcriptions in *TCM* (4, 317-24), and Frost (1953, 420-33), and the copy in the Euing Collection, University of Glasgow: the two transcriptions have been made from different copies of the original, and illustrate well the few discrepancies of contents, musical material and barring between them.

Table 23 shows the incidence of syncopation in the remaining tunes. The trend towards more regular tunes in the years since those of Tallis shows itself well in the lack of any tunes which disregard the underlying metre, and in the considerably greater proportion of unsyncopated tunes. Of these seven regular tunes, five follow the pattern found in East's 'Cheshire Tune', illustrated here in Song 20.



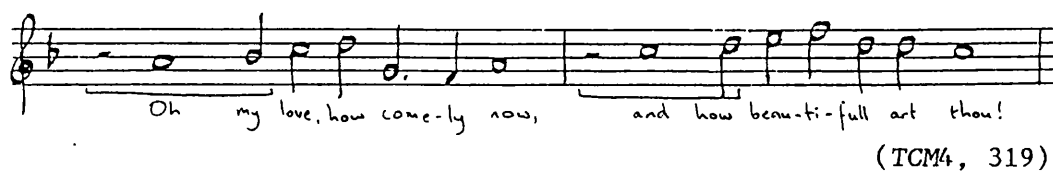
(*TCM* 4, 321)

The other regular tunes are Song 24, in which all the lines begin with minim rests, and Song 47, in which two lines begin with semibreves. This pattern of using a long note only at the beginning of the tune seems to have been a recent fashion, and one that perhaps had not yet spread to all areas of Britain. Song 67 had been published two years previously in Edmwnd Prys's *Llyfr y*

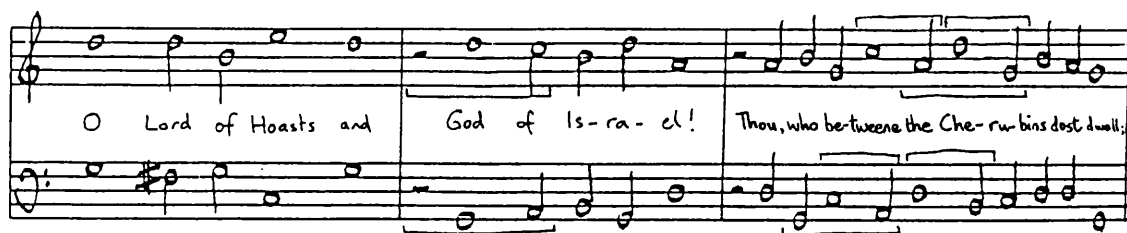
Psalm as the tune to psalm 1, in the older style with a semibreve beginning each line (Frost 1953, 406; *EECM* 21, 206), and no tunes in the new style appear in the Scottish Psalter of 1635.

There is one tune, Song 18, in triple metre, and it is given an appropriate time-signature: 3. This is the only time-signature given by Gibbons: Wulstan cites the sign ♢ at Songs 14 and 41 as further evidence that Wither gathered these tunes from another source (*EECM* 21, xi).

The six syncopations in Song 13 all take the same form: a syncopated semibreve after a minim rest at the beginning of a line of text. This ingenious device of a long note on an unaccented beat achieves a natural result whether set to a strong or weak syllable. In this example, the normally weak 'and' comes on a strong part of the text's metrical scheme, but is preserved from too ugly an emphasis by the syncopation.

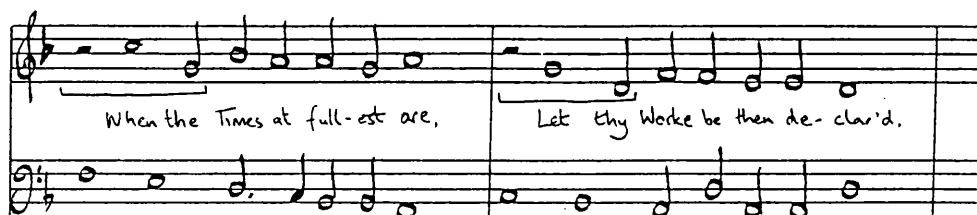
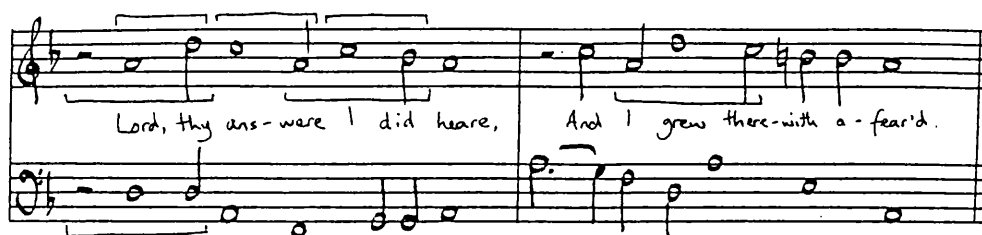


Song 22 employs the same device to great effect in the middle of a line: in this case it results in both a broadening of the rhythm and an intake of breath before the invocation of the 'God of Israel'. This opening phrase shows beautifully Gibbons's skill in giving the simplest of phrases real depth of expression. The second syncopation is cleverly anticipated in the bass line at a minim's distance with the same notes.



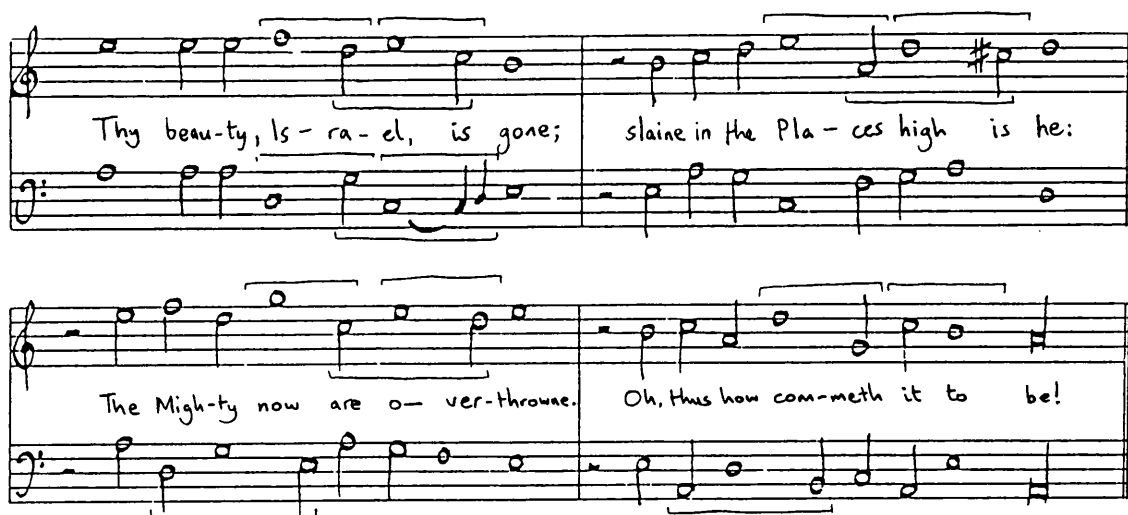
(TCM4, 321)

In Song 31, the rests at the beginning of lines are only in the treble part, except at the beginning, where two syncopations combine to form a triple figure. Again, the bass line works against this, and stays regular after the initial syncopation. I give here the first two lines: the third is identical to the second.



(TCM4, 322)

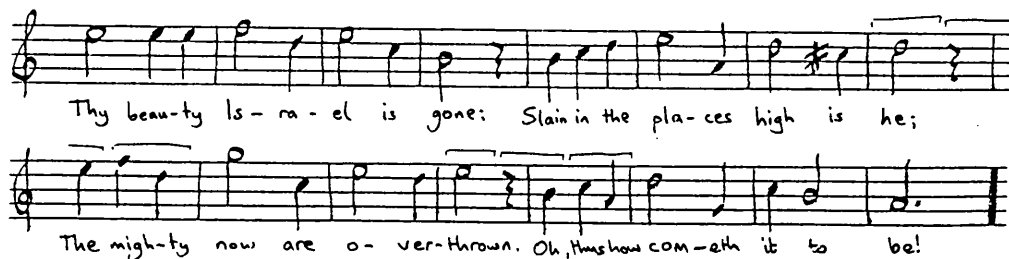
Song 5 is one of the most beautiful, as well as one of the shortest, of Gibbons's tunes. The sentiment (if not Wither's execution) of the text, the lament of David for Saul and Jonathan, seems to have inspired this miniature study in plaintiveness. In it, however, we encounter some problems of rhythmic interpretation familiar from Tallis's tunes: the original form is this.



(TCM4, 318)

The second part of each line of text is set with a syncopation, except at the end of the tune where the accentuation is sufficient to suggest a triple interpretation of the cadence. As with the regular tunes, the first line begins with a semibreve, and the others with a minim rest and a minim. The resulting pattern reflects the metre of the text well, and the lines also have enough simultaneous likeness and difference to be artistically satisfying.

Wulstan, on the other hand, presents the tune in this form (the bracketed hemiolas are mine):



(EECM 21, 109)

On the face of it, this looks like a reasonable interpretation of the tune: Wulstan has assumed that it is basically in triple time with an extra beat at the beginning. This works well, of course,

for all the syncopations. which fit neatly into the new metre. Likewise, the beginning of the second line of text makes good sense in this form, as the strong syllable 'slain' works against its usual accentual pattern. The other two lines, however, require hemiolas within the triple metre to be properly accented. Vaughan Williams also presented the tune in triple metre in *The English Hymnal*, but he made slight modifications to the rhythm, shortening the first note, and altering the final line to avoid the hemiola (Dearmer 1906, 630). Comparing the duple and triple interpretations, I cannot accept that Wulstan's reading is appropriate here, as it forces the tune into a metrical straitjacket. Part of the tune's beauty is in the flexible nature of the phrases: the only line which is entirely triple is the second. What is more, Gibbons was quite prepared to indicate a triple metre in Song 18 where he required it.

The rhythmic interpretation of Song 9 throws up an almost identical difficulty. I quote here only the treble line.

Come kisse me with those lips of thine; For, bet-ter are thy Loves then wine.

And, as the pour-ed Oylt-ments be, Such is the sa-vour of thy Name.

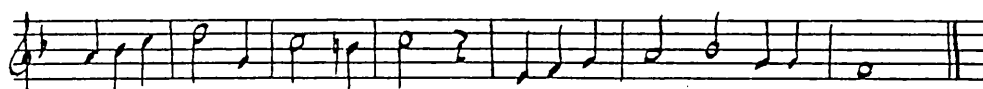
And, for the sweet-nesse of the same, The Vir-gins are in love with thee.

(TCM 4, 319)

If the tune is divided according to the text into six lines, then lines two to five inclusive follow patterns familiar from Song 5. Lines one and six, meanwhile, are regular.

When Vaughan Williams edited Song 34 (which is simply the first four lines of Song 9) for *The English Hymnal*, he presented

the first line in 4/4, and the rest of the tune in 3/4. Wulstan follows his lead, and in addition uses a 3/2 bar in the last line, and, inexplicably, a semibreve for the last note, returning the metre to 4/4.



And, for the sweetness of the same, The Vir-gins are in love with thee.

(EECM 21, 110)

As before, the syncopations suit this interpretation, but again there is only one other point where it leads to acceptable accentuation, where 'such' upsets the accentual pattern by beginning a line with a stressed syllable. Even the punctuation of the original text points to the stress on the second syllable: lines two, four and five have commas after the first.

The other problem with Wulstan's interpretation is its inconsistency. If the tune is to be read in triple metre, this metre can in fact be begun in the same position as that in Song 5, after four beats, by using a hemiola. This results in precisely the same basis of interpretation as in Song 5: triple metre with an additional beat at the beginning.



It can be seen from this that the rhythm of these apparently simple tunes is complex enough to be open to considerable misunderstanding.

4.1.5 Summary

Throughout the sixteenth century, it can be seen that the style of the English metrical psalm and hymn tune grew in both confidence and quality.

The earliest examples, taking over the tunes used in Germany and France, are often careless in adapting these to their new English texts, and it is hardly surprising that Coverdale's rather haphazard collection never attained great popularity, given the awkwardness of some of its word-setting. However, the style of its tunes remained to be developed further in the 'Old Version' psalters of the 1550s and 1560s. The syncopations which had been a part even of Luther's earliest hymns remained a part of this style, and often syncopations could be combined to give extended triple patterns within a basic duple framework. As well as providing rhythmic variety, these were often an effective means of reflecting the text's metre. Some tunes are divided clearly into triple and duple sections, and also appear in wholly duple or triple versions in other psalters. There are also many variations between psalters on a smaller scale, where changes have been made to individual phrases or even single notes, to aid the text-setting.

In their psalm and hymn tunes, Tallis and Gibbons both make use of the alternation of duple and triple rhythms, but, as one would expect, they handle this with considerable subtlety. The devices they use are familiar from other contemporary tunes, but their application of these techniques to the metre and expression of the texts they set is far more deliberate and confident. The confusion often caused by the mix of duple and triple patterns led Vaughan Williams, and later, David Wulstan, to misinterpret these

as the basis of the metre.

From Coverdale in 1535 until East in 1592, tunes with a triple metre do appear within a $\frac{1}{2}$ tactus, sometimes with slight distortions of the metre between lines to make them fit. In Alison's 1599 psalter, these were adjusted for presentation in triple time proper. Paradoxically, Alison also included an apparently duple tune in triple metre.

In the psalters of the 1590s, those tunes which in earlier editions do not fit into any regular metre have been corrected or omitted. Despite this, Tallis's uses of similar irregularities shows that earlier in the century this was an accepted part of the style, and not merely the result of misprints or careless writing. The weeding out of these irregularities in the psalters at the end of the century is paralleled by a growth both in the number of tunes that exactly fit a conventional regular rhythmic pattern, particularly in Double Common Metre, and in the congruence of the accentual patterns of the music and the texts.

4.2 Consort songs

The consort song for voice and viols, which flourished in England from around 1570 into the first quarter of the next century, was the product of a number of influences of which the metrical psalm was undoubtedly one. Indeed, consort settings of metrical psalms exist, some also incorporating the 'In Nomine' melody with differing degrees of success. These are given by Philip Brett, along with much of the rest of the known repertory, in volume 22 of *MB*, which source will be used for the following analysis.²¹ In his Introduction he acknowledges that the other origins of the genre are somewhat obscure, and points out the two main styles:

The one comprises settings of metrical psalms (sometimes incorporating the common 'church-tunes') and poems from the courtly anthologies of the time; the other consists of through-composed settings of elegiac verses which appear to derive from tragedies acted by the companies of choirboy players at the Elizabethan court.
(*MB*22, xiv)

Brett divides the contents of the volume into several categories as follows: the elegies and laments or 'death-songs' from the choirboy tragedies; the simple settings of poems from *The Paradyse of Daynty Devises* of 1576; lullabies, 'sonnets' and pastorals; psalms and sacred songs; and finally the repertory from two sets of Oxford MSS, along with later play-songs.²² Table 24 shows the incidence of syncopation in the vocal part of each song in these categories.

The table's columns denote the following, from left to right.

²¹ His concise overview of the genre is in Brett (1962).

²² I have not included discussion of the pieces in Brett's final category 'Cries for Voices and Viols', as their voice parts obviously owe their rhythmic construction to quite different origins and criteria.

The first column enumerates the single semibreve syncopations, and then how many of these involve a syncopated dissonance according to the pattern laid down by Zarlino and Descartes, and in how many the syncopated note remains consonant with the surrounding harmony. These columns refer both to syncopated semibreves (a semibreve spread over two metrical beats) and to dotted minims in the same position (cf. Zarlino, page 60). The next columns to the right are for syncopated minims and crotchets: the 'c' or 'd' after the number tells whether the syncopations are consonant or dissonant - combinations of letters show the proportions of each. Continued syncopations are dealt with in the next column: the first number and its following letter show the number of consecutive syncopated notes and their value (minim or semibreve). Two songs make use of short proportional passages in black notation, counted under 'tripla' in the table. An 'R' in the following column denotes a lack of any syncopations, and a 'T' that the song, or a part of it, is in triple metre. Finally, the length of the song is given in semibreves and the name of the composer, if known.

In the triple-time songs syncopations have not been counted or listed, as the use of hemiola is so widespread as to be a basic part of the metrical scheme. The first section of No. 3 'Come tread the paths' illustrates this well: the prevailing metre, illustrated by the 6/2 barring in the transcription, is interspersed with hemiolas, giving measures of 3/1 in bars 5 to 9, and for a measure's length from the middle of bar 17.

Come tread the paths of pen-sive pangs with
 me, ye lov-ers true. Be-wail with me your luck-less lots, with
 tears your eyes be-dew. Aid me, you ghosts who loath-ed life, your
 lov-ers be-ing slain, With sighs and sobs and notes of dule my
 hard hap to com-plain.

(MB22, 3-4)

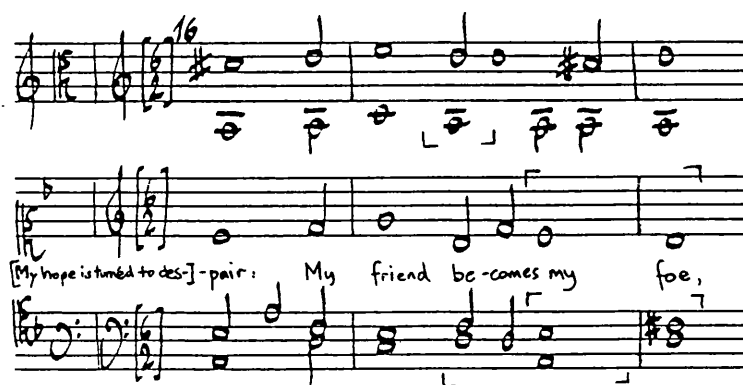
The striking exception to this is in No. 71, William Cobbold's *New fashions*, which, as Brett has grouped it with the Cries, is not considered below. In the macabre section beginning 'Can ye dance the shaking of the sheets, a dance that ev'ry man must do?' the first tenor voice enters in imitation of the bass with a strong triple rhythm on a weak beat and persists with it against the triple metre. The familiar mix of metres, this time of 3/2 and 6/4, all occur out of step with the metre.

Can ye trick it up with dain-ty sweets And ev'-ry thing that 'longs there-to?
 Make ready then your wind-ing sheet, And see how you can be-stir your feet, ...

(MB22, 162-3)

In No. 31, the anonymous 'Come, Charon, come', coloration is used at some ten cadences, apparently to indicate those places

where a hemiola is clearly intended: the black notation is not usually necessary purely for the imperfection of the semibreves. In almost all of these, whether the coloration appears in the voice part or in one or more of the instrumental parts, the hemiola is clearly evident in the harmonic rhythm, and the word-stresses of the song actually work against this. This is shown most clearly in measure 17, where four of the five parts employ coloration.



(MB22, 53)

The four lower parts all take part in the hemiola, while the top line retains the shape of the usual metre to produce the cadential syncopation. Although the voice part is given in black notation, the stresses of the text clearly persist with the metre rather than the hemiola: 'my friend be-comes my foe'.

In the penultimate line of the song, there are two consecutive hemiolas. The harmonic rhythm of the first of these is ambiguous, but in both cases the textual stresses work with the use of coloration to indicate the presence of a hemiola. In the second bar, the harmonic rhythm is defined further by the syncopated dissonance, effected as before by the top part, this time with an ornamented resolution.



(MB22, 55)

Of the duple-time songs, the greatest proportion of regular songs are in the simple, and comparatively early, strophic settings of poems from *The Paradyse of Daynty Devises* and in the psalms and sacred songs. Three of the four regular songs in this latter category are merely settings of the church tunes.

No. 16, the elegy 'O thrice-blessed earthbed' by John Tomkins, the half-brother of Thomas Tomkins, was probably not written for a choirboy play: Brett identifies it as 'Pasilia's dirge and Eupathus' complaining' in his commentary (MB22, 179). In the song Tomkins draws on many of the rhetorical techniques used in those earlier works, and with more subtlety of expression than is apparent in some of his models. There is much use of syncopation in the song, but there are no syncopated dissonances: tables 24 and 25 show that this was true to a large extent of these elegies in general. Brett's edition from MB22 is reproduced in appendix 2.

After the initial exclamations, the three-fold repetitions of 'thrice-blessed' each begin with a syncopated semibreve: the third of these (misprinted as a minim in MB22) is given more expressive power by the chromatic change as the phrase reaches its summit and by the simultaneous harmonic shift on the off-beat. The phrase following this begins with the same rhythmic device, but the

tension has already been relaxed, the tessitura has dropped and the harmonic rhythm falls into line with the metre. Like the repetitions of 'thrice-blessed', the final syncopation of this first section of the song employs word-painting of a representative rather than an expressive sort: the syncopated semibreve on 'fast' itself holds fast while the harmony changes under it, the only such syncopations in the piece.

The 'wakening' motif on the name 'Palilia', which first appears immediately after the cadence on measure 14 in the tenor part, is used to usher in a quickening both of the harmonic rhythm and of the rhythm of each voice, so that the basic pulse becomes crotchets rather than minims. Within what amounts to this new metre, Tomkins sets the line 'leave death's cold, too cold pleasure' in two sections, the second of which is an inversion of the first, extended to form a cadence. Each section begins with a syncopated minim, and, as with the sequence at 'thrice-blessed', the second of these is emphasised further with a simultaneous harmonic change at the summit of the phrase, again on an E flat. The following syncopation also forms part of a sequence: it emphasises the unexpected and unusual drop of a sixth to F sharp on the repetition of 'no love'. This brings out the warmer sonority of the third above the bass D in contrast to the earlier fifth.

In the next two lines, Tomkins makes no use of syncopation in the vocal line, but makes specific play of the contrast between the minim and crotchet pulse. The harmony returns to the staid pace with which it began, and in the voice part a direct association now becomes clear between rhythmic pace and the considerations of the text. When the complainant Eupathus is

drawn to dwell on the fate of the dead Palilia, the note-values become drawn out (in this place to an almost grotesque degree), and when his own, living, condition is the subject of his song, the crotchet pulse always resumes, even when as here the harmonic pulse remains slow. This is shown at its most extreme in measures 27-30 where the line 'and I in death still live, in love am dying' begins with the crotchet pulse and by its end has been drawn out even to include a breve. The unprepared sevenths in the first part of the line are reminiscent of the first strain of John Bull's keyboard pavan "St Thomas Wake":



(MB19, 146)

The change of mood for the next line is met with a complete change in texture to homophony, and to a rare extended triple pattern: the syncopations given at 'But Death's hand is but vain, souls to dis sever' can be read in triple time as a celebratory dance! The accompanying parts break free rhythmically from the vocal line again in measure 35, leaving the last part of the line 'souls here distressed' alone above the sombre new texture given by the viols. The final rhythmic irregularity in the voice part is the use of tripla (strictly, sextupla) proportion which lends Eupathus's adieu the gesture of a melancholy wave of farewell.

In contrast to the consonant syncopations discussed above, those involving dissonance almost always form a cadence, and usually at the end of a phrase. In the songs in Brett's first three categories, all the dissonant syncopations but two form

simple 4-3 suspensions. One of the exceptions, in No. 24, is merely a 7-6 suspension in a Phrygian cadence (measure 16-17), but the other is dissonant for different reasons. In No. 21, Strogers's 'Mistrust not truth', the last line's conventional repeat is written out in full, and the flowing accompaniment is rewritten over a bass which 'measures out steps', plodding between tonic and dominant. The harmony in the second of these is all too clear, but the syncopation in the first provides a short moment of harmonic congestion, as its resolution is sounded simultaneously in the tenor: the effect is peculiar but certainly not unpleasing. One semibreve earlier, the tenor F gives a more pronounced dissonance, and moves upward rather than resolving to the E.

And mea-sure out her steps each one

And mea-sure out her steps each one

(MB22, 38)

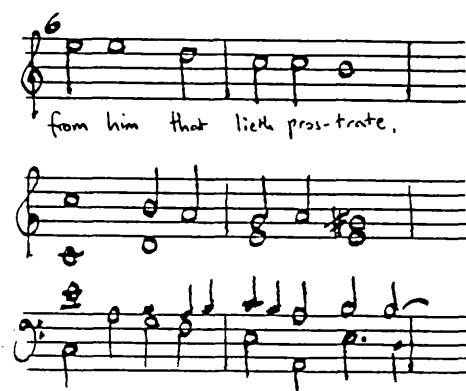
It is worth noting that one of the two sources actually omits the syncopation in both places, applying the text to the notes as follows.

And mea-sure out her steps each one

(from MB22, 180)

There are similar harmonic curiosities at syncopations in each of the three anonymous psalm-tune settings which also incorporate the 'In Nomine' plainsong. In No. 40, which is a

setting of 'The lamentation of a sinner' [C8], the confusion arises directly from the attempt to reconcile the church tune in the voice part with the 'In Nomine' in the second viol part: the plainsong creates an unusually placed $\frac{6}{5}$ chord with the syncopation in the tune.



(MB22, 68)

In the final phrase of No. 38, the Veni Creator [C1], the bass part rests to accommodate the change of harmony while avoiding the use of consecutives: the resultant harmonic bass (which momentarily involves the tenor part) still gives the effect to the ear of consecutive octaves between the voice and the lowest part, shown here by dotted lines.

(MB22, 66)

The first of the two syncopations in the example below from No. 39 'The humble sute of a sinner' [C9] forms a unresolved minor

seventh, followed by an unprepared seventh in the tenor, both of which contribute to a harmonic colour of some poignancy. The second syncopation meets with a characteristically English device, wherein the harmonic syncopation is ignored in the accompanying parts, which sound the dissonance's resolution simultaneous to the dissonance itself. The effect of this on a 4-3 suspension here is more apparent than with the 6-5 in the example on page 203.

5 *
be-hold my care-ful heart: And when * thy wish and plea-sure is

(MB22, 67)

As Philip Brett points out (Brett 1962, 86), John Wilbye's only consort song perhaps owes more in its style to the expressive lute-song than to the more conservative and contrapuntal consort tradition. His use of syncopation within this naturalistic idiom is shown to great effect at the beginning of the second section of the song, given below.

13
Par-ce, Do-mi-ne, par-ce, Do-mi-ne, par-ce po-pu-lo tu-o, quem re-di-mi-si

(MB22, 73)

The device of beginning a phrase on a weak beat is familiar from the opening of John Tomkins's song discussed above; the main difference is, however, that Wilbye does not insert rests between the repeated entries of 'parce', breaking down the formality of the setting and giving the pleas a more breathless urgency. The syncopation in each of the first two cases produces a $\frac{6}{4}$ chord²³, and in the third a more grinding seventh. This leads to the first of two 7-6 suspensions in a continued syncopation. This same sequence of dissonances is used in both the continued syncopations that appear in Nos. 4 and 12, except that in No. 12 the bass rises a third so that the final suspension is a 4-3, ending the song with a formal cadence.

The next syncopation is consonant with the bass, which is itself about to fall in resolution of a suspension, and the final syncopation of a minim, with its 4-3 suspension, introduces the faster, more free setting of 'quem redimisti' as the attention of the musical expression moves from the penitent people to their redemption.

The later consort songs, represented in the last of Brett's categories, set their texts on the whole in a less formal manner than their predecessors. Poetic lines are no longer always separated by rests, and the manner is more easy and relaxed. The difference of approach is also reflected in the notation used, where the minim usually replaces the semibreve as the unit of pulse. In No. 52, Nicholson's 'No more, good herdsman, of thy song', a long continued syncopation, which is consonant at its beginning and then moves through a series of dissonances, leads

²³ I have counted these as dissonances in tables 24 and 25, as the $\frac{6}{4}$ chord is a result of two simultaneous dissonances over the bass which in due course have to be, and are, resolved.

without a break into a short triple-time section.

18

[And] made the swains to flocka- -pace To be par-ta-ker of her grace, Your pipes to
me but harsh do sound, Where-in such sweet-ness erst I found:

(MB22, 83)

In the latter part of the triple section, the harmony, and the rhythm of the outer two viol parts maintain the triple rhythm out of step with the vocal line, the bass in imitation of the voice at a minim's distance.

In table 24, two songs stand out as having a peculiarly high incidence of syncopation. No. 53 contains a total of 34 syncopations, and No. 65 has 24, all of which are continued. Closer scrutiny of the songs themselves reveals both to be consort arrangements of other forms rather than consort songs proper. No. 65 is an arrangement by William Wigthorpe of Dowland's 'Sorrow, stay' from the Second Booke of Ayres: the long strings of syncopations fall stepwise to the words 'but down, down, down, down I fall'. Of No. 53, 'Sweet, they say such virtue', Brett

notes that 'the madrigalian style of the piece and the imitative structure of the lower parts suggest that it was originally conceived for voices alone', and that his attribution of it to Nicholson is solely based on its appearance in a MS collection largely concerned with his music (MB22, 184).

This process of adaptation can be seen in reverse in many of the songs in Byrd's *Psalmes, Sonets and Songs* of 1588. Most of the volume consists of consort songs with words added to the instrumental parts: in all but eight of the collection, Byrd indicates which of the five voices has 'the first singing part'. However, at least some of those with no such part indicated may also have been originally intended to be sung to viols: the two funeral songs for Sidney at the end of the book, which have no such marking, also exist in consort versions in MS,²⁴ and other examples such as No. 20 'As I beheld I saw a herdman' have a particularly prominent and melodic top line which would suggest the same origins. Joseph Kerman was convinced that 'Byrd's ... Songs of 1588 are all accompanied solo songs' (Kerman 1962a, 102); Philip Brett stops just short of the same conclusion in the preface to his revision of Fellowes's edition, preferring to reserve judgment on No. 1 'O God give ear', and on the fragmentary No. 21 (BE12, viii).

Table 26 shows the incidence of syncopation throughout this collection. In those songs with no given 'first singing part' I have taken the top part for analysis. If tables 25 and 27 are compared, it can be seen that the far lower proportion of syncopated dissonances in Byrd's section headed 'Songs of Sadnes and Pietie' is reflected, albeit to a lesser extent, in the

²⁴ These are given in BE 16, 148-160.

elegies and laments collected in MB22. The lower part of table 27 shows that, in Byrd's collection, this preference for consonant syncopations is stronger in those pieces which he specifically identifies as consort songs by indicating the original solo voice. From this it can be seen that those songs which are most closely set in the characteristic mould of the consort song, whether by being designated as such by the composer or by being stylistically linked with the origins of the form in the laments from choirboy plays, show a preference for shifts in the whole harmonic rhythm or for syncopations with no harmonic content at all over the use of prepared dissonance on strong beats within a regular harmonic hierarchy. Table 25 also shows this to be true even in later pieces: when Nos. 53 and 65, which did not originate as consort songs, are removed from the final category of works in MB22, the proportion of dissonant syncopations drops dramatically.

The simplest of Byrd's uses of consonant syncopation are those where the counterpoint is at its most restrained, particularly in his psalm settings. The example below, from No. 3 'My soul oppressed with care', shows two syncopations. In the first, the harmony remains fairly static throughout the syncopation, whereas in the second, the harmony and all parts but one are in syncopation together.

12

My soul op-pressed with care and grief, doth cleave un-to the dust

(BE12, 14-15)

In No. 33, 'Why do I use my paper, ink and pen', the syncopations are left obscured within the contrapuntal texture, and hidden further by the ambiguous flow of the harmony. The undeniably instrumental nature of the accompanying parts becomes clear towards the end of the example.

9

Why do I use my pa-per ink and pen, and call my

wits to coun-sel what to say,

(BE12, 184-5)

Flowing counterpoint was not necessarily an obstacle to marking the syncopation strongly. In the second line of No. 30, 'If that

a sinner's sighs were angels' food', the top accompanying part is allowed to soar upwards, while the harmony reinforces the syncopation with a little assistance from the inner parts, which oscillate like flapping wings.

Handwritten musical score for "The Lord's Prayer". The score is written on four staves. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a measure containing a 14-measure rest, followed by the lyrics "or that re-pent-ant tears be An- gels' wine,". The second staff is a vocal line in treble clef, continuing the melody. The third staff is a piano accompaniment line in treble clef, featuring chords and single notes. The fourth staff is a piano accompaniment line in bass clef, also featuring chords and single notes. The music is written in a simple, handwritten style.

(BE12, 160)

As Philip Brett has pointed out (Brett 1972, 51-3), the word-setting in No. 19, 'What pleasure have great princes', carefully reflects, and indeed expresses, the formal structure of its verse. There is also a certain formality in its use of syncopation, which is as beautifully balanced as are all other aspects of this little masterpiece. I present the vocal line in full, with the accompanying parts reduced to a figured bass.

Handwritten musical score for "The Rose Tree" in G major, 4/4 time. The score is written on two systems of staves. The first system contains measures 1-10, and the second system contains measures 11-20. The melody is on the treble staff, and the bass line is on the bass staff. The lyrics are written below the melody. Fingerings are indicated by numbers 1-5 above notes. A double bar line with repeat dots is at the end of measure 20.

Measure 1: 6 (fingering), What

Measure 2: 10 (fingering), please we have great prin-

Measure 3: ces

Measure 4: more dain-ty to

Measure 5: their

Measure 6: choice

Measure 7: 6 5 # # 4 6 6 5

Measure 8: 6 5 4 # 3 2 3 6

Measure 9: # 4 2 6 6 6 #

Measure 10: 20 (fingering), than

Measure 11: herd-men-wild, who

Measure 12: care-less

Measure 13: in qui-et life

Measure 14: re-

Measure 15: joice,

Measure 16: # 6 6 6 5 6

Measure 17: 6 6 4 5 6 7

Measure 18: 5 6 # 6 6 7

Measure 19: 5 6 # 6 6 7

Measure 20: 5 6 # 6 6 7

and for-tune's fate not fear-ing. sing sweet in

Sum-mer morn-ing. morn-ing.

30

6 # 6 5 6 4 # 3 # # 6

3 7 4 #

(BE12, 96-99)

As can be seen, the lines are in rhythmically identical pairs which follow the rhyme scheme of the verse: lines one and two resemble three and four, and the fifth line matches the sixth. The first pair both conclude with a syncopation which leads up to the cadence: the first of these produces a $\frac{6-5}{4-3}$ suspension, and second a simpler 4-3 to bring the tonality gently onto C at the halfway point of the song. As one would expect, many of the syncopated dissonances throughout the collection are used cadentially like these.

The final two lines both enter on a weak beat and continue the consonant syncopation as the phrases begin to rise. The apparent simplicity of these two paired phrases belies Byrd's total mastery of timing, melody and tonal structure as he brings the piece naturally to rest on its final cadence immediately after the apex of the second phrase. The consonant syncopations have provided just enough tension to make the ending all the more restful without disturbing the overall sense of pastoral calm, and the earlier dissonant syncopations have provided cadential pillars to enhance the structural integrity of the whole.

Byrd's concern for formal symmetry is shown very clearly in his elegy for Sidney 'O that most rare breast' (No. 35). Of the three sections, the second matches the first in length, only differing melodically at the more melismatic phrase endings, and the third balances these, being exactly twice as long. As well as using syncopated dissonances structurally to lead up to a cadence, Byrd here employs them as an expressive device, but still with great restraint and control: there is only one really harsh dissonance in the whole song.

The first notable dissonant syncopation is used as a point of reference in the last two lines: the syllable 'prince' in each case is set to a syncopated E flat (I have taken the examples below from the consort version rather than the texted one in PSS).

14

Through which like gold thy prince by heart did shine

23

O Sid-ney! O Sid-ney! prince of fame and men's good-will.

O Sid-ney! O Sid-ney! prince of fame and men's good-will.

(BE16, 151-3)

The first low and forlorn exclamation 'O Sidney' is repeated higher, transformed into a paean of praise which breaks into a continued triple rhythm. The first syncopation is consonant, and in the second, the approach to the cadence is sweetened by a $\frac{6}{4}$ chord, preserving a harmonic decorum. The voice part reaches its summit in its second isolated exclamation, and in the gently falling concluding phrase, the triple rhythm is drawn out at its end in expectation of the final cadence. It should be noted that in both examples above, the cadence itself, containing the dissonance, is given to the top instrumental part, leaving the voice free to follow a simpler, more natural line.

It is in the third section of the song that Byrd allows the vocal line a wider rein of expression. Here the text has gone from the earlier eulogy and public mourning, to a more personal expression of grief:

The doleful debt due to thy hearse I pay,
 Tears from the soul that aye thy want shall mourn:
 And by my will my life itself would yield,
 If heathen blame ne might my faith distain.
 O heavy time! that my days draw behind thee,
 Thou dead dost live, thy friend here living dieth.²⁵
 (BE12, xxxv)

The voice first carries the cadential dissonance accompanied by the most piercing of harmony, at the point when the writer asks for his own death. The conventional cadential figurations in the voice and the top viol part co-exist with a more daring progression in the lower three parts: thus the chord of the sixth on G incorporates a 9-8 suspension from the viol, as well as the added fifth from the voice.

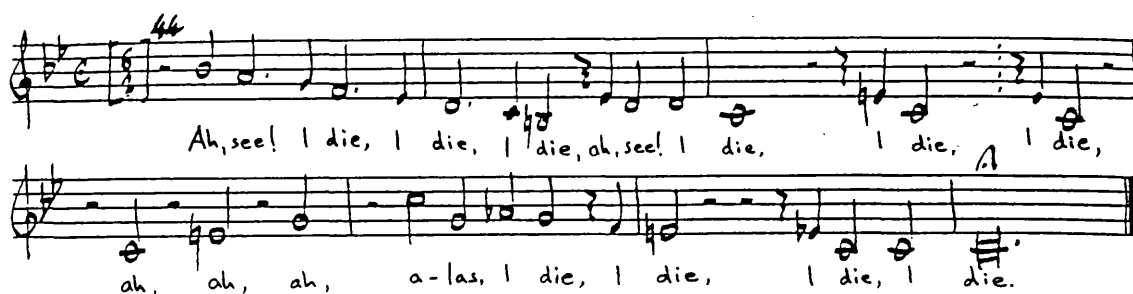
(BE16, 157)

Another cadence is given to the voice to illustrate 'my days draw behind thee', and a syncopated dissonance mid-phrase on 'thy di-er living dieth'. The significance of this second one is lost in the printed version, coming on the word 'friend'.

After the repeat of the final couplet, Byrd adds a coda on the repeated word 'dieth'. This is a familiar device much hackneyed in the choirboy laments: there are five examples in MB22, of which the most exaggerated ends the anonymous 'Come tread

²⁵ The earlier MS version reads 'thy dier living dieth', apparently a pun of the name of the writer, Edward Dyer (BE 16, 159).

the paths' (No. 3). Gismund is singing of her grief at the murder of her lover by Tancred (MB22, 178), and the breathless repetitions of 'I die' interrupted by a wordless climax have an obvious sexual undertone.



(MB22, 5)

Byrd, of course, does not find it difficult to avoid such a display of sensuality here, well aware that real depth of feeling is rarely expressed in the most extravagant of gestures. The first two, identical, repetitions of 'dieth' use consonant syncopations to melancholic effect: under each the harmony moves from G minor through B natural to C minor, with the two inner and two outer viol parts exchanged in the second case. This exchange allows the scalar passage in the bass to rise through two octaves and end above the voice, expressing the heavenward ascent of Sidney's spirit. The tonality stays in C minor for a further repetition up a fourth, and then the final 'dieth' is extended by melisma to include a second, decorated suspension, with its dissonance sweetened by a $\frac{6}{4}$ chord and parallel movement in the tenor viol. The unusual dissonance at the beginning of the penultimate measure, where an E flat is sounded against the syncopated D in the voice part, and resolves onto a passing fourth, also appears, note for note, at the beginning of the twelfth measure of No. 3 'My soul oppressed with care' (BE12, 14).

126

di- eth. di- eth. di- eth, di- - eth.

(BE16, 160)

Compared to 'Come tread the paths' this seems a model of restraint and understatement. Nevertheless, 'Ye sacred muses' (not in PSS), Byrd's elegy for his beloved teacher and colleague, Tallis, using the same consonant syncopated entries, ends even more simply to delicate and moving effect.

48

Tal- lis is dead, Tal- lis is dead, and Mu- sic dies, and Mu- -sic dies, and Mu- sic dies.

4 3 5 6 4 # 6 5 6 5 3 5

8 7 5 4 5 6 8 7 6 5 4 # 6 b # 7 b 4 # 3 2 # 3

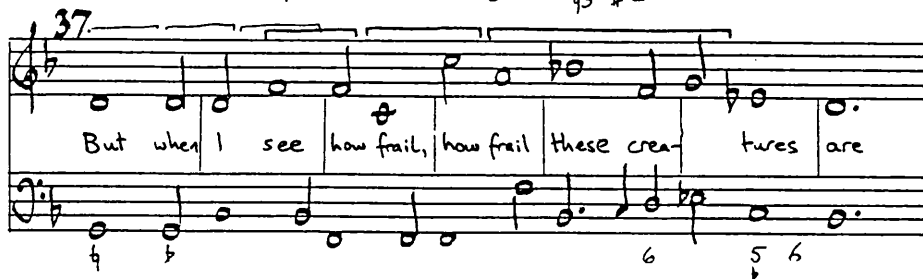
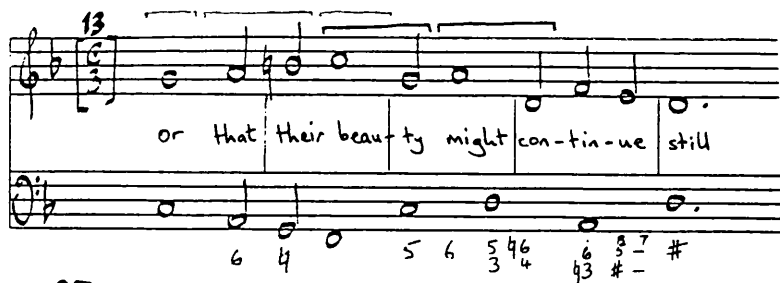
(BE15, 118)

Elsewhere in the *Psalmes, Sonets and Songs* Byrd's writing in triple metre shows him more open to rhythmic experiment than the composers represented in MB22, whose sole device is hemiola. In the concluding triple section of No.16 'O you that hear this voice', the triple rhythm appears in the voice part displaced by one minim from the metre and from the harmonic pulse.



(BE12, 82-3)

In No.17 'If women could be fair and never fond', the same effect grows out of a hemiola, in the first instance taking the harmony and other parts with it, and then again, independent of the strong regular rhythm underneath.



(BE12, 85; 86-7)

Only two songs in the collection are in duple metre and free of syncopation. One is the boisterous 'In fields abroad' (No. 22), whose text, by turns martial and bawdy, does not merit a setting of great sophistication: 'a gallant shot well managing his piece/in my conceit deserves a golden fleece'. The other is Byrd's only venture into strict quantitative setting, 'Constant Penelope' (No. 23), whose strict adherence to the rhythm of the

hexameters precludes the use of any syncopation whatever.²⁶

Orlando Gibbons was perhaps the principal inheritor of Byrd's sensibilities: although words are set to all five parts throughout the collection, his set of 'madrigals and mottets' of 1612 clearly includes some consort settings, and some that are, as declared on the title-page, 'apt for Viols and Voyces'. In his study *The Elizabethan Madrigal*, Kerman outlines his reasons for considering Nos. 1 'The Silver Swan' and 14 to 19 as consort songs, of which No. 14 also has a chorus section (Kerman 1962a, 123-5).²⁷ Peter le Huray in Grove (1980) sub Gibbons, Orlando, omits 'The Silver Swan' from his list, and in the premiere recording of the complete set (L'Oiseau-Lyre DSLO 512, 1976), Anthony Rooley largely follows Kerman, but chooses voices for No. 16 and solo voice with viols for No. 12. This latter choice has some justification according to Kerman, who noted that Nos. 12 and 13, in common with the solo pieces, have only one soprano part instead of the conventional two. Stylistically, however, the voice parts of these songs are less clearly in the consort song mould, and seem to admit both treatments comfortably. Table 28 shows the use of syncopation in No. 12 amongst those identified by Kerman as consort songs.

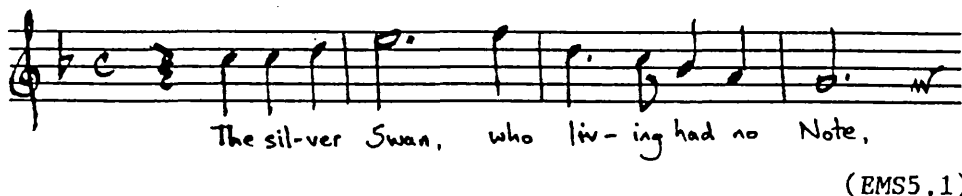
Before considering these in detail, some general points can be made in comparison to the analysis of Byrd's first collection. The proportion of consonant to dissonant syncopations in Gibbons's consort songs is much the same as those of Byrd which have a designated 'first singing part', but Gibbons's liberal use of continued syncopations is only matched in Byrd's book in his

²⁶ No. 34 (Come to me grief for ever) is also a setting of quantitative verse, but one in which Byrd allows himself a little freedom in the representation of the metre.

²⁷ Thurston Dart notes in his revision of Fellowes's edition that No. 19 also appears to end with a chorus (EMS5, 135).

'Sonnets and Pastorals'. Also, Gibbons habitually uses a fluent mix of syncopated semibreves and minims in the same song: only three of Byrd's pieces do this, and the occurrences in MB22 are largely confined to the later songs.

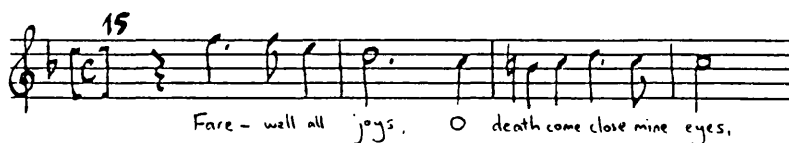
No.1 'The Silver Swan' is in a similar style to some of the later songs in MB22, its opening having a particular rhythmic and melodic resemblance to 'Sweet was the song the Virgin sung' (MB22, 99).



(EMS5,1)

The delightful simplicity of the harmony and contrapuntal texture above which Gibbons places his memorable tune is disturbed only by the augmented fifth between the voice and the altus, which on its repetition accompanies the word 'death'. In 1925, Fellowes noted that, as this interval never occurs in Gibbons's church music, 'for many years editors eliminated it': the second, 1921, edition of EMS5 carries the note 'the substitution of D for E flat [in the altus] in many modern editions is entirely indefensible' (Fellowes 1925, 84; EMS5, 2fn.). However, as early as 1841, Sir George Smart, in his pioneering edition for the Musical Antiquarian Society, took his task seriously enough to resist the temptation to bowdlerise the darker side of Gibbons's setting (Gibbons 1841, 1-2). Perhaps the unexpected harshness was intended by the composer to prefigure the bitter epigrammatic conclusion: 'More geese than swans now live, more fools than wise'. The dearth of syncopation in the song can only be compared elsewhere in the collection with No. 19, the last part of Gibbons's elegy for Prince Henry. 'The Silver Swan' contains only the gentlest of

consonant syncopations, whose second appearance is shown here.



(EMS5, 3)

The enormous amount of syncopation in the top line of No. 12 'Now each flowery bank of May' was no doubt one factor that dissuaded Joseph Kerman from counting it among Gibbons's solo songs: the resulting rhythmic complexity certainly gives the line the superficial appearance of part of a contrapuntal construction rather than a clearly defined solo. The proportion of the syncopations which are dissonant is also a little high when compared to the other songs under consideration here.

The song opens in conventional consort song fashion: a drawn-out contrapuntal opening in long notes, where the voices enter from the bass upwards in imitation, alternate voices answering in inversion. After the fourth voice enters, there is a wait of six semibreves' length before the cantus finally makes an appearance. Once the first couplet has been given out, however, its second line is repeated in more madrigalian fashion. The top line alone is sufficient to illustrate the dramatic change in style which takes place: the syncopations are now of minims rather than semibreves, and the harmonic rhythm has also increased in speed by a factor of four. It is now clear why Gibbons was careful to use the mensuration-sign *c* rather than *♩*, which he reserved for Nos. 14 and 17 to 19.²⁸

²⁸ In his 1588 collection, Byrd uses *c* only in No.9 'Lord in thy wrath', but this may be an error on the part of East.

Now each flow- ery bank of May, Woos the streams that
glides a - way, woos the streams that glides a - way, a - way:

(EMS5, 75)

The setting of the following phrase is madrigalian both in its use of dissonant syncopation to drive the harmony, and in its frequent repetition of short segments of text. Repetition of the last part of a line is commonplace, but it is hard to imagine Byrd mutilating the text of a consort song as Gibbons does here, to produce as clumsy a result as 'loves the humble, the humble looking Dale'. This is reminiscent of the faintly ridiculous passage in an otherwise masterly work by Gibbons, the anthem 'See, the Word is incarnate', where the soprano chorus is underlaid 'Blessed be he, be he that cometh in the name of the Lord'.

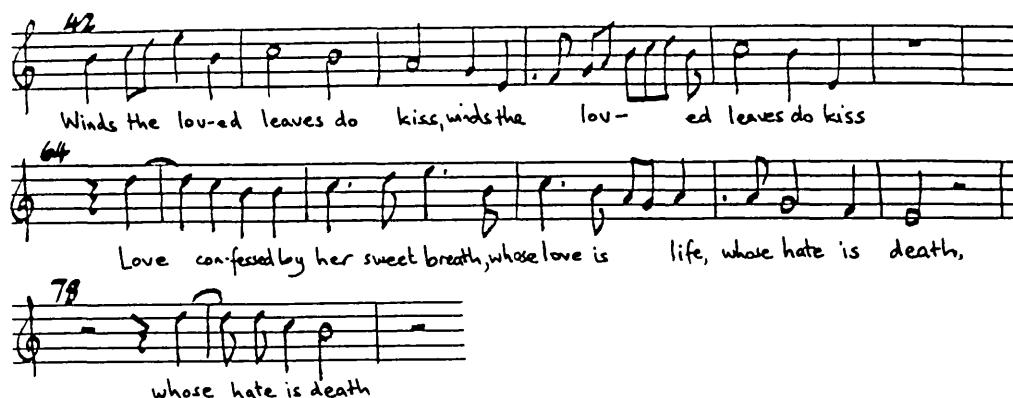
Moun-tains fanned by a sweet gale, a sweet gale, loves the hum-ble the hum-ble look-
-ing Dale, loves the hum-ble look- -ing Dale,

7 6 5 - 7 6# 5 - 7 6 5 - 7 6 5 - 5 6 5 - 5 6 5 - 6
4 4 4 # 4 4 4 # 4 4 4 3 4 4 3 3 4 3 3 4 6

6 7 6 5 - 7 6 5 - 5 6 4 3
4 4 4 # 4 4 # 3 4 4 3

(EMS5, 74-5)

Some other minor infelicities in the word-setting, which would pass without offence in a madrigal but seem unnecessarily awkward in a consort song, crop up later in the piece.



(EMS5, 76; 78; 80, barring made regular)

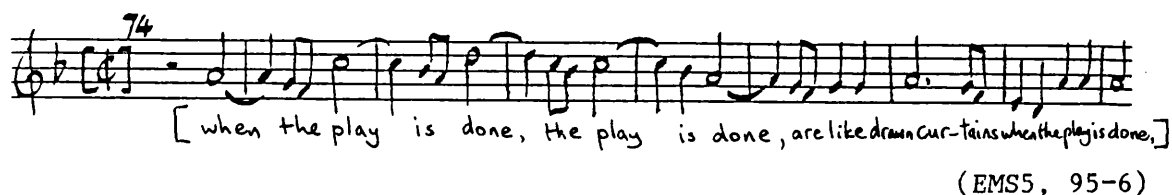
In the first example, an unexpectedly low note on a weak beat wrongfoots the final syllable of the line quite badly. In the second, the word 'whose' is crammed breathlessly in, in the first case after the word 'breath' itself, whose final consonant cannot be elided into it. Finally, the same treatment is meted out to the word 'hate', so that the unfortunate singer has the choice either to produce an ugly accent with the aspirate on a weak quaver or to avoid the emphasis and render the word incomprehensible.

It would seem from this that, despite its broad opening and unusual voice combination, Gibbons did not intend 'Now each flowery bank of May' to be sung as a consort song. John Harper, in his discussion of one of the most important MS sources of Gibbons's music,²⁹ writes that the textless appearance there of his madrigal set, with some important variant readings, points out the instrumental nature of much of the writing. 'Now each flowery bank' is among those of which he writes: 'All the songs display instrumental features, but some come close to being fantasias with added texts' (Harper 1983b, 770). It is rather unlikely that the piece could have originated in just this way, but it is clear that

²⁹ GB-Och MS 21.

to single out the top part for a different treatment in performance, whether vocal or instrumental, does not appear to have a real justification in the musical text.

No. 14 'What is our life' is generally accepted to be a consort song with concluding chorus, and is usually performed and recorded as such. What many, including Rooley in his recording, fail to notice, however, (and which is also borne out in Gibbons's use of syncopation) is Kerman's point that there are places where the top line is solely instrumental (Kerman 1962a, 123-4). What is abundantly clear from the contrapuntal texture and the word-setting is that the lower voices enter together at 'Our graves that hide us from the searching Sun'. What is less obvious is that they and the cantus should drop out again for a brief instrumental interlude (the voices should all drop out in the course of the first system of page 95 in Fellowes's edition, EMS5) before re-entering at 'Thus march we playing to our latest rest'. In this interlude, the top part works through a continued syncopation, with decorations, of some five semibreves' length, each syncopation involving a dissonance: this is quite uncharacteristic of the rest of the song.



Similarly, Kerman pointed out that at the beginning of the song, the opening phrase in the cantus should also be instrumental. Quite apart from the unusual effect of the voice entering well before the imitative entries of the accompaniment have been played out, the line itself is far more instrumental in conception,

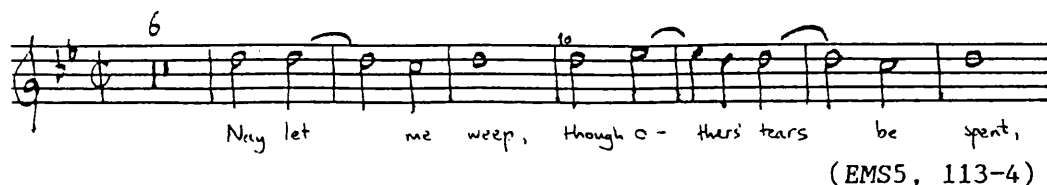
complete with a dissonant syncopation on the G. Compare the relatively half-hearted word-setting of the opening phrase here with the voice's correct entry, where the opening point (marked 'x') is appended to the inversion of its first figure ('y') to supply the answer to its questioning.

(EMS5, 88-9)

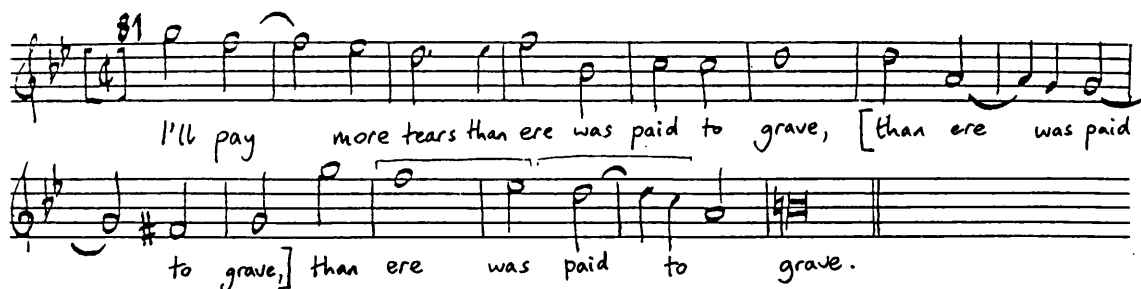
The long rests between the lines in the vocal part are the most immediate indication that No. 16 'Fair is the Rose' is clearly a consort song. The short No. 15 'Ah dear heart' is more subtle: its ABB structure recalls 'The Silver Swan', but its vocal line retains a measure of instrumental feeling. The opening is particularly unusual, in that the bass takes no part in the points of imitation, only entering on the second line of text. The voice itself comes in in madrigalian fashion, sighing on its only continued syncopation.

(EMS5, 99)

Nos. 17 to 19 form the three parts of Gibbons's elegy for Prince Henry, a solo song with a short triple time section at the end possibly (but not in my view definitely) for chorus. In the first part the syncopated figure for the opening words becomes a feature throughout the song, lending it its high incidence of syncopated semibreves. The opening phrase in fact consists largely of syncopations.

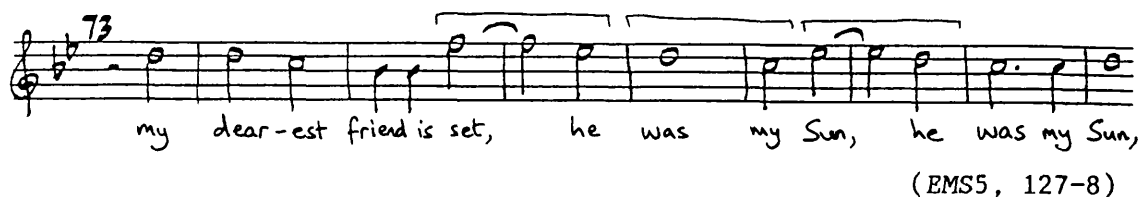


The use of these syncopations in the course of the song is largely structural rather than expressive: all but five of the cadences in this movement (if I may designate it as such) which include the cantus have the cadence as a syncopated dissonance sung in that voice, and in all but one case syncopated notes carry only accented syllables. The final repetition of the last line is a particularly apt use of syncopation to produce a 3+3+2 pattern leading up to the cadence.

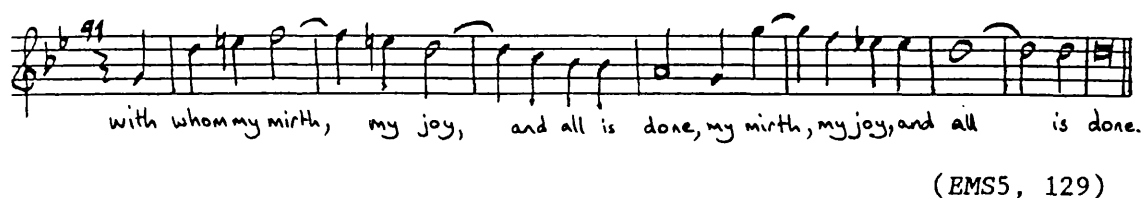


The second movement is more direct, opening with homophony in the instrumental parts rather than with points of imitation. There is less repetition of the text, and less use of syncopation to purely structural ends: the first syncopation is continued, to draw out the end of the phrase 'in languishment I pine', and most

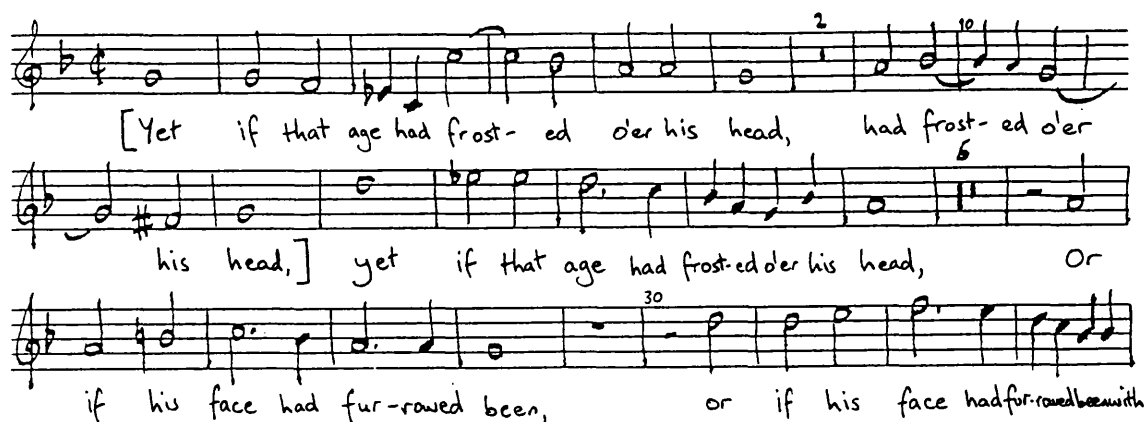
of the others are dissonant. Later, the use of an extended triple pattern lends an air of melancholic nostalgia, the punning 'he was my Sun' presumably also intended to express James's personal grief publicly for his lost Prince.



The only syncopated minim appears as a one-off special effect (Gibbons has marked the whole piece in ♩) to point the word 'mirth' in its final appearance.



In the third and last movement, the only syncopations are in the first two short phrases, and both the simple syncopation in the first phrase and the continued one following it involve dissonance. The slightly awkward repetition of the words for this second phrase is worthy of consideration within the context of the voice part as a whole.



years, I would not so be-moan that he is dead. I would not so be-

-moan that he is dead, be-moan that he is dead I might have

been more nig-gard of my tears, [I might have been more nig-gard of my tears.]

(EMS5, 130-5)

Bearing in mind Kerman's observation about the opening of 'What is our life', it can be seen that these first two phrases are just as stylistically incongruous. If the text is removed and they are taken instrumentally, the voice will enter on the same note it left at the end of the previous movement, and a sense of balance is restored to the textual repetitions. As I have indicated with square brackets round the text, the final phrase before the triple section may also be intended as textless: as well as removing the congestion at the change of metre, this leaves the preceding downward scale of minims to toll far more effectively, echoed beneath by the quintus.

Looking back to the first two movements, there are other places where the sense of decorum, balance and style is enhanced by the removal of the text. The most striking is at the end of the first movement, quoted on page 226, where there is a superfluous repetition of 'than ere was paid to grave' carrying a continued cadential syncopation. If the singer omits this little interlude, the overall line is enhanced in its melodic curve and any forced feeling of breathlessness is immediately lost, making the conclusion a more natural one. The two other possible candidates for the same treatment are the first occurrences of 'unto thy grave I'll pay this yearly rent' in No. 17, and of 'with

whom my mirth my joy and all is done' in No. 18. On this evidence, the instrumental nature of Gibbons's writing noted by Harper could well have more far-reaching implications for the performance of his music than has been acknowledged.

Looking back at the use of syncopation in the consort songs discussed as a whole, table 29 shows that in the amount of syncopation used there is a steady rise from the simple settings found in MB22 (table 25 shows the incidence even lower in the earlier pieces in the collection), through Byrd's set, to its more comprehensive use by Gibbons.

Following Kerman's surmise about instrumental sections in the vocal part of some of Gibbons's songs, the use of syncopation can be used as one of the pointers towards identifying those sections which may have been intended to be textless. The use of dissonance within the syncopations in some of these passages indicates that their function is primarily harmonic and contrapuntal, rather than contributing to the melodic contour and construction.

The tendency towards the use of consonant syncopation in what is a peculiarly English genre is mirrored to some extent in the contemporary theory and teaching of composition. The teaching of discant in particular approached syncopation from a rhythmic rather than a harmonic standpoint, with its exercises of the rhythmic formulae ('long and short', 'minim and crotchet' etc.) for which the Master of Morley's *Introduction* had so little enthusiasm and the pupil so much. These exercises, which continue to appear only in the more conservative treatises of the early seventeenth century, make as much use of consonant syncopation as they do of syncopated dissonance.

Despite their presentation under the modern but sober guise

of 'madrigals and motetts', the continued reluctance on Gibbons's part to indulge in wholesale syncopated dissonance in his consort songs can be seen as a part of his determination to remain faithful to a style which was already seen as archaic by many of his contemporaries.

4.3 Thomas Morley's Canzonets to Two Voyces

Morley's collection of two-part canzonets, published in 1595, provide an example of the simplest type of polyphonic music. The great popularity of the *bicinium* on the Continent was reflected to some extent in England with the publication of Whythorne's *Duos* in 1590, and later with East's republication of Lassus's *bicinia* in 1598 (Kerman 1962a, 159). In his discussion of the two-part fantasias of Gibbons, Francis Baines neatly sums up one reason for their vogue:

The tradition of writing *bicinien* goes back at least to Gardane (1539), and they are a most useful form of music since they provide a means of learning to play an instrument (or to sing) simply by imitation, and what better method is there than that?

(Baines 1978, 540)

Although entitled Canzonets, Morley's two-part pieces are almost all in binary form rather than following the formal scheme of the slightly outdated definition in his *Introduction*:

... little shorte songs (wherin little arte can be shewed being made in straines, the beginning of which is some point lightly touched, and euerie straine repeated except the middle)

(Morley 1597, 180)

In fact, Morley's pieces are re-workings of four-part canzonets by the Roman composer Felice Anerio (*Canzonette ... libro primo*

1586), two of whose originals Morley also published with English texts in his *Selected Canzonets* of 1597.³⁰ It is known that he also published an edition of his own two-part pieces with the original Italian texts, although no copy has survived. The strange ordering of the title-page points to its being a direct translation of the Italian version - it reads 'Of Thomas Morley the First Booke of Canzonets to Two Voyces', and the index is headed 'The Table', in translation of 'Tavola'. The Stationers' Hall register confirms that the two editions were published simultaneously (Kerman 1962a, 160).

The texts are all songs of courtship: John Earle Uhler elaborates at some length on the narrative sequence they form, and on the significance of the titles of the instrumental pieces that are interspersed throughout. He implies that Morley intended continuous performance of the whole set (Uhler 1954, 12-15). Kerman is rightly sceptical as to the extent of the importance of this, but concedes that 'there seems to be something in it' (Kerman 1962a, 161fn.). Philip Brett has noted that despite their Italian titles, the instrumental fantasies are very much in the English tradition, but also suggests, paradoxically, that they are 'identical in style' to the texted pieces and were doubtless intended as solmization songs (Grove 1980, sub Morley, Thomas). While an intended purpose as 'solfaing songs' is very possible, examination reveals that, with their greater variety of note-values and frequent, sometimes extended, stepwise runs, the textless pieces are at least more instrumental in style than those

³⁰ Kerman (1962a, 283-5), presents Morley's 'Flora wilt thou torment mee' parallel with its model, 'Flori morir debb'io' by Anerio, and Anerio's 'Gitene canzonette', on which 'Goe yee my canzonets' is based, graphically demonstrating the concordances of style, form and content between them.

written to Anerio's texts, as these two examples from the beginning and end of No. 14, 'Il Lamento', show. Note the drawing out of the opening point, so that the part which enters first ends up imitating the other, and the archaic-sounding cadential figures in the tenor at measure 8 and the cantus in measure 71. This figure is often used in the texted pieces in syncopated form, particularly in No. 7, 'Miraculous love's wounding'. Examples from the fantasies here and elsewhere are from my transcriptions of the facsimiles given in Uhler (1954).³¹



(Uhler 1954, 39; 67)

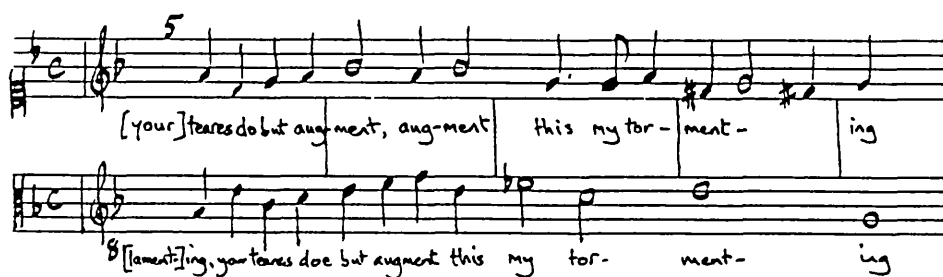
Table 30 shows the incidence of syncopation throughout the set: in addition to the columns familiar from previous tables, I have also in the texted pieces counted those syncopations,

³¹ Fellowes omitted the instrumental pieces from his edition in EMS1. I have also consulted the edition of D.H. Boalch (Morley 1950), who includes the fantasies in transposed form for various combinations of recorders. He does not specify the transpositions used, employs irregular barring, and adds accidentals (without acknowledgement) and some rather anachronistic ornaments. The edition also contains a number of wrong notes. In the texted pieces, he employs original spelling, with some tacit alterations, but otherwise follows the earlier edition by Fellowes exactly, including all the divergences from the original print considered below. I have therefore not included his edition in the discussion, and give my transcriptions of the fantasies complete in appendix 1.

dissonant and consonant, which take a new syllable and those which do not. Table 31 gives a concordance of the contents of the collection with the numbers given to the pieces in *EMS1*, in which Fellowes omitted the fantasies. Comparing Fellowes's edition with the facsimile mentioned above, there is only one divergence between the two which affects the results in the table, and this is in measure 20³² of No. 1, 'Go yee my canzonets', where the second syllable of 'lamentings' is clearly placed under the syncopated minim C in the original rather than the preceding crotchet G, as in Fellowes's edition. Where repetitions of text are indicated in the original simply by 'ij.', the intended underlay is always either obvious from the previous phrase, or is most plausibly as given in *EMS1*.

No. 10, 'Leave now mine eyes lamenting', shows a quite systematic use of underlay with regard to syncopation, despite the unusually high proportion of consonant syncopations in the song. As can be seen in table 30, the 28 consonant syncopations all carry a syllable; the only dissonant syncopated notes allocated a syllable are part of a four-minim continued syncopation which incorporates the final cadence of the piece. The phrase in the cantus given below illustrates the difference in treatment between the two types of syncopation: the two consonant examples (the second minim B flat and the G following it) both carry syllables, and the dissonant syncopation which forms the cadential 4-3 suspension at the end is left without a syllable.

³² Measure numbers here and below have been obtained by counting strictly in semibreves, rather than by following Fellowes's occasionally irregular barring. I have continued to count measures through repeated sections, which are all printed in full in the original.



(EMS1, 17; Uhler 1954, 34; 62)

This underlay principle accords well with Stoquerus's comment (see page 129) that modern composers often leave the cadential syncopation without a syllable, despite generally allowing any note to carry one (Lowinsky 1961, 242). Whereas a consonant syncopation has a purely rhythmic purpose, to maintain a level of rhythmic interest while preserving the prosody of the text, the dissonant syncopation has another function altogether, to create and resolve harmonic tension. The text can be left to follow its own more regular pattern while the harmonic work gets done.

No. 3, 'Sweet Nimphe come to thy lover', follows this pattern to a similar degree. Of the six dissonant syncopations carrying a syllable (actually three different syncopations, as the two sections of the song are both repeated), four form a continued cadential syncopation at the end of the first part, similar to that in No. 10. The examples from both songs are given below.



65

[ly-] eth, Then farewell false vn kinde, fare- well thy Flo- ra dy- eth. (No. 10)

8 [ly-] eth, Then farewell false vn kinde, farewell thy Flo- ra dy- eth.

(EMS1, 18; 6; Uhler 1954, 35; 63; 26; 54)

The underlay of the second syncopation in the first example is rather unusual: in his edition, Fellowes amends it, placing the second syllable of 'discover' in the tenor on the minim F. The original print, usually meticulous in its syllable placement, places the syllable under the quaver as shown here. Fellowes may have assumed that this was simply to avoid dividing the printed word twice: throughout the collection there are only two other words broken into three parts where this has not been necessitated by a new line beginning halfway through a word.³³ Most continued syncopations in the collection carry only one syllable: the sole instance where a new syllable appears in one of the two possible positions is at the end of No. 13, 'Flora wilt thou torment mee', in the tenor, where the syllable 'slaine' is placed on the minim - this example is given on page 246.³⁴ While this one example is not sufficient to establish a pattern for this collection alone, it is consistent with usual practice, counting the short note with its preceding dotted note as one entity to which a syllable can be given,³⁵ even in syncopation. Given that the syllable under

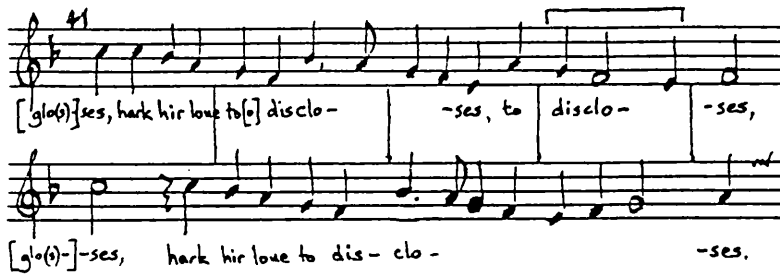
³³ The instances are 're-len-ting' in the cantus of No. 17, and 'Au-ro-ra' in the tenor of No. 2 (Uhler 1954, 42; 53).

³⁴ In the continued syncopations which conclude Nos. 10 & 19, both the quaver and the minim take syllables. In measure 17 of No. 8, the syllable is given to the crotchet after the minim.

³⁵ Stogerus's dictum is 'non partibus sed integris deberi syllabas', translated by Lowinsky as 'syllables are not due to particles but to complete entities' (Lowinsky 1961, 239).

consideration above is also accented, it seems likely that Fellowes's emendation is a stylistically correct one.

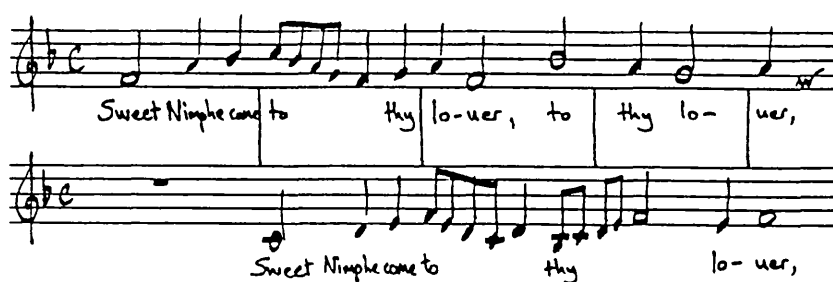
The other two dissonant syncopations in No. 3 which carry a syllable (again one instance repeated) could have been easily avoided by repeating only the word 'discloses', rather than 'too discloses'. The penultimate syllable of a line is always stressed, as every line in the collection concludes in a feminine ending, even 'In nets of golden wy-ers'!



(EMS1, 7; Uhler 1954, 26; 54)

Morley's choice of underlay here may have been determined by the Italian text rather than the English one. It is impossible to verify this, of course, as the Italian edition has not survived, but judging from the original text as given by Obertello (1949, 375) from Anerio, and from Morley's anthology of Canzonets to Foure Voyces of 1597, the repetition may have been 'D'una vermiglia rosa, d'una rosa' - 'of a vermillion rose'.

Elsewhere in the same song, there is some awkward word-setting which results more plainly from a mismatch of accent between the Italian and English texts.



(EMS1, 6; Uhler 1954, 26; 53)

The long run on the short syllable 'to', which Uhler interprets as word-painting (1954, 10), in fact makes far more sense to the Italian text, whose opening line has regular stresses: 'Sũ quẽstĩ fiór t'ãspẽttõ'. The upward leap of a fourth on the second part of the continued syncopation is also more natural in effect, carrying the strong syllable 'fior'. In his edition, Fellowes placed the first syllable of 'lover' in the tenor on the quaver D which begins measure 4. In the English version, this makes better sense, but in the Italian it would take away from the running fifth on the clear vowel sound 'a' of 't'aspetto', which Morley appears to have intended. Although the second syllable of the word is the accented one, the vowel 'e' is the less obviously suitable for melisma.

No. 7, 'Miraculous love's wounding', contains many syncopations which occur simultaneously in both parts. The piece is unique in the collection in being in ternary rather than binary form: Uhler (1954, 15) suggests that this is symbolic of the introduction at this point of 'another love', Phillis, to 'complete the triangle', and it also conforms perfectly to the canzonet form described in Morley's Introduction. The syncopations at the opening of the second section are one of the few passages which Fellowes saw fit to re-bar in his edition to include bars of triple time (as bracketed here): if Uhler's

The first of the two syncopations in the cantus is consonant, and the second forms a dissonant second, below the a'. However, one could here assume that the two-part texture gives a deceptive air of simplicity, and that a bass pedal d' is implied throughout the penultimate measure as a preparation for the cadence. Above this, of course, the first syncopation would produce in the tenor a dissonant seventh, c'', which resolves to the sixth of a $\frac{6}{4}$ chord. In this way the consonant intervals act as dissonances which are eventually fully resolved at the cadence.

The consonant syncopations without syllables in No. 19, 'I should for grieve and anguish', are identical to those above, albeit transposed down a fourth, but those in No. 15, 'In nets of golden wyers', form a similar pattern but are truly consonant, even when an implied harmonic bass is taken into account. While the syncopated A in the cantus below could also serve as an implied bass for a 4-3 suspension in the tenor, it would require a very convoluted analysis to find a dissonant role for the following E.



(EMS1, 23; Uhler 1954, 40; 68)

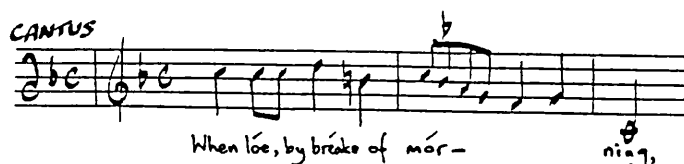
Comparison of the syllable columns in table 30 for Nos. 10 and 11 shows that the preponderance of consonant and dissonant syncopations which take a syllable is virtually reversed. This very high proportion of dissonant syncopations set syllabically in No. 11, 'Fyre and lightning from heaven fall', is due to Morley's dramatic setting of the opening line, where the two parts are in

strict canon, and provide a formal cadence in every measure.



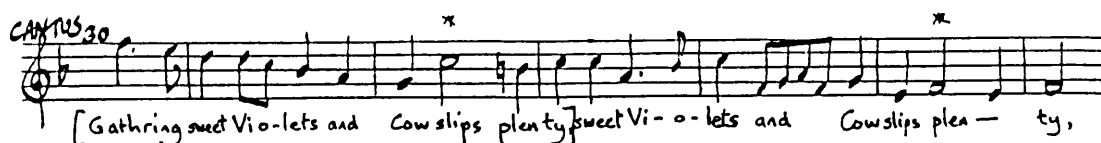
This section and its repetition account for eight of the fourteen instances: the almost completely syllabic underlay continues throughout the piece, leaving only one cadence (and its repetition) which has the syllable omitted from its syncopation.

No. 2, 'When loe, by break of morning', contains a similarly high number of dissonant syncopations (all of them forming cadences), but the pattern of syllable distribution is a more orthodox one, with most of them not taking a syllable. In fact, cadences and the passages leading to them are the only places not set syllabically. This simple economy leads to accentuation problems when the English text does not coincide rhythmically with the Italian, as in the first line, where the dactylic opening of the original 'Quándō lă vágă Flóri' (Obertello 1949, 342) has been translated into regular stresses.



(EMS1, 3; Uhler 1954, 24)

The following examples show that where the syllabic style forces Morley to set the syncopation with a syllable, it works even more strongly against the natural accentuation of the text. The second of these fares rather better than the first.



(EMS1, 4-5; Uhler 1954, 24)

Table 30 shows an abundance of continued syncopations throughout the collection, with only two pieces having none, and some containing several. In table 32 we see that overall, the proportions of these in which all the syncopations involve dissonance, are all consonant, or are a mixture of the two, are not markedly different. In the texted pieces alone, however, almost half involve a combination of consonant and dissonant syncopations. In all but one of these, the concluding syncopation of the series is dissonant. The example given on page 239 from No. 15, 'In nets of golden wyers', to the words 'free mee', shows the common pattern, where the continued syncopations create the tension which is to be resolved by the cadence formed with the final dissonance. A more extended example with a fourfold syncopation is given on page 235, from the final bars of No. 10, 'Leave now mine eyes lamenting'.

The first of the following, more unusual, examples is a sevenfold instance from the fantasie 'Il doloroso' (No. 4), where a consonant syncopation immediately before the final cadence increases its emphasis. The second is yet another example from No. 15, 'In nets of golden wyers', the binding of the syncopations being an obvious musical metaphor. In the tenor at measure 11, Morley introduces a rare ornamental resolution of the dissonant G, which reaches the expected F via the drop of a fourth to D.

CANTUS 75

TENOR

[wy]-ers, [In nets of gold-en wy-ers,]

8 [wy]-ers, [In nets of gold-en wy-ers,]

(Uhler 1954, 27; 55; EMS1, 22; Uhler 1954, 40; 68)

In this latter example, the continued syncopation does not itself form the cadence, but passes on the syncopation to the cantus in measure 12, in a similar fashion to the examples in Morley's Introduction of 'the best comming to a close ... in binding wise' (page 77). The same is true of the single case where a mixed continued syncopation ends with a consonant progression. Here, in No. 7, 'Miraculous love's wounding', the cadential syncopation appears in the tenor, presaged by the continued binding in the cantus.

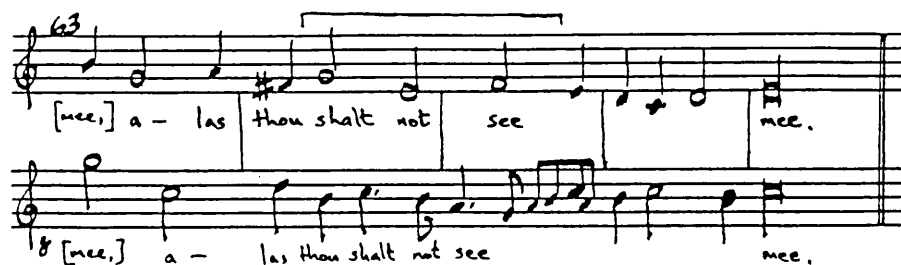
43

With o-dour sweet a-bound-ing,

sweet a-bound-ing,

(EMS1, 13; Uhler 1954, 30; 58-9)

Amongst the fantasies, the highest proportion is of consonant continued syncopations, including some of considerable length. The longest in the texted pieces occurs once again in No. 15, 'In nets of golden wyers', at its conclusion.



(EMS1, 23; Uhler 1954, 40; 68)

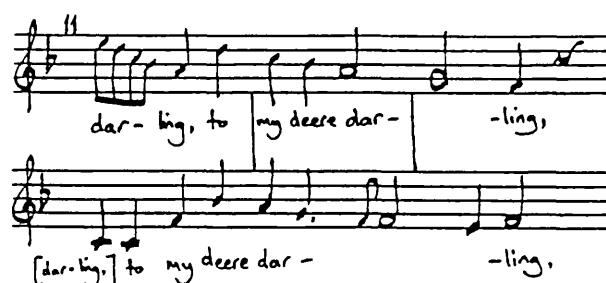
Apart from being threefold rather than the usual two, this is the typical pattern for such syncopations, again leading towards a cadence in the other part. The opening of 'Sweet Nimphe come to thy lover' (No. 3), quoted on page 237, includes another example of the common formula.

In the fantasies, there are some instances of this pattern (measures 33-35 of 'Il lamento (No. 14) are one example), but many of the consonant continued syncopations, particularly the more extended ones, are a result of close imitation between the two parts. The longest of these is in 'Il Grillo' (No. 12), where it is one of several similar passages.



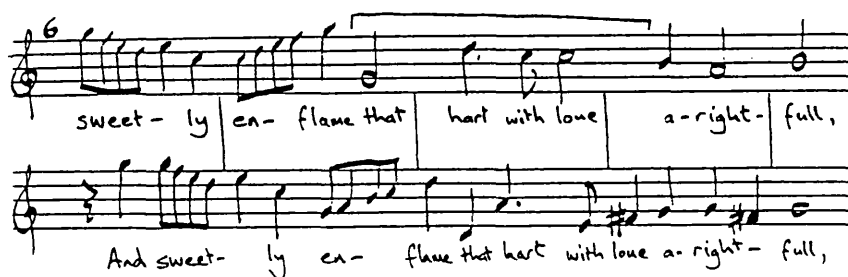
(Uhler 1954, 37; 65)

Here the syncopations are not used to build towards a cadence, but are enjoyed as an end in themselves. In extended passages like this, which are a feature of Nos. 12 and 16 ('La caccia'), the cantus is always at a crotchet's distance behind the tenor, with the tenor in syncopation. There is a brief exception to this rule



(EMS1, 1; Uhler 1954, 23; 51)

The relationship of the continued syncopations to the prosody of the texts does not follow any strict rules, but a general pattern can be observed whereby, in those instances where syllables are set within the syncopations, accented syllables are more likely to appear on dissonant syncopations, and seldom at the beginning of a consonant series of syncopations. This example from No. 11, 'Fyre and lightning' illustrates the first of these points.

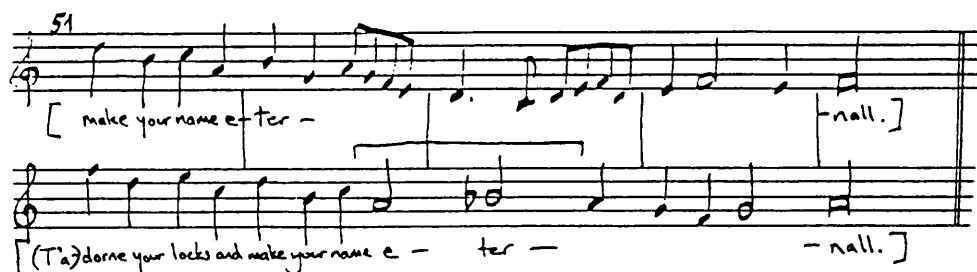


(EMS1, 19; Uhler 1954, 36; 64)

The syncopations in the cantus begin consonant, to the unaccented syllable 'that', and then the two following dissonant syncopations are set to accented syllables 'heart' and 'love'.

The usual pattern in a wholly consonant series of syncopations is illustrated at the end of No. 1, 'Go yee my canzonets', where the first of the syncopations is given an unaccented syllable, here the first syllable of 'ě-térn-ál'. The strong second syllable is then drawn out, beginning on the B flat which returns the tonality to F with particularly striking effect.

It comes as no surprise that the Italian text concludes with the word 'eterni' (Obertello 1949, 343).



(EMS1, 2; Uhler 1954, 23; 51)

It has to be admitted, however, that Morley did not completely systematise his approach to prosody and consonant and dissonant syncopations. Although, at the conclusion of No. 13, 'Flora wilt thou torment mee', the cadential syncopation carries the final accented syllable, the preceding syncopation carries a different syllable in each part, and defies any theoretical ruminations.



(EMS1, 21; Uhler 1954, 38; 66)

As has been noted, the fantasies exhibit a number of features not found in the texted canzonets. Table 30 shows that the frequency of syncopations is a little, but not much, higher, and that there is no appreciable difference in the overall proportion of these which are dissonant or consonant. However, within individual pieces, there is often a preponderance of one or other form, as shown in table 33: the proportion of consonant syncopations varies from 71%, in 'Il Grillo' (No. 12), where most of these are accounted for by passages of close imitation as

described above, to only 20% in 'La Sirena' (No. 20).

The opening of 'La Sirena' displays one aspect of the fantasies which sets them apart in style from the canzonets, and firmly in the English tradition of the consort fantasia. The opening ten measures are clearly based on a minim pulse, with semibreve syncopations, and then after the tapering cadence which leaves the tenor to sound the final note on its own, the cantus takes up a more energetic movement, which is in turn reflected in the speed of the following cadence.

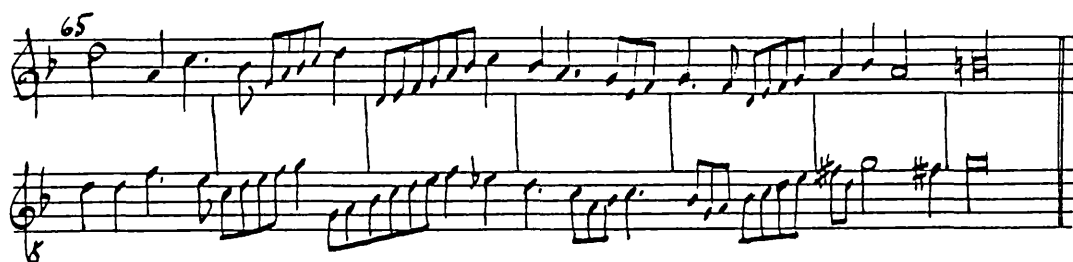
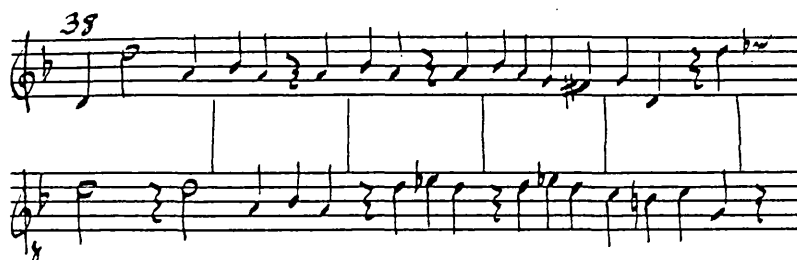
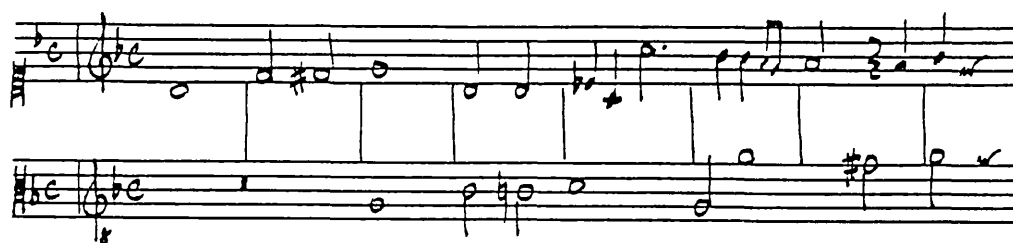


(Uhler 1954, 45; 73)

'Il doloroso' (No. 4) and 'Il Lamento' (No. 14), of which the opening has already been quoted, have similarly slow openings, but with the upper part moving like a cantus firmus in long note values above a tenor at the usual speed. In 'La Tortorella' (No. 21), there is a steady increase in movement throughout the piece from the severely static opening, through steady crotchet imitations³⁷ to the fluttering quavers at its end. Despite the

³⁷ Fantasia III, from Gibbons's *Fantasies of Three Parts*, contains a similar passage of imitative crotchet phrases, from measure 52 (MB48, 12).

simplicity of the writing, each section is delightfully characterised.



(Uhler 1954, 46; 74)

The high number of consonant syncopated semibreves in 'La Sampogna' (No. 18) is the result of a curious feature whereby a number of slow points of imitation are played out, brought to a cadence, and then repeated in a slightly different form with an insistence perhaps suggested by the panpipes (or bagpipes) of the title. The most striking example is the first.



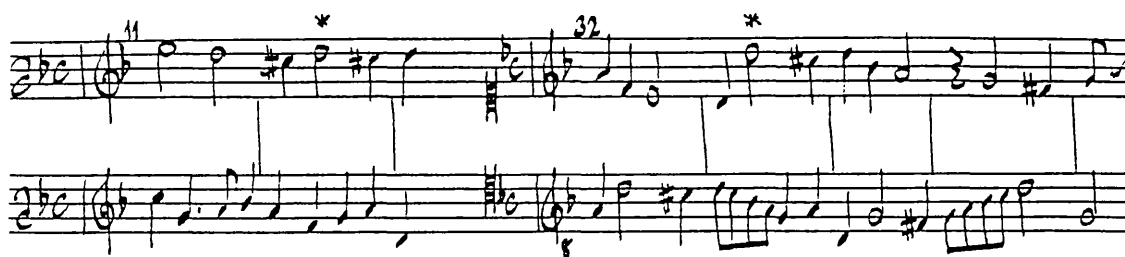
(Uhler 1954, 43; 71)

The single instance of a syncopated crotchet appears some way into 'La Rondinella' (No. 9), forming a quick cadence on D between two others.



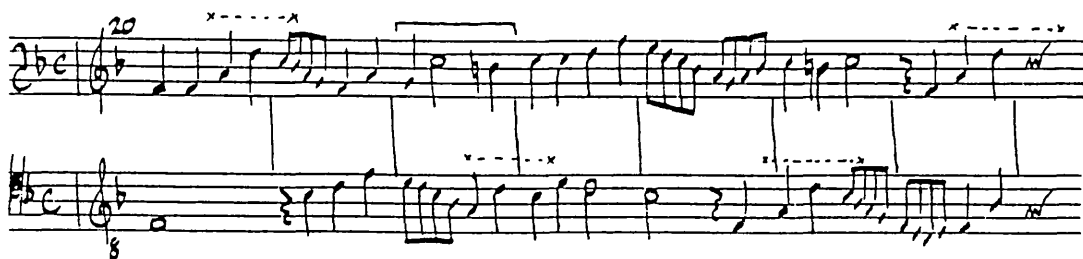
(Uhler 1954, 33; 61)

Having noted that a great number of dissonant syncopations form cadences, it has to be observed that several cadences in the fantasies follow the stock formal pattern but involve no dissonance. In the first of the examples below, from 'La Girandola' (No. 6), the progression which effects this, from the sixth to the fifth under the syncopated minim d'', is relatively weak. A similar effect is achieved in a more stylish manner in the second extract, from 'Il doloroso' (No. 4), in a passage where the two parts exchange the syncopated cadential figure. Here the fifth is approached from above: Morley uses this same progression in measure 38 of No. 18, 'La Sampogna'.



(Uhler 1954, 29; 57; 27; 55)

In 'La Caccia' (No. 16), a different consonant cadential progression is used, derived from part of the head motif in the surrounding counterpoint.



(Uhler 1954, 41; 69)

Perhaps the finest example of a consonant cadence is in measures 37-38 of 'La Rondinella' (No. 9), two measures before the syncopated crotchet quoted on page 249. The underlying movement of the tenor, *g-f-e* in parallel with the cantus, is enlivened by the counterpoint in free imitation of the cantus line from the previous measure.

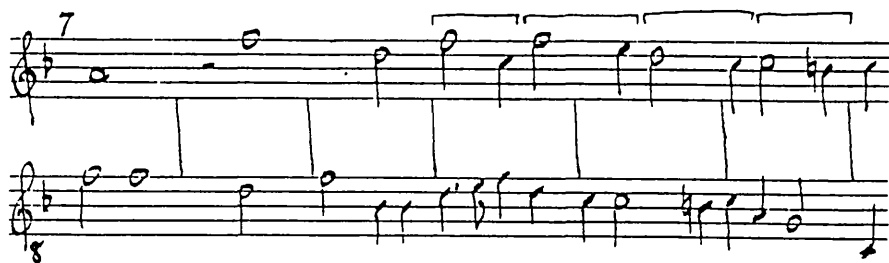
One aspect of Morley's collection of two-part canzonets which clearly mirrors the simplicity of Anerio's originals is the consistent conservatism of the harmonic language. Of course the two-part texture does not allow for any great depth of harmonic expression, but the piquancy of a passing dissonance like the brief diminished fourth on the syncopation below, from 'La Tortorella' (No. 21), is all the more effective for its rarity.



(Uhler 1954, 46; 74)

Just as rare are extended triple patterns within the counterpoint: the only two instances both occur in fantasies. Despite being the longer of the two, the first, from 'La Caccia' (No. 16) is possibly the less energetic. The triple pattern in

the cantus gallops past the cadence in the tenor, after a syncopated statement of the horn calls which opened the piece.



(Uhler 1954, 41; 69)

The other example, in 'La Sampogna' (No. 18), is more intricate. The threefold triple pattern in the tenor appears in imitation of a less obviously triple figure in the cantus. As with the syncopated semibreves earlier in the piece, the passage is soon repeated, with some slight alterations. This diminution of the earlier effects is used to gather momentum for the final section, where the quicker movement is maintained throughout.



(Uhler 1954, 43; 71)

The variation in the frequency of syncopations between the texted pieces and the fantasies, shown in table 30, is not as wide as one might imagine, given the strictures imposed by regularly accented texts. The frequency throughout the whole collection is also shown divided by 2, to allow comparison with other analyses

where different numbers of parts are taken into account. The resulting figure of 25.1 is a "frequency of syncopations per part", and is considerably higher than any corresponding value for the consort songs discussed in Chapter 4.2. It is not for nothing that the opening poem asks for the canzonets to carry the singer's laments to his love 'with your gentle daintie sweet accentings'.

A few principles can be found in Morley's use of different types of syncopation. The first of these is that, where the writing is not completely syllabic, consonant syncopations on the whole take syllables and dissonant ones, particularly at cadences, do not. Leaving the cadential syncopation without a syllable is a concept familiar from Stoquerus and Lanfranco (page 129), where the intention is to avoid over-stressing the dissonance on the strong beat. However, Morley's practice makes clear the distinction between these syncopations and those with no harmonic content. His use of continued syncopations is clearly defined: in all cases within the texted pieces, they either end in a cadence or lead up to one in the other voice, which takes over the syncopation. Only in the fantasies are continued syncopations used an effect in their own right, when the two parts are in close imitation. Morley does not make much use of extended triple figures, and those that exist seem to have been specially prompted. The single isolated example outside the fantasies could well be a deliberate use of symbolism (page 238), and of the two others, at least one, imitating the galloping of the hunt, is representational.

4.4 Tye: 'Blessed are all they that fear the Lord' and 'Christ rising again from the dead'

The beginnings of the English anthem can be found in the 1550s, as composers had to adapt their technique to the needs of the new English services and to the dictates of the Reformers on decorum and simplicity. Tye's English anthems were probably all written in the reign of Edward VI for use at the Chapel Royal. Moroney (1980, 51-3) points out that the new Edwardine style made structural use of harmony and dissonance, and that in their anthems Tye and Tallis combined this with the declamatory values found in 'strene' music such as Taverner's Playne song mass from Merbecke's *Book of Common Prayer* noted of 1550. He describes how the anthems develop a technique he calls 'synchronised polyphony' (1980, 101), in which the main structural events in the music occur simultaneously, and point out the important features of the text. With regard to syncopation, this contrapuntal synchronicity can be seen clearly when examining the syncopations in turn as they appear in the anthems. The analysis below looks at two contrasting pieces: 'Blessed are all they that fear the Lord' and the first part of 'Christ rising again from the dead'.

Tye's anthem 'Blessed are all they' shows the Edwardine style at its more straightforward: it has much in common with the less austere sections of his *Acts of the Apostles*, whose simpler writing may have been meant for domestic and popular use rather than at court. It takes as its text Psalm 128, probably for the marriage service of the 1549 and 1552 Prayer Book. The following analysis is based on the edition of John Morehen in *EECM19*, reproduced in appendix 2, which employs transposition up a minor third, and the halving of note values throughout. Below I refer to original pitches and note lengths, and count in measures of a

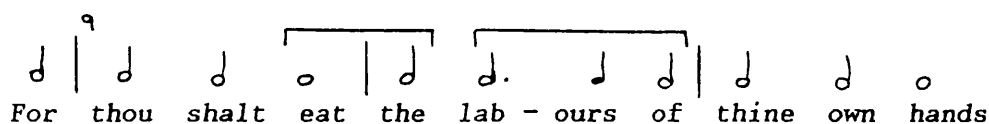
breve's length in the original values (one whole tactus in ♪), which corresponds exactly with Morehen's barring. I also employ his voice designations of mean, countertenor (or simply counter), tenor and bass.

The piece is one of Tye's most strict in its adherence to Cranmerian principles in word-setting: the closest it comes to melisma is a single three-note cadential figure given to the word 'the' at the change to three minim time in measure 35. Rhythmically too, the writing is very straightforward: important changes of harmony, and most obvious word-stresses, coincide with the *arsis* or *thesis* so faithfully in all four parts that it is possible to discuss each divergence from this regular pattern.

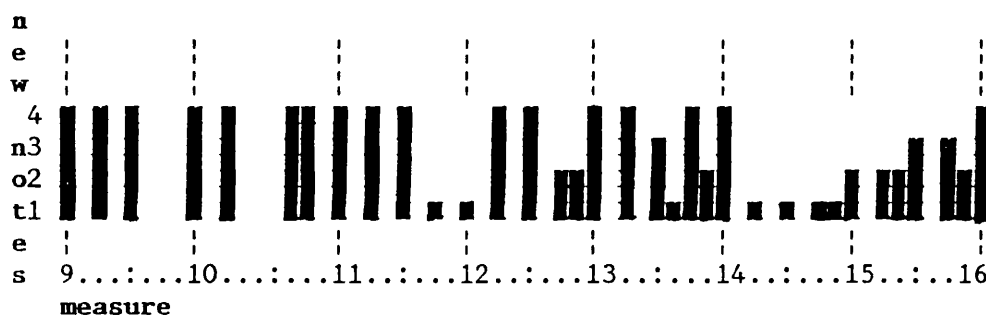
The opening phrase illustrates the regularity which underpins the rhythmic technique. The changes of harmony each correspond to a movement of the tactus, and the syllables are all given equal length, save the last which is lengthened, and the first two, whose dotted rhythm helps to set up the underlying minim pulse. The second phrase begins with a repetition of the text and rhythm of the first, and ends with the anthem's first formal cadence. The basic cadential formula is ornamented, allowing the penultimate syllable to be placed in characteristically English fashion on the short note. The top voice is structurally dominant here and throughout the piece: every cadence which brings a musical and textual phrase to an end is placed in the mean.

The next phrase (from measure 4) introduces the use of simultaneous consonant syncopation in all parts. This gives the effect of two triple figures which break the rhythmic monotony of alternating stressed and unstressed syllables in the first part of the line, by anticipating the dactyl which follows. Craig Monson

notes that these paired groups of three beats are a particular characteristic of the homophonic passages in the music of Ramsay in the early seventeenth century (Monson 1982, 234-5).



The mean then breaks free from the unison with the lower parts, and when they answer, their unison is also broken by the use of slightly differing rhythms in the bass and countertenor. The cadence on measure 14 resolves this, bringing all parts together before the true polyphony begins in the next phrase. This increase in activity can be seen in the graph below which plots the number of new notes (or using Zarlino's term, percussions) against time.



After the ordered homophony of measures 9 to 11, the solo mean entry in the latter part of measure 11 and the relative congestion before the cadence on measure 14 can be clearly seen.

The next phrase of text is the only one to be set polyphonically, with two brief sets of four regularly spaced imitative entries, each entry at the distance of a minim. The first set comes to a cadence in the countertenor, and the second is rounded off in rhythmic unison. The cadence which concludes the next phrase is varied both by the addition of an ornamental

quaver as in measure 7, and a consonant syncopation in the counter, following the rhythm of the cadence rather than the accompaniment.

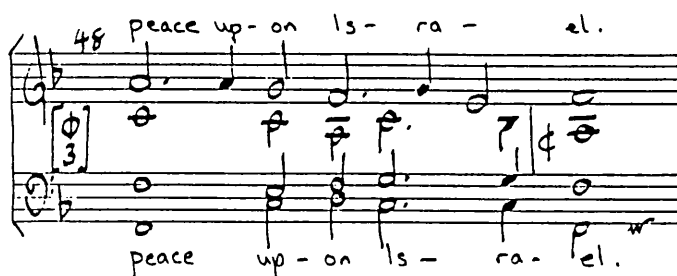
The dactyl which begins 'thý | child-rén sháll | bé like | ó-líve | bránch-és' commences another pair of triple figures, once again employing simultaneous consonant syncopation in all parts. The two weak syllables in the only remaining dactyl before the triple-time section ('thus shall the man be | bléss-éd thắt | fears the Lord') are set each time to crotchets, so that nine measures are allowed to pass with no use of syncopation at all. The total regularity of accent and rhythm is disturbed only by momentary ornamental breaking of the unison between the parts, until the cadence in measure 35.

In the three minim time section which follows, Tye accommodates the irregular accentuation pattern of the prose text with shifts in metrical stress, which give the impression of alternating bars of 3/1 and 6/2 time, as shown here. These shifts are also reinforced by the harmonic rhythm.

$\dot{1}$ 0 ♫ d d d | $\frac{6}{2}$ 0 d o d | $\dot{3}$ d d ♫ d d d | $\frac{6}{2}$ 0 d d. j d | $\dot{3}$ 0 ♫ d d d |
The Lord shall bless thee out of SÍ-on and thou shalt see Je-nú-sa - lém in great pros-
 $\frac{6}{2}$ d. j d d. j d | $\dot{3}$ 0 ♫ d d d | $\frac{6}{2}$ 0 d o d | d. j d d. j d | $\frac{3}{2}$ d. j d |
j-pē-ri-ty | all thy life long. Yea thou shalt see thy child-ers' child-ren and peace up-on Ís-ra - l
 $\dot{1}$ 0 ♫ d d d | $\frac{3}{2}$ 0 d | $\frac{6}{2}$ 0 d d. j d | d. j d d. j d | 4 0
| -el. Yea thou shalt see thy child-ers' child-ren and peace up-on Ís - ra - l é.

Within this structure are only two apparent instances of syncopation. The first is in the tenor at measure 39: a figure which looks syncopated but is in fact simply an alternation between three minims divided into 1+2, and into 2+1. The other is repeated, and at its second appearance forms the final cadence

before the concluding Amen in duple alla breve.



(EECM19, 9)

If the mean is considered alone in relation to the tactus, no syncopation takes place. However, compared to the 3/1 metre of the harmony and the lower parts, the F prepares a dissonance against the third beat, and acts as a formal cadence.

In the anthem as a whole, then, the use of syncopation is strictly controlled. Its main use is in formal cadences at the end of musical and textual sections, and within this a clear pattern can be observed. The syncopated note is sung to an unaccented syllable in four cases, all of which are formal cadences in the top voice preceding rests in all voices and thus bringing sections of the anthem to a close. Of the three accented syllables given to syncopated notes, two come on the tactus beat as described above, not being syncopations in the strictest sense; the other is less obtrusive, being in the countertenor, and here the cadence itself is less final as it only divides a longer musical section into two parts.

In all the cadences except one (measure 35) Tye gives a syllable both to the syncopated note and to its leading-note resolution: the stress on a syncopation is therefore determined by the antepenultimate syllable of the text if the phrase is concluded with a formal cadence. He has deliberately avoided the use of accented syncopations by setting those phrases with accented antepenults ('fear the Lord', 'fruit-ful vine' in measure

20, 'a-bout thy ta-ble' and 'out of Si-on' [both with feminine endings], 'Je-ru-sa-lem', and in the triple section the dactyl 'all thy life long') in regular rhythm. His intention appears to be in common with that of Stoquerus - to avoid drawing too much attention to dissonances - but in order to keep closer to the Cranmerian ideal of one note per syllable he allows the setting of only unaccented syllables on the syncopated dissonance, rather than Stoquerus's suggestion of no syllable at all. The one exception in this piece is partly concealed by its being in a lower and less important voice than the other cadences, and by its appearance in the middle of a section rather than at its conclusion.

In contrast to this, in Tye's Acts of the Apostles, the overwhelming majority of the syncopations at cadences occur on accented syllables, as he restricts himself more closely to the one-note-per-syllable ideal and the texts are entirely unremitting in the alternation between stressed and unstressed syllables.

The other principal type of syncopation, of which there are two instances, is its simultaneous occurrence in all parts to produce triple patterns within the duple pattern of the tactus: this technique gives rhythmic interest to a regularly accented stretch of text. Such a device can be found in the first harmonised piece of English psalm music to be printed, in Crowley's Psalter of 1549, set to metrical texts of 8.6.8.6. metre and of a regularly alternating stress pattern.



(Moroney 1980, 58)

The one syncopation in the piece which does not fit into either of these categories is the unobtrusive countertenor part at the cadence in measure 22. This and the simultaneous syncopations described above are all wholly consonant, so that the only dissonant syncopations in the piece are the formal cadences.

The anthem 'Christ rising again from the dead' is set in six parts, and compared to the stark simplicity of 'Blessed are all they' possesses a greater variety of texture and rhythm, but still works towards the same basic aesthetic ends. The text remains clearly presented throughout, and the setting remains largely syllabic. Table 34 shows that the types of syncopation used are much the same, except that the proportion of consonant syncopations is rather higher. Morehen's edition, given in appendix 2, gives the piece transposed down a tone (the original secular sources are written at high pitch), with a conjectural bass 2 part intelligently derived from the extant five voices: this part is included in the following analysis, as its rhythmic structure is clearly dependent on the rest of the texture, and is an admirable reconstruction, both simple and stylish. Again I

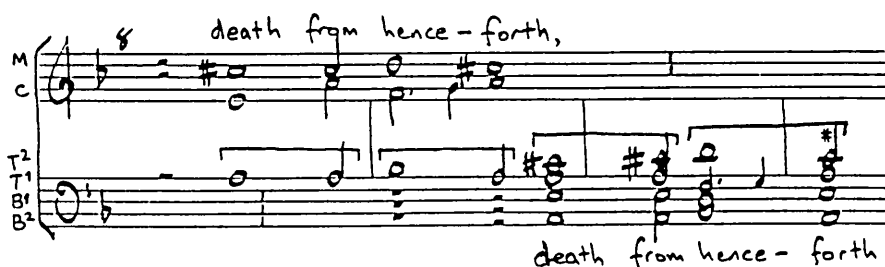
refer below to original pitches and note values. The prose text, forming the liturgical Easter Anthems, is taken from Romans 6 and I Corinthians 15.

Tye treats the first phrase of text 'Christ rising again from the dead now dieth not' as his first musical section, for the full six voices. Harmonically, the phrase reaches its point of rest on A major at the word 'dead', and this is reinforced by the repetition of 'now dieth not', which concludes on A major each time. The use of syncopation within this shape involves no formal cadences, but produces an arch which corresponds to the phrase archetype described by Joseph Kerman: 'from stable to unstable texture and back ... calm to tension to resolution', and this within 'the modulation of accompaniment texture from block chords to some kind of contrapuntal activity, and back again' (Kerman 1963, 432-4). The point of greatest dissonance and contrapuntal activity comes before the first point of rest on 'dead', and either side of this are less insistent syncopations.

The central syncopation occurs simultaneously in the mean and in bass 1, both parts preparing a 9-8 dissonance (in fact a 2-1 in the bass). The consecutive octaves which would result in the resolution of these are only avoided by the use of different ornamental notes: the mean resolves from e' to d' via a', and the bass via f. Preceding this is an unobtrusive consonant syncopation in tenor 2, which rather than providing tension, generates a build-up of momentum with its ensuing crotchet run, to prepare for the climax of the dissonances one breve later. The third syncopation, in the mean, is a reflection of the second, repeated note for note without the reinforcement from the bass.

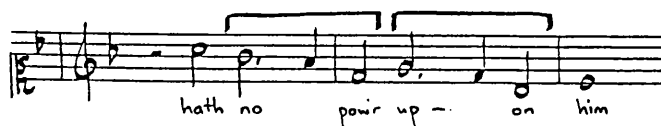
All of the syncopations above are set to unstressed syllables, as was noted in 'Blessed are all they'. Those

following, however, are given most emphatically to stressed syllables: 'death from henceforth hath no pow'r upon him'. The first set of consonant syncopated entries on the word 'death', in three upper, then four lower, parts are united by a continuous triple figure in tenor 2. Here the syncopations are not used to create tension, but for emphasis.



(EECM19, 11-12)

'Hath no pow'r upon him' is also set in answering homophonic phrases. Here the syncopation comes at the top of the expansive melodic curve, and tenor 1 enters in imitation of the opening statement at a breve's distance from the massed entries on either side. The unison in the opening statement is broken by a sequence in the counter which clearly moves in triple time. Although the word 'pow'r' comes on a downstroke of the tactus, it is in a weak position in terms of this melodic pattern: the underlay here makes perfect sense in the context of the whole polyphonic construction, but seems more than a little awkward when the line is considered alone.



(EECM19, 12)

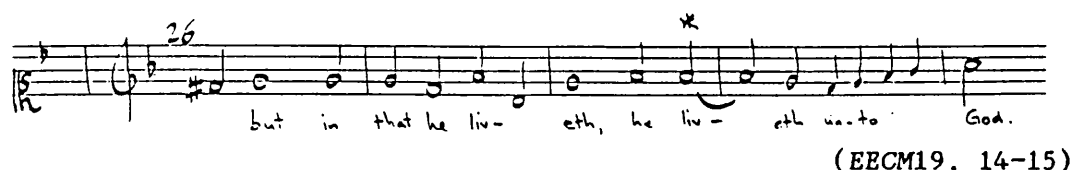
With another line capable of triple interpretation, tenor 1 links this statement of the phrase with the following one, in

which the three lower voices carry the consonant syncopation on 'pow'r' in an emphatic unison $\frac{5}{3}$ chord. The tenor 2 line is extended to form the anthem's first formal cadence, which coincides with the first verse division in the text. The breaking free of the tenor parts from near homophony to more flowing counterpoint perhaps shows that the "death" imposed by Cranmer's reforms on the more expansive aspects of Tye's technique are also beginning to have a little less power over him!

The following three-voice section is punctuated with two cadences, each of which is anticipated by a consonant syncopation in another part. The first cadence in the counter at measure 16 is prefaced by the mean a semibreve previously, and in turn the counter in measure 18 anticipates the cadence one breve later in the mean. The first of these pairs is repeated almost note for note in the lower voices at measure 20, introducing a four-part section, whose final cadence is echoed in the upper two parts accompanied by tenor 2 (measures 24-26). This harmonic cadence, despite containing the usual 4-3 dissonant progression, does not employ syncopation, perhaps because the text contains an important Reformation doctrine which Tye felt it would be unwise to obscure with melisma: 'He died but once to put away sin'.

The rest of the first part of the anthem maintains an almost full texture throughout, and is introduced by an emphatic consonant syncopation in four parts at 'but in that he liveth, he liveth unto God', accompanied by a bold change of harmony to G major on the off-beat (measure 26). The transformation from death to life is accentuated here by a change in the text from the Prayer Book version, which has 'for in that he liveth ...' (EECM19, 324): it is presumably to draw attention to this very deliberate alteration that Tye's setting clearly places the stress

The word-setting of the counter here seems a little perverse: at this point of maximum disruption of the regular metre, where the greatest possible emphasis is given to a syllable of text which carries considerable significance, the counter is actually given the second syllable of the word rather than the first. Uniformity would have been very easy to achieve: if the last two notes of measure 27 are given one syllable rather than two, the left-over syllable can be incorporated into the crotchet run in measure 29.



This would not be out of keeping with Tye's practice elsewhere in the same piece, as the penultimate syllable of a phrase is the most likely to be set to more than one note. The anthem survives in only one manuscript source, and as Morehen's critical commentary for EECM19 shows, inconsistencies of underlay between the sources are by no means unknown: a correction may be appropriate here.

There is a brief moment of harmonic congestion in the following measure (29) where the double suspended syncopation in tenor 2 and bass 1 occurs simultaneously with part of its resolution in the counter: the upwards scale passage from this in crotchets confuses things further. This very English effect of simultaneous suspension and resolution is familiar from the consort songs discussed in chapter 4.2 (pages 203, 205).

The accentuation of the following phrase 'And so likewise count yourselves dead unto sin' poses certain rhythmic problems. It is clear from his setting that Tye considers both 'so' and the

first syllable of 'likewise' to be stressed: 'so' always appears on a tactus beat, approached by leap of a fourth or a fifth, and the melodic curve always reaches its apex on 'like-' to give it due weight. After this follow two dactyls: | c^ouⁿt y^ou^r-s^el^ves | d^ea^d uⁿ-t^o | sⁱn. The phrase appears in all six voices, and after the first three regular entries, Tye uses a dotted rhythm to bring out the first dactyl. The resulting syncopation, at a semibreve's distance in the three voices, is consonant in the first two cases (in the counter and bass 2), and then forms a dissonance in the mean which prepares for the cadential syncopation a breve later. This cadence is repeated first in tenor 2, and then two measures later again in the mean.

The final phrase of text, 'in Christ Jesus our Lord', is given a four-part emphatic syncopation on the first syllable of 'Jesus' at the end of measure 38. Once again the parts are not unanimous in the syllable they carry: although the syncopation is consonant, that in tenor 2 is clearly cadential, and its continued syncopation sets the pattern for all the remaining cadences. Alongside the other syncopations, it has already reached the syllable 'our', whereas the counter is still on the previous phrase of text, sounding the second syllable of 'un-to'. In all, then, there are three different vowel sounds, and two consonants, all contributing to the emphasis on the word 'Jesus'!

The remaining syncopations are all centred around three repetitions of this cadential continued syncopation from tenor 2. As these repetitions progress, the cadence is given more opportunity to act as a point of rhythmic and harmonic dissonance, as the other parts become progressively more regular. In the first, the figure is given to the mean and accompanied only by the counter and bass 2. While the first of the two syncopations is

allowed to act against a regular accompaniment, the second occurs simultaneously in all parts as a partial repetition of the emphatic syncopation three semibreves earlier. The second repetition, in tenor 1, occurs in a five-part texture: once more, two other parts carry the second syncopation simultaneously (tenor 1 has also carried the first), but here this is within the regularity of the outer parts. The basic harmony remains consonant throughout the second syncopation, but the crotchet Cs in the counter at the beginning of measure 42 provide a false relation between the counter and tenor 1, and an unexpectedly colourful dissonance over the $\frac{6}{4}$ chord. This is a particularly unusual form of this false relation, as the dissonant C is approached and quitted from above and by leap. The cadential figure returns to the mean for its final repetition in measure 43: again the texture is in five parts, but only one other participates in the syncopation, allowing the cadence to have its full impact, complete with another false relation provided by tenor 2. The semibreve a in tenor 1 here may be an error for g (a minim f rather than g in Morehen's edition), as the cadential $\frac{6}{4}$ chord seems rather unlikely.

The anthem's first section is brought to a close with a plagal cadence over an inverted tonic pedal.

The use of syncopation in the piece represents a clear development of the use in 'Blessed are all they', maintaining the close relationship between the music and the text demanded by the largely syllabic style of underlay. The greater variety of polyphonic construction allows for imitation, and, more usually, anticipation of formal cadences with consonant syncopations in other parts. Similarly, whereas the text in 'Blessed are all

they' leads Tye to use simultaneous syncopation to give rhythmic interest, in 'Christ rising' he tends to place the syncopation in a prominent part, usually the mean, and build a more complex texture around it by employing the same pattern in other parts in imitation or anticipation. Tye's use of triple patterns in an inner part as a link between repeated phrases which include a syncopation is particularly ingenious.

The requirement for the music to project the text rather than merely to carry it, by highlighting key words or phrases, leads Tye to the other use of syncopation in the anthem, that of emphasis. Again the variety of polyphonic texture allows for subtlety and variety of approach, from the stark three- and four-part entries on 'death from henceforth' near the beginning of the anthem, to the various degrees of stress given the word 'Jesus' towards the end.

As table 34 makes clear, there are no syncopations in either piece which do not carry a syllable, and as might be expected, the frequency of syncopation is far greater in 'Christ rising'.

4.5 Gibbons's *Fantasies of Three Parts*

As Oliver Neighbour has pointed out, Gibbons was the only major English composer of his generation to publish ensemble instrumental music (Neighbour 1983, 351). The publication date of his *Fantasies of Three Parts* has been a matter for some debate; the most complete explanation of the available evidence, including the paradoxical information on the title page (Gibbons referred to as 'Late Organist of His Majesties Chappell Royall' and 'Batchelour of Musick'), is that given by Peter Holman, who

suggests that the work was issued twice.³⁸ The first publication was a private one by Gibbons himself 'for distribution in court circles ... between 1618 and 1622', and the second, for which the title page was prepared, appeared sometime after his death in 1625 (Holman 1993, 220). The title page is clearly a later addition, for the title is repeated on the following page above the dedicatory epistle to Edward Wray, 'one of the Groomes of his Mat[ie]s bed Chamber', as 'FANTAZIES OF III. PARTS', rendering a separate title page unnecessary. In addition, the title page has been set in type rather than engraved, and spells 'Fantasies' with an 's' rather than with a 'z' as appears throughout the collection at the opening of each piece.³⁹

This remarkable collection of only nine pieces divides clearly into two sections. In the first four pieces, the three parts are in the treble, tenor and bass registers. Thurston Dart was the first writer to point out that in Prince Charles's household, where Gibbons was appointed 'privy organ' in 1619, the ensemble for these pieces could have included Thomas Lupo playing the treble line on the violin, Alfonso Ferrabosco or John Coprario's lyra viol or division viol on the tenor, and, if Playford's testimony of his playing in Coprario's fantasia suites is to be believed, Prince Charles himself playing the bass viol. The addition of a continuo complement might have involved Gibbons at the organ, and Dowland on the lute (Dart 1956, 345-7). Holman has since shown that Charles's violin band referred to in one MS as

³⁸ Thurston Dart's explanation of the discrepancies, which Holman disproves, is in Dart (1956), 342-4.

³⁹ I have consulted the copy in the Euing Music Collection of the University of Glasgow, which does not include the title page. This latter is reproduced by Neighbour (1983, 351) from the British Library copy. Harper in MB48 gives very little information about the printed source other than the musical text itself.

'Coprarios Musique' had a rather larger pool of players, but the ideal line-up outlined above tempts the imagination beautifully, even if the addition of continuo does not seem totally justified in these more contrapuntal pieces. The mark of his royal patronage remained when the pieces, together with works by Coprario and Lupo, were published in Amsterdam in 1648 as 'XX Koninklijke Panatasien' ('Twenty Royal Fantasias'). The violin, being the court professional's instrument, was almost certainly employed on the top part for performances in Charles's household, but outside court circles this may well have been replaced by a treble viol (Baines 1978, 541; Holman 1993, 218). The instrumentation of violin, viol and bass was to remain popular throughout the seventeenth century, and even into the eighteenth, from the Italian-influenced sonatas of Buxtehude and Schmelzer to the sophisticated concerts of François Couperin.

The remaining five pieces are laid out for an even more quintessentially baroque scoring: two trebles and bass. Holman points out that the strong case for employing violins in these pieces should not be based so much on the agility of the lines (the viol, even the treble viol, was still a virtuoso's instrument), but rather on the dance-like characteristics of the music (Holman 1993, 221). The balanced two-bar phrases which open Fantasias IV and V (Nos. 10 and 11 in MB48⁴⁰) are indeed very reminiscent of those in Gibbons's keyboard Alman on the first tone (No. 33 in MB20).

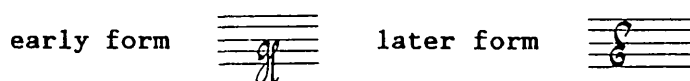
Holman suggests the following chronology for the subsequent

⁴⁰ To enable easy comparison with different editions, and the different numbering used by various authors, I include the pieces' numbering from the original in Roman numerals, alongside the MB number, which is given as 'No. N'.

development of the form: the first stage was Gibbons's and Coprario's textural experimentation by including the 'great dooble base' in fantasias, followed by the latter's development of the fantasia suite, whose intention may have been to free the contrapuntal work from the influence of dance music, by adding the dances formally at the end. The resulting suite form retained its popularity until after the Restoration in the works of Locke and Lawes (Holman 1993, 224). Francis Baines has noted that the wide leaps throughout Gibbons's *In Nomine* with two basses (No. 29) are reminiscent of Lawes's later work (Baines 1978, 542).

Neighbour points out the Italian influence on both groups of pieces: the first, contrapuntally close-knit, group draws on the *ricercare*, and the second, more episodic group is influenced by the sectional madrigal. Gibbons's unique adaptation of these forms owes much to his keyboard compositional style: a transcription of No. 14 (VIII) is entitled 'Voluntarie' in one source.

The absence of this piece, and of Nos. 9 and 15 (III and IX) in some manuscript sources suggests that they may have been added to the collection at a relatively late stage, to increase the content of more popular dance-inspired material (Neighbour 1983, 352; 354-5; Dart 1956, 345). In this connection it may be relevant that these three pieces together with No. 12 (VI) use a more modern form of the treble clef in the altus part⁴¹, based on the capital rather than the lower case G.



The tenor uses the later form throughout *Fantasias* V-IX, and the

⁴¹ Gibbons designates the three parts Altus, Tenore and Basso (referred to below as altus, tenor and bass).

C2 clef in I-IV. Thurston Dart, in the 1969 revision of his edition of *Parthenia*, notes Gibbons's apparent preference for the early form, and suggests that the two pieces in that collection by Byrd which employ this clef originated from Gibbons's copies (Dart 1960, 41). The matter is surely more complex than this as the first four pieces all use completely different forms of the G clef, and if other minor differences are taken into account, the eight pieces by Byrd use six separate forms. Nevertheless, all of Gibbons's pieces in *Parthenia* use the early lower case G form. Given that *Parthenia* was engraved some years before the issue of the *Fantasies*, he may have adopted the more modern form while the fantasies were in composition, and the engraver has, as in *Parthenia*, merely copied the forms given him in the manuscripts. This would strongly suggest that *Fantasias* III, VI, VIII and IX (Nos. 9, 12, 14 and 15) were the last to be composed.

Tables 35 and 36 detail the use of syncopation throughout the nine fantasies. From table 36 it can be seen that although the proportion of dissonant and consonant syncopations is virtually identical between the two groups of pieces outlined above, the music for two trebles (Nos 11-15, V-IX) is the less rhythmically intricate, with a significantly lower frequency of syncopation.

Individual pieces, however, show up a wider variation in the use of consonant and dissonant syncopation. Those pieces in which dissonant syncopations predominate are also those with the lowest overall frequency. In fact, as the frequency increases through Nos. 15, 7, 12 and 13 (IX, I, VI and VII), the proportion of consonant syncopations continues to increase alongside it. Part of the explanation for this is in the need for formal cadences. The least syncopated piece, No. 15 (IX), could in no way be said

to lack rhythmic vitality, but the lines are often built out of regular patterns, particularly the section from measures 25-35, and the final 14 measures, which make use of the same rhythmic motif in doubled note-values.



(MB48, 19; 20)

In this final section, the only syncopations are those which make up the two formal cadences. Conversely, in a piece where the texture is more rhythmically complex and has frequent syncopations, the harmony would become impossibly congested if all or most of these involved the use of suspended dissonance.

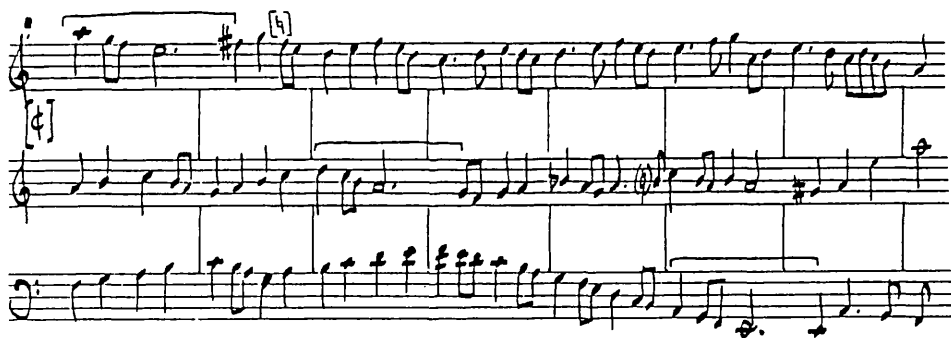
The discussion below will describe the various types of syncopation which Gibbons brings into play in the *Fantasies*, and also some techniques which appear elsewhere in his consort music.

The first feature not found so far in the other music under examination is the wide range of pace within single pieces: seven of the nine pieces employ syncopated semibreves and crotchets alongside the predominant minim syncopations. One example of the rapid changes of pace this can sometimes entail is at the end of *Fantasia IV* (No. 10). A sequence of continued crotchet syncopations in the tenor at measure 78 leads to an equally swift cadence in measure 82, but from the following section of running quavers, first the altus breaks free into longer notes, followed by the lower parts, and then its semibreve syncopation anticipates the cadential syncopation in the tenor to provide a dramatically drawn-out conclusion.



(MB48, 14)

Many of the syncopations counted in table 35 as semibreves are in fact dotted minims across the beginning of a tactus. The majority of examples are consonant, and Fantasia VI (No. 12) shows the typical form as part of a descending fourth motif, which first moves through the two treble parts, and then appears as the culmination of a remarkably wide scalic run in the bass.



(MB48, 15)

Syncopated crotchets first appear at the beginning of the set in the first section of Fantasia I (No. 7), where the cadences alternate between the use of syncopated minims and crotchets, injecting a quirky energy into the otherwise austere and formal opening. I have marked the cadences in the example below: the figure in the altus of measure 19 is not a cadence strictly speaking, but in imitation of measures 11 to 14, performs a cadential function without the usual dissonance.



(MB48, 8)

Consonant crotchet syncopations are used to add rhythmic excitement to Fantasia V (No. 11). For five semibreves from the middle of measure 23, every crotchet beat but one has a syncopation across it: in the first two measures the syncopations are passed from part to part in a similar way to a passage in the 'Fantazia of foure parts' (No. XVII in Parthenia)⁴². The momentum is then maintained by long continued syncopations in the tenor.



(MB48, 14)

⁴² The descending sequence which closes the *Fantazia of foure parts* also appears to have inspired the similar passage in measures 32-35 of Fantasia VI (No. 12).



(Dart 1960, 32)

The continued syncopations above follow the most common form in that each chain of off-beat crotchets ends in a formal cadence, but the frequent use of suspended dissonance within the chain itself is less common. In most cases, the sequence of syncopations remains wholly or largely consonant, building up rhythmic momentum to be relaxed at the cadence. This action can be seen in this rather extreme example from No. 8 (II), where for the most part the syncopation occurs in two parts simultaneously, and is then repeated down a fourth.



(MB48, 9)

A more commonplace form is the simpler double syncopation, where the first part is consonant and the second forms the cadential dissonance. Fantasia III (No. 9) contains six of these, but this isolated example is from No. 13 (VII).



(MB48, 17)

Those continued syncopations which are made up entirely of

dissonant or consonant syncopations are listed separately in table 35. The consonant examples, such as the six-fold crotchet series quoted on page 273, occur within phrases rather than rounding them off with a cadence, but the wholly dissonant usually bring the music to a harmonic point of rest, as in this sequence of 7-6 suspensions which cadence on G, from *Fantasia II* (No.8).



(MB48, 10)

In Morley's two-part fantasias (Chapter 4.3), long continued syncopations often appeared as a result of close imitation between the parts. Gibbons's *Fantasias II* and *VII* (Nos. 8 and 13) make a feature of the same technique, but with much shorter motifs, producing single syncopations rather than chains of continued binding. There are some four passages of close imitation within *Fantasia II*: I give the second of these below. The falling run of a fifth which is used throughout the section grows out of the preceding triple figures, which themselves have appeared in all parts in imitation at the crotchet. Strict canonic imitation at the crotchet from altus to bass to tenor is maintained (with the exception of the flattened E in the cantus of measure 43) until measure 44, where the falling third in the altus is answered by a fifth in the tenor.



(MB48, 10)

In Fantasia VII the technique is used more freely: the very unusual opening of this piece employs a simple rising third played off against a falling fourth based on its inversion. The opening statement of these phrases is repeated in the second measure, as if to reinforce in the players' and listeners' minds that this simple material is to be the basis for much of the piece, even for part of the triple-time section. The strange feeling of stasis that results from the repetition is rather disconcerting for the opening of a fantasia, where one expects a boldly characterised point of imitation. It is perhaps possible that such an opening section was composed, and subsequently discarded by Gibbons, but no such music appears in any source.



(MB48, 16)

Later in the same piece, similar imitations result in a series of strangely unresolved dissonances. In measures 18 and 19 (quoted on page 275) within the free interplay at a crotchet's distance between cantus and tenor, the tenor's e' and d' both give ninths over the bass which are left in mid-air, and the a' in the cantus of measure 19 likewise produces an unresolved seventh.

In one of Gibbons's three-part fantasies 'for the double bass' (No. 19), imitation is used at the crotchet within the triple section, which gives a syncopated effect which is quite different from the usual hemiola.



(MB48, 31)

An effect which crops up only rarely in the printed fantasies, but which Gibbons uses in other, possibly later, instrumental music, is where a part enters directly with a syncopation after a rest. In Fantasia IV (No. 10), the syncopated entry appears first as the countersubject to the opening point, and then first the head, and then the tail of this are expanded and developed further, from the tenor phrase at measure 6.



(MB48, 12)

The one piece where this is used in all parts to dramatic effect is in the four-part fantasia No. 25, at the conclusion of the binary dance section. After the second eight-bar strain of the dance has come to rest, a short modulatory phrase is suspended in mid-air and obliged to reach its resolution one crotchet late. The next aspiration, two measures later, is even more pronounced,

as this time the cadence is not allowed to resolve, as the G sharp in the tenor is overtaken by a G natural in the top voice. At the third occurrence, the impact is lessened as the inner parts continue through the rest, but the outer parts complete their rising sequence, marked with an unexpectedly sharp diminished eleventh between the top line's f'' and the c#' in the tenor's cadential figure. The effect appears twice more in the outer parts, but by then the counterpoint has gathered enough momentum for these to register only as gentle reflections of the earlier shock. Gibbons's inspiration for this passage may have come from the more subtle use of the same effect in the four-part fantasia from Byrd's *Psalmes, Songs and Sonnets* of 1611 (BE17, 9-10).



(MB48, 46)

Before considering those repeated syncopations which form clear triple patterns, there are many places where groups of syncopations occur within an unmistakably duple metric framework. Those where a syncopated figure is used as the basis of a point of imitation have already been noted, but there are other cases where a syncopated duple figure is repeated within the same part. These examples, from Nos. 8 and 12 (II and VI) both involve sequential repetition in the altus: in each case the lower parts remain

regular throughout.



(MB48, 10; 15)

Fantasia IV (No. 10) includes a similar section, where the altus has a rising sequence immediately followed by a falling one. Here the syncopations produced are only part of a complex interaction of rhythms between all three parts. In the rising section, the altus is on the whole left to make its own rhythmic impact, the syncopations only presaged by the tenor a crotchet earlier in measure 63, and reinforced by the bass across the downbeat of measure 66. After this point, however, the summit of the altus phrase which restores its regularity is immediately imitated by the bass, and the syncopation resulting from this is repeated in the tenor over the next three measures as the parts all participate in the downward sequence. In this way, a syncopation occurs across every metrical minim from measures 65 to 71.



(MB48, 13)

Despite the complexity of the example above, the underlying metre always remains clear to the listener. There is a passage in Fantasia III (No. 9) where this is made more obscure, for the repeated syncopations occur in the bass, and are then further reinforced by the tenor. This, together with the syncopated altus

in imitation, leads the harmonic rhythm (represented in the example below by the figured bass) to move entirely on weak beats, only coming even at the cadence on measure 52.

down a tone

(MB48, 11-2)

As can be seen from table 35, Gibbons's use of extended triple patterns is concentrated within specific pieces rather than scattered evenly throughout the collection. The majority of these are given deliberate prominence in the polyphonic texture by making their first appearance in the altus, often followed by imitation in the other parts. In Fantasia II (No.8), the first group of triple patterns begins exactly like this, and the imitation gradually filters down through the parts.

(MB48, 10)

Chains of triple groups beginning in each part on successive crotchets also feature in Fantasia VII (No. 13), the only piece in

which triple patterns appear only once. In this short episode, Gibbons launches into the imitation as soon as the triple figures are established.



(MB48, 17)

There is a passage very similar to this in Fantasia III (No. 9), from measure 28, but when the triple patterns return in measure 62, they are to remain, providing the impetus for nearly twenty semibreves of counterpoint.

A musical score snippet consisting of three staves (treble, alto, and bass clef). The music is divided into measures, with measure numbers 60, 65, 70, 75, and 80 indicated above the staves. The score shows complex triple patterns and imitations, with various note values and rests.

(MB48, 12)

The first set of triple entries combines two different motifs: the tenor begins in imitation of the altus, and later imitates the bass. Rather than the entries being staggered on different crotchet beats, the tenor plays each pattern simultaneously with

the other: the altus pattern is given with the bass one, and vice versa. This is made possible by a four-crotchet gap between the two triple parts (measure 64). The simultaneity contributes to the overall metrical ambiguity of the passage by producing a harmonic syncopation. In the first three-part double bass fantasia (No. 16) at measure 40, there is a similar effect when a triple pattern appears in the altus and in the double bass part together. When the double bass part comes to rest on a pedal, the tenor takes up the triple figure out of step with the altus.



(MB48, 21)

Returning to Fantasia III, the effect on the approach to the cadence in measure 67 is of the triple patterns being drawn out to provide regular four-crotchet units. The cadence itself includes the beginning of another short triple section in the bass, which is transferred to the altus to be extended and developed further. The cadence in measures 70-1 is a marvellous example of Gibbons's dexterity in handling triple and duple rhythms simultaneously. Considered alone, these two measures appear to be conventionally duple: the cadential syncopation has been anticipated by a syncopation in the bass a semibreve previously. However, seen in the context of the whole line of the altus, the upper two parts of these measures could equally well be in triple time, with the altus reversing the usual minim-crotchet formula at the cadence. This reversal, often as part of a hemiola, was common in triple-time dances such as the coranto, and can be seen in the triple

sections of the some of the double bass fantasias (measure 84 of No. 19 (MB48, 31) is a particularly clear example), and in decorated form at each cadence in two of Gibbons's keyboard corantos (Nos. 38 and 39 in MB20). In Fantasia III, the triple motif in the altus which immediately follows this cadence is used as the basis for the remaining counterpoint. It is first extended to a length of four beats by the addition of a crotchet, to be passed between altus and tenor, and then, after a brief triple discourse in all three parts, grows through the bass and tenor to make only a fleeting appearance in the altus before the final cadence.

By far the most ostentatious use of triple figures in the *Fantasies of Three Parts* is contained in Fantasia VIII (No. 14), which, like Fantasia III, was one of the last to be composed. The piece is the most sectional of the set: the first 36 measures, which include all of the triple work, appear alone in one source in a keyboard transcription. The ten-semibreve long linking passage which follows this leads to a bell-like section of falling minims, with triplet accompaniment, before the short final section winds down to a close.⁴³

The opening 36 measures themselves divide readily into sub-sections, dominated alternately by the interacting triple rhythms

⁴³ Harper's transcription in MB48 is misleading here. Although each part has a double bar before measure 47, there is no overall change of metre in the original print, the dotted minims in MB48 being minims in the original. Each group of crotchets is preceded by its own '3' indication in the tenor and bass parts, and by '31' in the cantus. These signs of course come at different points in every part. All parts have ♢ indicated at the beginning of measure 60 (much of this is not noted by Harper in his textual commentary). Finally, the most perplexing omission from the main text of MB48 is the clearly marked repeat of the final section from measure 47: the cantus and bass parts both have ':S:' at this point in addition to the double bar.

and by the simplest of regular and resolutely duple antiphonal motifs. The extract below shows the first of each of these.



(MB48, 18)

The deceptive opening, made up entirely of a repeated triple rhythm⁴⁴, leads the listener (and also perhaps the performer, sight-reading from the original unbarred parts!) to believe that the piece will be in triple metre. This expectation is then confused by the entry of the tenor with the same, equally strong, triple rhythm a crotchet out of synchronisation with the altus. The altus loses its triple feel for a moment to join the tenor at the beginning of measure 5, and then the triple figures are rounded off with an extra crotchet before the entry of the bass. The syncopations resulting from its presentation of the triple rhythm carry the harmonic rhythm with them rather than producing suspensions, and this first sub-section is completed with a stock cadence which comes to rest on measure 10.

The complexity of this is immediately offset by an episode of disarming simplicity, which recalls the kind of counterpoint found

⁴⁴ Gibbons used the same initial five-note figure as the basis for the opening point of his verse anthem 'Sing unto the Lord' (TCM4, 282), but without the extensive continuation of the triple pattern.

in Gibbons's verse anthems and dismissed by the editors of *Tudor Church Music* as lacking in substance (TCM4, xxi-xxiii). Paul Vining was later to write in his discussion of 'Thou God of wisdom', an anthem which survives only in an organ score:

The writing for treble duet in the first verse section (subsequently re-echoed in the chorus) exhibits the 'artless tossing to and for of little antiphonal tags' which the editors of *Tudor Church Music* condemned; in fact, it is this very feature which makes the anthem so attractive.

(Vining 1974, 73)

The bass entry which is given at the end of the example begins an immense eleven-fold triple pattern, which again takes the harmonic rhythm along with it, giving the clear impression of triple metre for some nine measures. After another metrically simple, but more contrapuntally intricate, duple passage, the 36-measure section is concluded with a subtle interweaving of the triple pattern into the texture. The ending is unmistakably duple, and is reinforced after the formal cadence by a curious plagal cadence in which the final major third is approached from below rather than above.



(MB48, 18)

This fantasia can be seen as a precursor of the fantasia suite in two respects. First, the sections are discrete rather than overlapping: Harper suggests that the continuous flow between sections in other fantasias is comparable to contemporary Italian canzonas (MB48, xv). The second innovation is in the simplicity of the sections following the first: the serious contrapuntal muscle-flexing has all been accomplished by this point, and this

leaves the rest of the piece free for more light-hearted recreation. Besides the obvious show of technical bravura, this forward-looking approach to structure was undoubtedly another factor to persuade Gibbons to have this piece added to his printed collection.

Any discussion of Gibbons's consort music with regard to syncopation would be incomplete without at least passing mention of the second five-part *In Nomine* (No. 28). The piece seems to have had a popularity unparalleled in his instrumental music outside the printed fantasies, in so far as the number of surviving manuscript sources is a guide to this (MB48, 122). It continues to appear in sources from the second half of the seventeenth century, and its numerous twentieth-century recordings certainly attest to its popularity among performers since. Although Oliver Neighbour's remark that Gibbons 'is rarely at ease with predetermined frameworks' (1983, 356) is fair comment, I find it easier to share Francis Baines's obvious enthusiasm:

...it seems to have arrived at a degree of expressiveness where, were it to have words it could express no more, and it is this which can give instrumental music its special quality. The climax of this work consists of ascending dactyls piling on top of each other rather like the sonata upon 'Sancta Maria' in Monteverdi's *Vespers*.

(Baines 1978, 542)

The section which for Baines fulfils instrumental music's purpose, is the first, which for 58 measures (exactly one half of the total length) winds great chains of syncopated minims around the *cantus firmus* in breves. The complex suspensions which result are often further coloured by additional unresolved dissonances provided by the *In Nomine* theme itself. I give only the opening below: in a similar manner to *Fantasia VIII*, the underlying metre does not

become clear to the listener until measure 5.

(MB48, 52)

Looking at the *Fantasies of Three Parts* as a whole, it is very clear that Gibbons was acutely aware of his rhythmic vocabulary. The list of syncopations used in each piece (table 35) shows that he felt able to pick and choose which type of syncopation to use as part of the contrapuntal basis for any particular work. Extreme examples such as the *tours de force* which are *Fantasia VIII* and the second five-part *In Nomine*, each one largely based around a single technical formula, display the inexhaustible ingenuity which he was able to bring to bear to a less overwhelming degree throughout his oeuvre.

5. CONCLUSION

The two distinct interpretations of syncopation in Renaissance music which appear in twentieth-century scholarship can both be found in the literature and the practice of the time.

The first, more didactic, approach places great emphasis on the strict rhythmic hierarchy of the tactus and on dissonance treatment. This was the theory espoused by Lowinsky, and which is laid down most comprehensively in the writings of Zarlino. Zarlino's work was to have considerable influence in England through the more accessible works of Calvisius and Morley in the 1590s, which both drew on it substantially at a time when demand for printed music tutors was beginning to grow. The purpose of syncopation in this theoretical context is to render a dissonant interval acceptable on a strong beat by preparing it on the preceding weak beat: theoreticians were particularly fond of developing their own explanations for the delightfulness of the effect. When carried over into the direct teaching of composition, this harmonic concept of syncopation allowed for the systematic learning of those intervals and progressions which were permissible. There are two other similar definitions of syncopation which appear both in theoretical works and in basic singing manuals, and are clearly based on the syncopation's relationship to the tactus. One is based on the grammatical definition of syncopation, and describes the intrusion of a short note into a regular series of notes, so that they are out of step with the tactus until another short note makes good the discrepancy. The other divides the tactus into short notes, and ties adjacent parts of different notes to produce syncopated notes: this technique is the origin of the term 'binding' which

was the most common English term for syncopation.

The second approach to syncopation is the free motivic conception followed by Gombosi, and to a lesser extent, Fellowes, in which syncopations are seen as the combination and interaction of rhythmic patterns which have their own metrical structure independent of the regular tactus. This can be found in the English practice of discant on a plainsong which Morley preserved in his *Introduction* as a necessary preparation for setting in three or more parts, and whose techniques survive in English writings on composition well into the seventeenth century. Although the term 'binding' is occasionally used in this setting, the terminology for its use of syncopation is otherwise based entirely on the rhythmic patterns which make up its exercises. After mastery of equal notes in various proportions against the semibreve plainsong, the beginner would progress to repeated sequences of different note values which involve syncopation. While some of these, such as 'crotchet, minim, and crotchet' remain in step with the tactus, others such as 'minim and crotchet', or 'semibreve and minim' play off regular triple patterns against it. The syncopations used are often consonant, making no use of prepared and resolved dissonance.

The musical language of the early metrical psalm and hymn tune makes considerable use of the combination of triple and duple rhythms, both as an aid to accurate word-setting and to maintain rhythmic interest in a regularly accented text. Even in the psalm tunes of Tallis, these patterns sometimes break free from the metre completely. By the end of the century these metrical irregularities had been removed from the common tunes, but the use of triple patterns within duple metre remained. In Gibbons's

tunes from the 1620s, some of these patterns have been habitually misread throughout the twentieth century as an implication of triple metre.

The use of syncopation by English composers often reflects the extent of their desire to write in a consciously English, or in a more cosmopolitan (and particularly Italian) style. Syncopations in the vocal line in consort songs, for example, tend to be purely rhythmic, making no use of dissonance: the presence of many dissonant syncopations can in fact be used to identify the instrumental interludes in the solo songs from Gibbons's 1612 collection. On the other hand, in Morley's two-part canzonets, which were originally set to Italian texts, the majority of syncopations are dissonant, many of these either forming or building towards cadences, and there is virtually no use of triple patterns within the duple tactus. In the syllabic style of his English anthems, Tye makes varied use of simultaneous consonant syncopations for emphasis: these are not syncopations according to the contemporary definitions, unless another part remains in step with the tactus. It is Gibbons's consort music, however, that most radically demonstrates in its use of syncopation both the composer's faithfulness to the traditions of the past in the English fantasia and his readiness to anticipate the future of European chamber music in the trio sonata. His spectacular use of discant patterns, dance rhythms, and structural harmonic syncopation, often within the same piece, testify to his mastery of the variety of contrapuntal techniques available to him, and of the many types of syncopation in use at the beginning of the seventeenth century.

Table 1. Errors in Goostly psalmes as given in Frost (1953)

semibreve for minim rests:

- No. 1 (Frost 252) before 'From his swete worde'
- No. 3 (Frost 254) before 'Comforth our hertes'*
- No. 4 (Frost 255) before '& make vs ready'
- No.36 (Frost 287) before 'there wyll not one do good'

minim for semibreve rests:

- No. 5 (Frost 256) before 'Kirieleyson'
- No.20 (Frost 271) before 'but he is now rysen'
- No.25 (Frost 276) opening rest (should be semibreve-minim)
- No.30 (Frost 281) before 'worshippyng him'

other errors:

- No. 2 (Frost 253) 6th line: 'folke' semibreve for dotted semibreve (?)
- No. 6 (Frost 257) 'commaundementes': minim for semibreve A[†]
- No.22 (Frost 273) 1st line: minim E omitted before semibreve D[~]
- No.32 (Frost 283) penultimate line: 'in mans syght'
first minim D for E
second minim D for semibreve D[§]

* A similar line beginning with a syncopation appears in No.30 (Frost 281).

† By comparison with the first line of the same piece.

~ 'doth' should be set to the two crotchets as 'my' is in the third line: having failed to notice this, the printer or compositor has had to omit a note from the original tune to avoid an extra note at the end of the line with no syllable.

§ By comparison with an earlier version of the tune, given by Frost.

It should be noted that half of the above errors occur in the first six pieces in the collection, perhaps as a result of the inexperience in music setting of Coverdale's printer, John Gough. After this faltering start, however, the work becomes more consistent.

Table 2. Instances of syncopation in Goostly psalmes

| | <u>single*</u> | | | |
|------------------------|----------------|-------------------------------|-------------------------------|------------------------------|
| | | <u>single with minim rest</u> | <u>extended triple figure</u> | <u>continued syncopation</u> |
| | | . | . | . |
| No. 2 (Frost 253) | 1 | . | . | . |
| No. 8 (Frost 259) | 1 | . | . | . |
| No.32 (Frost 283) | 1 | . | . | . |
| No.33 (Frost 284) | 1 | . | . | . |
| No.10 (Frost 261) | 2 | . | . | . |
| No.16 (Frost 267) | 2 | . | . | . |
| No.13 (Frost 264) | 4 | . | . | . |
| No. 3 (Frost 254) | 1 | . | . | . |
| No.30 (Frost 281) | 1 | . | . | . |
| No.40 (Frost 291) | | IV x2 | | |
| No.34 (Frost 285) | 3 | IIIx3 | | |
| No.37 (Frost 288) | 2 | IIIx2 | | |
| No.23 (Frost 274) | | IIIx1 | 4x1 | |
| No.26 (Frost 277) | 6 | | 2x1 | |
| No.29 (Frost 280) | 3 | IIIx2 | 2x1 | |
| total number of tunes | 11 | 2 | 5 | 3 |
| total no. of instances | 26 | 2 | 10 | 3 |

triple metre with arbitrary rests

No.21 (Frost 272)

* The column headings are explained in the text of Chapter 4.1.1.

| | <u>number of tunes</u> | <u>number of instances</u> |
|---------------------------------|----------------------------|--------------------------------|
| single syncopations | 13 | 24 |
| extended triple figures | 5 | 10 |
| continued syncopations | 3 | 3 |
| triple metre' | 1 | - |
| irregular | 0 | - |
| duple metre without syncopation | 25: 61% | |

Table 3. Syncopations in the metrical psalter in English to 1564

| | <u>number of tunes</u> | <u>number of instances</u> |
|---------------------------------|----------------------------|--------------------------------|
| single syncopations | 92 | 216 |
| extended triple figures | 11 | 15 |
| continued syncopations | 15 | 16 |
| triple metre | 6 | - |
| irregular | 15 | - |
| duple metre without syncopation | 85: 42% | |

The total number of tunes exceeds 202 because some tunes use more than one type of syncopation.

Table 4. Psalm tunes containing non-triple syncopations

| | | | | | |
|----------|-----------|------|-------------|-------|---------|
| C9 | C15 | 1f | 2>10s | 5>109 | 7(1560) |
| 15(1560) | 16 | 21s | 25s(1561,2) | 27b | 28 |
| 29(1560) | 37 | 47b | 50a(1560) | 81b | 119 |
| 129 | 135(1564) | 138b | 142b | | |

Numbers preceded by C refer to the canticles: most of these appear only in the London editions of 1561 and 1562, and none appear in the Edinburgh edition.

Table 5. Psalm tunes containing syncopations at divisions

number of psalms: 63
number of instances: 123

| | | | | | |
|-------------|------------|-----------|--------------|------------|-------------|
| C2 | C4 | C7 | C8 | C11 | C15(1561,2) |
| 1f | 2>10s | 3(1561,2) | 3(others) | 4 | 5>109 |
| 6 | 7(1560) | 7(others) | 10f | 11 | 12>26 |
| 14b | 14s | 15(1560) | 15(others) | 16 | 17>86 |
| 19=C6b | 20 | 21f | 21s | 25s | 29(1556,8) |
| 29(G1560,4) | 30 | 33f>96 | 34f>89 | 37(1560) | 37(others) |
| 41(1560) | 41(others) | 42>33s | 43 | 44 | 49 |
| 61 | 63>101b | 67a | 68>34s(1556) | 69(1561,2) | 69(others) |
| 78f | 79f | 80b | 82 | 88a=141b | 95b |
| 103 | 114 | 115a | 119 | 128 | 132a |
| 146 | 147(1564) | 149a | | | |

Table 6. Psalm tunes containing extended triple figures

| <u>number</u> | <u>type</u> | <u>cadential</u> | <u>metre</u> |
|----------------|-------------|------------------|--------------|
| C4(1561,2) | IIIx2 | x | DCM |
| 2>10s(1556,60) | III | x | DCM |
| 29(1556,8) | III | | DCM |
| 29(G1560,1564) | IIIx2 | x (1 of 2) | DCM |
| 30 | IV | | DCM |
| 30(1556) | V,III | x | CMx3 |
| 71a(G1560)* | III | x | DSM |
| 79f | IIIx2 | x | CMx3 |
| 80b | III | | 11.11.10.10 |
| 87 | V | x | DCM |
| 149a(1560) | III | | 555.555 |

* Illing wrongly refers to this version in his commentary as from the London 1560 edition rather than the Genevan.

Table 7. Psalm tunes employing continued syncopation

| <u>number of semibreves</u> | <u>tunes</u> | <u>metre</u> |
|---------------------------------|--------------|-------------------|
| 2 | C14b | DLM |
| | 5>109(1564) | DCM |
| | 68s(1560) | DCM |
| | 88b | DLM |
| | 121 | 866.877 |
| | 124 | 10.10.10.10.10 |
| | 129 | 10.11.10.11 |
| | 129(1560) | 10.11.10.11 |
| | 135(1564) | DCM |
| | 138b | 10.11.10.11.11.11 |
| | 142b | 9899.86 |
| | . | |
| 3 | 8 | DCM |
| | 29(1556,8) | DCM |
| 4 | 124(1560) | 10.10.10.10.10 |
| | 108b | CM |

C14b and 88b are slight variants of the same tune.

Table 8. Psalm tunes involving other irregularities of metre

| <u>tune</u> | <u>metre</u> |
|-------------|--------------------|
| C5(1561,2) | DCM |
| 11(1556) | DCM |
| 14s(1560) | DCM |
| 16(1558) | DCM |
| 21f(1556,8) | DCM |
| 30(1558) | DCM |
| 124(1560) | 10.10.10.10.10 |
| 125a(1560) | DLM |
| 133(1560) | DCM |
| 148 | 6666.448 |
| 149a(1560) | 555.555 |
| C10 | 86.468.10.86.86.86 |
| 3(1560) | DCM |
| 67b | 8788.8888.9* |
| 79f | CMx3 |

*Illing (1983, i, 47) describes this tune as DLM.

Table 9. Syncopations in East's Whole Booke of Psalmes (1592)

| | <u>number of tunes</u> | <u>number of instances</u> |
|---------------------------------|----------------------------|--------------------------------|
| single syncopations | 37 | 87 |
| extended triple figures | 7 | 12 |
| continued syncopations | 1 | 1 |
| triple metre | 1 | - |
| irregular | 0 | - |
| duple metre without syncopation | 34: 46% | |

Table 10. Tunes in East 1592 without syncopation

| <u>Tune*</u> | <u>metre</u> |
|---------------------------|---------------------|
| Veni Creator | DCM |
| The Lord's Prayer | 86.10.8.10.77.86.86 |
| The Complaint of a Sinner | 6666.D |
| 10 | CM |
| 18 | DCM |
| 44 x | DCM |
| 46 x | DCM |
| 50[1] x | 10.10.10.10.11.11 |
| 51 x | DLM |
| 52 x | DCM |
| 59 x | DCM |
| 78 x | DCM |
| 84 x | CM |
| 88 x | CM |
| 92 x | CM |
| 100 x | CM |
| 111 x | 666.D 667.D |
| 112 x | 88.88.88 |
| 113 x | 888.888.D |
| 122 x | 668.668.D |
| 124 x | 10.10.10.10.10 |
| 125 x | 888.866 |
| 126 x | 12.12.12.12.10.10 |
| 130 x | 76.76.D |
| 134 | CM |
| 136 x | 8.10.8.10.D |
| 136[2] x | 6666.88 |
| 141 x | DCM |
| 145 x | DCM |
| 146 x | CM |
| 147 x | DCM |
| Da pacem | 8787.D |
| A prayer | LM |
| A prayer for the Queenes | CM |
| most excellent majestie | |

* The vertical rows of crosses here and in table 16 are explained on page 167.

Table 12. Tunes in East's psalter containing single syncopations
only at divisions or beginnings of lines

| | <u>metre if not DCM</u> | | <u>metre if not DCM</u> |
|-----------|-------------------------|-----|-------------------------|
| <u>x1</u> | | | |
| C3 | 84.10 | 72 | |
| C6b | | 104 | 10.10.10.11.D |
| 22 | | 119 | |
| 38 | | 121 | 886.877 |
| 68 | | | |
| <u>x2</u> | | | |
| Venite=C4 | | 30 | |
| 3 | | 61 | |
| 4 | CM | 103 | |
| 6 | | C15 | |
| <u>x3</u> | | | |
| C9 | | 41 | |
| C5 | | 69 | |
| C7 | | 120 | 666.D |
| 14 | | 132 | |
| 40 | | 135 | |
| <u>x4</u> | | | |
| 1 | | 25 | DSM |
| <u>x5</u> | | | |
| C8 | | C11 | |
| <u>x7</u> | | | |
| 21 | | | |

Table 13. Tunes in East's psalter containing single
syncopations elsewhere

| | | <u>metre</u> |
|--------|---------|--------------|
| 125[2] | 1 of 1* | LM |
| 137 | 1 of 2 | DCM |
| 9 | 2 of 3 | CM |
| 50[2] | 1 of 3 | SM |

* The second figure is the total number of syncopations, the first denotes those not in the positions described in table 12.

Table 14. Tunes in East's psalter containing extended triple patterns

| | | <u>metre</u> |
|-----------|-----------|--------------|
| Venite=C4 | IVx1 | DCM |
| C6b | VIx1, Xx1 | DCM |
| 30 | IVx1 | DCM |
| 77 | VIx4 | DCM |
| 116 | IVx1 | CM |
| 135 | VIx2 | DCM |
| 137 | IVx1 | DCM |

Table 15. Syncopations in Alison's Psalmes of David in meter

| | <u>number of</u> <u>tunes</u> | <u>number of</u> <u>instances</u> |
|---------------------------------|----------------------------------|--------------------------------------|
| single syncopations | 34 | 87 |
| extended triple figures | 6 | 8 |
| continued syncopations | 1 | 1 |
| triple metre | 4 | - |
| irregular | 0 | - |
| duple metre without syncopation | 30: 43% | |

Table 16. Tunes in Alison (1599) without syncopation

| | |
|---------------------|---------------------|
| Te Deum | DCM |
| The Lords prayer | 86.10.8.10.77.86.86 |
| The complaint... | 6666.D |
| 18 | DCM |
| 44 x | DCM |
| 46 x | DCM |
| 50 x | 10.10.10.10.11.11 |
| 51 x | DLM |
| 52 x | DCM |
| 59 x | DCM |
| 78 | DCM |
| 111 x | 666.D 667.D |
| 113 x | 888.888.D |
| 122 x | 668.D 668.D |
| 124 x | 10.10.10.10.10 |
| 125 x | 888.866 |
| 126 x | 12.12.12.12.10.10 |
| 130 x | 7676.D |
| 136 | 8.10.8.10.D |
| 141 x | DCM |
| 145 x | DCM |
| 147 x | DCM |
| 148 x | 6666.88 |
| The Lords prayer[2] | 8888.88 |
| Da pacem | 8787.D |
| A prayer | LM |
| 84 x | CM |
| 88 x | CM |
| 92 x | CM |
| 125[2] | LM |

Table 17. Tunes in Alison (1599) containing single syncopations
at divisions or beginnings of lines

| | <u>metre if not DCM</u> | | <u>metre if not DCM</u> |
|-----------|-------------------------|-----|-------------------------|
| <u>x1</u> | | | |
| C1 | | 72 | |
| C3 | 84.10 | 104 | 10.10.10.11.D |
| C6b | | 119 | |
| 22 | | 121 | 886.877 |
| 68 | | | |
| <u>x2</u> | | | |
| Venite=C4 | | 103 | |
| 3 | | C15 | |
| 30 | | 4 | CM |
| 61 | | C15 | |
| <u>x3</u> | | | |
| C9 | | 41 | |
| C5 | | 69 | |
| C7 | | 120 | 666.D |
| 6 | | 132 | |
| 14 | | 135 | |
| <u>x4</u> | | | |
| 1 | | 25 | DSM |
| <u>x5</u> | | | |
| C8 | | C11 | |
| <u>x7</u> | | | |
| 21 | | | |

Table 18. Tunes in Alison (1599) containing single
syncopations elsewhere

| | | <u>metre if not DCM</u> |
|-------|--------|-------------------------|
| C12 | 1 of 1 | LM |
| 137 | 1 of 2 | |
| 50[2] | 1 of 3 | SM |
| 116 | 1 of 3 | CM |

Table 19. Tunes in Alison (1599) containing
extended triple patterns

| | | <u>metre</u> |
|-----------|-----------|--------------|
| Venite=C4 | IVx1 | DCM |
| C6b | VIx1, Xx1 | DCM |
| 30 | IVx1 | DCM |
| 116 | IVx1 | CM |
| 135 | VIx2 | DCM |
| 137 | IVx1 | DCM |

Table 20. Tunes appearing in Alison alone

| <u>tune</u> | <u>source</u> ⁺ |
|------------------|----------------------------|
| 46 | 1562 |
| C12: Audi Israel | 1561 |
| 12 | Daman's psalter 1579 |
| 125[2] | new tune |

* as given in Frost (1953), 29-30.

Table 21. Tunes appearing in East and Alison
set to different texts

| <u>Alison</u> | <u>East</u> |
|---------------|-------------|
| 81..... | 77 |
| C9..... | 40 |
| 17..... | 10 |
| 148..... | 136[2] |
| C14a..... | 112 |

Table 22. Syncopations in Tallis's psalm tunes

| | | |
|--------------|--------|---|
| 1 | DCM | triple metre |
| 2 | DCM | regular |
| 3 | DCM | 5 single syncopations, 1 irregularity of metre |
| 4 | DLM | triple metre, 2 irregularities of metre |
| 5 | DSM | triple metre |
| 6 | DCM | 2 single syncopations, 2 four-fold triple figures |
| 7 | 6666.D | 4 single syncopations |
| 8 | DLM | regular |
| 'Ordinal' CM | | regular |

| | <u>number of</u> <u>tunes</u> | <u>number of</u> <u>instances</u> |
|---------------------------------|----------------------------------|--------------------------------------|
| single syncopations | 3 | 11 |
| extended triple figures | 1 | 2 |
| continued syncopations | 0 | 0 |
| triple metre | 3 | - |
| irregular | 2 | - |
| duple metre without syncopation | 3: 33% | |

Table 23. Syncopations in Gibbons's hymn tunes

| | | |
|---------|----------------------|--|
| Song 1 | 10.10.10.10.D | regular |
| Song 3 | DCM | regular |
| Song 4 | 10.10.10.10.10.10 | regular |
| Song 5 | LM | 3 single syncopations |
| Song 9 | 88.88.88 | 3 single syncopations |
| Song 13 | 77.77.77 | 6 single syncopations |
| Song 18 | 886.886 | triple metre |
| Song 20 | SM | regular |
| Song 22 | 10.10.10.10 | 2 single syncopations |
| Song 24 | 10.10.10.10.10.10 | regular |
| Song 31 | 77.77.77 | 5 single syncopations, 1 three-fold triple figure |
| Song 47 | 10.10.10.10.10 10.10 | regular |
| Song 67 | CM | regular |

| | <u>number of</u> <u>tunes</u> | <u>number of</u> <u>instances</u> |
|---------------------------------|----------------------------------|--------------------------------------|
| single syncopations | 5 | 19 |
| extended triple figures | 1 | 1 |
| continued syncopations | 0 | 0 |
| triple metre | 1 | - |
| irregular | 0 | - |
| duple metre without syncopation | 7: 54% | |

Table 24. Syncopations in MB22 Consort Songs

| <u>semibreves</u> ⁵ | minims | reg | triple | semibreve | composer |
|-------------------------------------|---------------|---------|--------|-----------|------------|
| . dissonant | . crotchets | . metre | count* | . | |
| . . consonant | . . continued | . . | . | . | |
| . . . | . . . tripla | . . | . | . | |
| . . . | | . . | . | . | |
| <u>Elegies and dramatic laments</u> | | | | | |
| 1 | 3 | 2 | 1 | 81 | |
| 2 | | | | 57 | |
| 3 | | | R | 101 | |
| 4 | | 2c | 2Sx1d | 124 | |
| 5 | | | T | 55 | Parsons |
| 6,6b | | | R | 172 | Parsons |
| 7 | | | T | 101 | Farrant |
| 8 | | | R | 78 | Farrant |
| 9 | | | R | 52 | Strogers |
| 10 | 2 | 0 | 2 | 89 | Patrick |
| 11 | 1 | 0 | 1 | 72 | Patrick |
| 12 | 3 | 0 | 3 | 58 | Mando |
| 13 | 3 | 0 | 3 | 74 | Cobbold |
| 14 | 3 | 1 | 2 | 183 | Cobbold |
| 15 | 4 | 3 | 1 | 95 | Giles |
| 16 | 5 | 0 | 5 | 79 | J. Tomkins |

Settings of poems from 'The Paradyse of Daynty Devises'

| | | | | | | | | |
|----|---|---|---|--|---|---|-----|----------|
| 17 | | | | | R | | 52 | |
| 18 | 1 | 1 | 0 | | | | 47 | |
| 19 | | | | | R | | 54 | |
| 20 | | | | | R | | 45 | |
| 21 | 5 | 2 | 3 | | | | 47 | Strogers |
| 22 | | | | | R | | 50 | Strogers |
| 23 | | | | | | T | 142 | |

Lullabies, 'Sonnets' and Pastorals

| | | | | | | | | |
|--------|---|---|---|----|---|---|-----|---------|
| 24 | 9 | 6 | 3 | | | | 55 | |
| 25 | | | | | | T | 35 | |
| 26 | 2 | 1 | 1 | | | | 61 | |
| 27 | 6 | 1 | 5 | | | | 87 | |
| 28 | 5 | 4 | 1 | | | | 69 | Cobbold |
| 29 | 3 | 0 | 3 | | | | 75 | Cobbold |
| 30 | 6 | 2 | 4 | | | | 110 | Mundy |
| 31 | | | | | | T | 108 | |
| 32 | | | | 1d | | | 58 | Patrick |
| 33,33b | | | | | | T | 49 | |
| 34 | | | | | R | T | 76 | |
| 35 | | | | | 4 | | 32 | |
| 36 | | | | | R | T | 91 | |
| 37 | 1 | 0 | 1 | | | | 58 | |

| <u>semibreves</u> [§] | minims | reg triple | semibreve | composer |
|--------------------------------|---------------|------------|-----------|----------|
| . dissonant | . crotchets | . metre | count* | . |
| . . consonant | . . continued | . . | . | . |
| . . . | . . . tripla | . . | . | . |
| . . . | . . . | . . | . | . |

Psalms and sacred songs

| | | | | | | | |
|----|---|---|---|----|-------|----|--------|
| 38 | 3 | 1 | 2 | | | 58 | |
| 39 | 3 | 3 | 0 | | | 54 | |
| 40 | 4 | 0 | 4 | | | 56 | |
| 41 | | | | | R | 44 | Cosyn |
| 42 | | | | | R | 58 | Cosyn |
| 43 | | | | | R | 53 | Cosyn |
| 44 | | | | | T | 36 | Cosyn |
| 45 | 3 | 4 | 2 | 1d | 2Sx1d | 51 | Wilbye |
| 46 | | | | | R | 72 | |

Songs from the Oxford MSS, and later Play-songs

| | | | | | | | |
|----------|----|----|----------|--------------|----------|-----|--------------|
| 47 | | 2c | 4Mx2cccd | | | 48 | Bennet |
| 48 | | 3c | | | | 39 | Bennet |
| 49 | | | | R | T | 43 | Nicholson? |
| 50 | 2 | 1 | 1 | | | 53 | Nicholson |
| 51 | | | | | T | 74 | Nicholson |
| 52 | 3 | 1 | 2 | 2d | 4Mx1cddd | 43 | Nicholson |
| 53+ } 15 | 13 | 2 | 11 | 4d | 2Mx2dddc | 109 | Nicholson? |
| } | | | (6d, 5c) | | | | |
| 54 | | | 2dc | 2Mx2cd | | 34 | Nicholson |
| 55 | | | 1c | | | 31 | Wigthorpe |
| 56 | | | | R | | 24 | Wigthorpe |
| 57+ | | | 1d | | T | 34 | Wigthorpe |
| 58+ 2 | 1 | 1 | | 2Mx1 cd | T | 35 | |
| 59+ 1 | | | 4c | | | 41 | |
| 60 | | | | R | T | 52 | |
| 61 | | | | R | | 31 | |
| 62 | | | 2d | | | 57 | |
| 63 | | | | | T | 28 | |
| 64 | | | | R | | 44 | |
| 65 } | | | | 2Mx1d | | 71 | Dowland arr. |
| } | | | | 5Mx4 12c, 8d | | | Wigthorpe |

Regular duple metre: 19 (29%) [4 of these also have triple
 Triple metre: 16 (25%) sections]
 Total regular tunes: 31 (48%)

dissonant syncopations: 99 (50%)
 consonant syncopations: 100 (50%)

§ The column headings are explained on page 197.

* final notes counted as two semibreves
 semibreves counted as perfect in triple time
 repeats only counted if of final strain

+ 2 voice parts

Table 25. Dissonant and Consonant syncopations in MB22

| | <u>dissonant</u> | <u>consonant</u> | <u>frequency*</u> |
|---|------------------|------------------|-------------------|
| Elegies and dramatic laments | 34% | 66% | 2.6 |
| Settings of poems from 'Daynty Devises' | 50% | 50% | 1.4 |
| Lullabies, 'Sonnets' and Pastorals | 49% | 51% | 3.6 |
| Psalms and sacred songs | 58% | 42% | 3.3 |
| Songs from the Oxford MSS etc. | 54% | 46% | 10.9 |
| ditto, excepting Nos. 53 & 65 | 37% | 63% | 5.8 |

* $\frac{\text{number of syncopations}}{\text{total length in semibreves}} \times 100$

Table 26. Syncopations in Byrd's Psalmes, Sonets and Songs 1588

| | <u>semibreves</u> | <u>minims</u> | | <u>reg</u> | <u>triple</u> | <u>semibreve</u> |
|------------------------------|-------------------|-----------------|----------------------|------------|---------------|------------------|
| | . dissonant | . dissonant | | . metre | | count* |
| | . . consonant | . . consonant | | . . | | . |
| | . . . | . . . continued | other | . . | | . |
| | . . . | . . . | . | . . | | . |
| <u>Psalms</u> | | | | | | |
| 1* | 6 5 1 | | 2Sx1d 3Sx2cdd | | | 148 |
| 2 | 3 1 2 | | | | | 48 |
| 3 | 6 4 2 | | 2Sx1cd | | | 82 |
| 4 | 10 5 5 | | | | | 93 |
| 5 | 6 2 4 | | | | | 84 |
| 6 | 8 2 6 | | | | | 81 |
| 7 | 2 0 2 | | | | | 79 |
| 8 | 7 4 2 | | | | | 83 |
| 9 | 5 2 3 | | | | | 55 |
| 10 | 4 3 1 | | 2Sx1d 2Sx1c | | | 55 |
| <u>Sonnets and Pastorals</u> | | | | | | |
| 11 | | 12 4 8 | | | | 43 |
| 12 | | | | T | | 42 |
| 13 | | | | T | | 60 |
| 14 | | | | T | | 54 |
| 15 | | 6 4 2 | 2Mx2d | | | 47 |
| 16 | | 2 0 2 | | T | | 66 |
| 17* | | | | T | | 64 |
| 18* | | 4 2 3 | 2Mx2cd 2Sx1d IIIx2c# | | | 97 |
| 19 | 2 2 0 | | 2Mx4c | | | 55 |
| 20* | 12 5 7 | | 2Sx3cd 3Sx2cdd | | | 169 |
| 21* | | 1 0 1 | | | | 37 |
| 22 | | | | R | | 66 |
| 23 | | | | R | | 89 |
| 24 | | 7 1 6 | 4Mx1cd 2Mx3ccccc | | | 72 |
| 25 | 4 2 2 | 2 0 2 | | | | 76 |
| 26* | | | tripla | T | | 51 |

| <u>semibreves</u> | <u>minims</u> | | <u>reg</u> | <u>triple</u> | <u>semibreve</u> |
|-------------------|-----------------|-------|------------|---------------|------------------|
| . dissonant | . dissonant | | . metre | count* | |
| . . consonant | . . consonant | | . . | . | |
| . . . | . . . continued | other | . . | . | |
| . . . | | . | . . | . | |

Songs of Sadnes and Pietie

| | | | | | | | | |
|----|---|---|---|---|---|---|--------|-----|
| 27 | 5 | 0 | 5 | | | | | 83 |
| 28 | | | | 2 | 0 | 2 | | 54 |
| 29 | | | | 4 | 2 | 2 | 2Mx1cd | 54 |
| 30 | 7 | 0 | 7 | | | | | 83 |
| 31 | 4 | 1 | 3 | | | | 2Sx2cd | 72 |
| 32 | 1 | 0 | 1 | | | | T | 128 |
| 33 | 9 | 0 | 9 | | | | | 96 |

The funerall Songs of Syr Phillip Sidney

| | | | | | | | | |
|-----|----|----|---|--|--|-------|----------------|------|
| 34* | 1 | 0 | 1 | | | | | 33 |
| 35* | 22 | 12 | 7 | | | 2Sx1c | IVx1cd, IIIx1c | 304 |
| [a | 6 | 2 | 1 | | | 2Sx1c | IVx1cd, IIIx1c | 76] |
| [b | 5 | 4 | 1 | | | | | 76] |
| [c | 11 | 6 | 5 | | | | | 152] |

Regular duple metre: 2 (6%)
 Triple metre: 7 (20%)
 Total regular tunes: 6 (17%)

dissonant syncopations: 94 (41%)
 consonant syncopations: 138 (59%)

- * final notes counted as breves, counted from final cadence
 feminine endings counted as printed values
 * no 'first singing part' given by Byrd
 # three-fold triple pattern involving a consonant syncopation
 - triple patterns include two consonant, one dissonant syncopation

Table 27. Dissonant and consonant syncopations in PSS 1588

| | <u>dissonant</u> | <u>consonant</u> | <u>frequency</u> |
|--|------------------|------------------|------------------|
| Psalms | 52% | 48% | 8.8 |
| Sonnets and Pastorals | 40% | 60% | 8.5 |
| Songs of Sadnes and Pietie | 16% | 84% | 6.7 |
| Funerall Songs | 48% | 52% | 8.3 |
| Songs with designated 'first singing part' | | | |
| | 36% | 64% | 7.8 |
| others | 56% | 44% | 9.3 |

Table 28. Syncopations in Gibbons's First Set of Madrigals
and Mottets (1612)

| | <u>semibreves</u> | | <u>minims</u> | | | | reg | triple | semibreve |
|----|-------------------|-----------|-----------------|-----|---------------------------|----------|-----|--------|-----------|
| | . dissonant | | . dissonant | | | | | metre | count* |
| | . . consonant | | . . consonant | | | | | | |
| | . . . | | . . . continued | | other | | | | |
| | . . . | | . . . | | | | | | |
| 1 | | | 2 | 0 2 | | | | | 21 |
| 12 | 3 | 1 2 | 16 | 9 7 | 2Sx1 2Mx4 3Mx1 (7d,6c) | | | | 87 |
| 14 | [3 | 0 3 solo | 2 | 1 1 | 2Sx1cd 2Mx1c | | | |] 124 |
| | 9 | 2 7 total | 4 | 2 2 | 2Sx1cd 2Mx2c | | | | |
| 15 | 1 | 1 0 | 8 | 2 6 | 2Sx1dc | | | | 35 |
| 16 | 1 | 0 1 | 12 | 3 9 | 3Sx1c | | | | 89 |
| 17 | 11 | 4 7 | | | 2Sx3cd | | | | 89 |
| 18 | 3 | 3 0 | 1 | 0 1 | 2Sx2cccd | IIIx1cd* | | | 100 |
| 19 | 1 | 1 0 | | | 2Sx1cd | | T | | 84 |

* In Nos. 1, 15 and 16, final notes are counted as one semibreve rather than two.

* Three-fold triple pattern incorporating two syncopations

| | | | <u>including No. 12</u> |
|-------------------------|----|-------|-------------------------|
| dissonant syncopations: | 26 | (33%) | 43 (39%) |
| consonant syncopations: | 52 | (67%) | 67 (61%) |

Table 29. Overall frequency of syncopation in works discussed

| | |
|-------------------|-------------------------|
| MB22..... | 4.7 |
| Byrd 1588..... | 8.3 |
| Gibbons 1612..... | 14.4 (17.5 with No. 12) |

Table 30. Syncope in Morley's Canzonets to Two Voyces 1595

| | <u>s'breves</u> dissonant cons'nt | <u>minims</u> dissonant cons'nt. | <u>crotchets</u> continued* | <u>triple</u> metre figures | <u>syllable</u> yes no | <u>s'breve</u> count* |
|----|---|--|--------------------------------|-----------------------------------|------------------------------|--------------------------|
| | | | | | d c d c | |
| 1 | 0 1 | 8 3 | 2d 2cx2 | | 1 8 9 0 | 55 |
| 2 | | 10 2 | 2dx2 | | 3 2 11 0 | 60 |
| 3 | | 6 2 | 2cx2 2dx4 | | 6 6 8 0 | 49 |
| 4 | 1 2 | 27 11 | 2dx2 3d 7(6c,1d)x2 | | - - - - | 90 |
| 5 | | 7 4 | 2cdx2 | T | 1 4 10 0 | 45 |
| 6 | 3 3 | 13 5 | | | - - - - | 55 |
| 7 | | 14 13 | 2cdx4 2dc | | 7 15 6 8 | 67 |
| 8 | | 12 5 | | | 2 5 10 0 | 48 |
| 9 | | 18 9 | 1d 3cx2 2c 2d | | - - - - | 65 |
| 10 | | 6 22 | 2c 2d 4cdx2 | | 4 28 8 0 | 69 |
| 11 | | 12 0 | 3cddx2 | | 14 2 2 0 | 39 |
| 12 | | 10 3 | 4cx3 2cd 5c 6c | | - - - - | 63 |
| 13 | | 6 6 | 2cdx2 | T | 6 6 4 0 | 49 |
| 14 | 2 1 | 15 4 | 3c 4cddd 2c | | - - - - | 73 |
| 15 | | 6 18 | 3d 4cccd 2dc 2c 3ccd 3cx2 | | 6 31 4 3 | 67 |
| 16 | 0 2 | 11 16 | 2d 4c | IVcdd | - - - - | 64 |
| 17 | | 7 1 | 2SBcx2 2dx2 2cx2 | | 7 9 4 0 | 56 |
| 18 | 2 11 | 10 5 | 4SBc 2SBcd 2c 2dx2 | IIIccdx2- | - - - - | 84 |
| 19 | | 4 12 | 2dx2 2cdx6 3cddx2 | | 14 18 4 2 | 51 |
| 20 | 1 4 | 19 2 | 2SBdx2 | | - - - - | 64 |
| 21 | 4 1 | 9 15 | 4c | | - - - - | 71 |
| | | | | | 24% 45% 27% 4% | |

*minims unless noted

*final notes counted as one

| | <u>dissonant</u> | <u>consonant</u> |
|---------------------|------------------|------------------|
| texted pieces | 53% | 47% |
| instrumental pieces | 51% | 49% |
| total | 52% | 48% |

Frequency of syncope in Morley's Canzonets to Two Voyces 1595:

| | |
|---------------------|-----------------|
| texted pieces | 45.3 |
| instrumental pieces | 54.2 |
| all pieces | 50.2 (2 x 25.1) |

Table 31. Contents of Morley's Canzonets to Two Voyces

number in Morley and Table 30

| . | number in EMS 1 | | |
|----|-----------------|-------------------------------------|--------------------------|
| . | title | | |
| . | . | | |
| 1 | 1 | Goe yee my Canzonets | |
| 2 | 2 | When loe, by breake of morning | |
| 3 | 3 | Sweet Nimphe come to thy lover | |
| 4 | | Fantasie: Il doloroso | "the doleful one" |
| 5 | 4 | I goe before my darling | |
| 6 | | Fantasie: La Girandola | "the fickle one" |
| 7 | 5 | Miraculous loues wounding | |
| 8 | 6 | Loe heere another loue | |
| 9 | | Fantasie: La Rondinella | "the little swallow" |
| 10 | 7 | Leaue now mine eyes lamenting | |
| 11 | 8 | Fyre and lightning from heauen fall | |
| 12 | | Fantasie: Il Grillo | "the fancy" |
| 13 | 9 | Flora wilt thou torment mee | |
| 14 | | Fantasie: Il Lamento | "the lament" |
| 15 | 10 | In nets of golden wyers | |
| 16 | | Fantasie: La Caccia | "the hunt" |
| 17 | 11 | O thou that art so cruell | |
| 18 | | Fantasie: La Sampogna | "the panpipes" |
| 19 | 12 | I should for griefe and anguish | |
| 20 | | Fantasie: La Sirena | "the mermaid" |
| 21 | | Fantasie: La Tortorella | "the little turtle-dove" |

Table 32. Continued syncopations in Morley's two-part Canzonets

| | <u>dissonant</u> | <u>consonant</u> | <u>mixed</u> |
|--------------|------------------|------------------|--------------|
| texted | 27% | 24% | 49% |
| instrumental | 32% | 50% | 18% |
| all | 29% | 34% | 38% |

Table 33. Syncopations in Morley's fantasies, 1595

| | <u>dissonant</u> | <u>consonant</u> | <u>frequency</u> |
|----|------------------|------------------|------------------|
| 4 | 60% | 40% | 69 |
| 6 | 67% | 33% | 44 |
| 9 | 55% | 45% | 58 |
| 12 | 29% | 71% | 60 |
| 14 | 65% | 35% | 42 |
| 16 | 59% | 41% | 58 |
| 18 | 61% | 39% | 52 |
| 20 | 80% | 20% | 47 |
| 21 | 39% | 61% | 46 |

Table 34. Syncopation in Tye's English anthems

| | <u>breves</u> | <u>s'breves</u> | | <u>triple</u> | <u>syllable*</u> | | <u>breve</u> |
|-----|------------------|------------------|-------------------|-----------------|------------------|--------------|--------------|
| | <u>dissonant</u> | <u>dissonant</u> | <u>continued*</u> | <u>metre</u> | <u>unacc'd</u> | <u>acc'd</u> | <u>count</u> |
| | <u>cons'nt</u> | <u>cons'nt.</u> | | <u>.figures</u> | <u>d</u> | <u>c</u> | <u>.</u> |
| | . . | . . | . | . . | . . | . . | . |
| | . . | . . | . | . . | . . | . . | . |
| 1 | | 5 9 | | T | 4 | 1 1 8 | 51 |
| 2 | 2 | 20 60 | 2dx3 2cx3 | IIIcc | 12 17 | 15 54 | 83 |
| | | | 2cd | | | | |
| [2a | | 13 33 | 2dx2 2cx2 2cd | IIIcc | 9 9 10 | 29 | 45] |
| [2b | 2 | 7 29 | 2d 2c | | 3 8 5 | 25 | 28] |

| | <u>cons</u> | <u>diss</u> | <u>frequency</u> |
|--|-------------|-------------|------------------|
| 1: 'Blessed are all they that fear the Lord' | 64% | 36% | 27.5 (6.9x4) |
| 2: 'Christ rising again from the dead' | 72% | 28% | 118.1(19.7x6) |

* all semibreves

* All syncopations take a syllable.

Table 35. Syncopations in Gibbons's Fantasies of Three Parts

| MB | s'breves | | minims | | crotchets | | continued | | triple | diss | cons | s'breve | | |
|-----|----------|--------|-----------|-----------|-----------|------|-----------|--------|------------|----------|------|---------|---------|----|
| 48 | d | c | d | c | d | c | d | c | mixed* | figures* | . | count† | | |
| No. | . | . | . | . | . | . | . | . | . | metre | . | . | | |
| 7 | 0 | 2 | 16 | 9 | 4 | 1 | 2M | 0 | 2Mcdx3 | 0 | 61% | 39% | 76 | |
| | | | | | | | 2C | | 5Scddcc | | | | | |
| 8 | 1 | 2 | 14 | 20 | 1 | 2 | 3C | 3C | 6Mcccccdx2 | | 28% | 72% | 84 | |
| | | | | | | | 2Mx2 | | IVccx2 | | | | | |
| | | | | | | | 4Mx2 | | VIccc | | | | | |
| | | | | | | | | | IIIcc | | | | | |
| | | | | | | | | | IIIcx2 | | | | | |
| | | | | | | | | | VIIccc | | | | | |
| | | | | | | | | | VIIIcccc | | | | | |
| | | | | | | | | | IXddccc | | | | | |
| 9 | 1 | 1 | 14 | 22 | 1 | 0 | 2Mx2 | 2Mdc | IIIcx2 | | 41% | 59% | 81 | |
| | | | | | | | 2Mx2 | | IIId | | | | | |
| | | | | | | | | 2Mcdx6 | IVcc | | | | | |
| | | | | | | | | | VIc | | | | | |
| | | | | | | | | | IIIIdc | | | | | |
| | | | | | | | | | IIIcd | | | | | |
| | | | | | | | | | VIccc | | | | | |
| 10 | 2 | 4 | 21 | 35 | 4 | 1 | 0 | 2M | 3Mccd | 0 | 38% | 62% | 93 | |
| | | | | | | | | 6C | 3Mcd | | | | | |
| | | | | | | | | | 2Mdcx2 | | | | | |
| | | | | | | | | | 2Ccd | | | | | |
| 11 | 0 | 4 | 7 | 19 | 2 | 7 | 3C | 0 | 3Mcd | 0 | 33% | 67% | 56 | |
| | | | | | | | | | 2Mcd | | | | | |
| | | | | | | | | | 5Ccdcd | | | | | |
| | | | | | | | | | 2Sc | | | | | |
| 12 | 0 | 3 | 13 | 6 | 0 | 0 | 0 | 3S | 0 | 0 | 48% | 52% | 56 | |
| | | | | | | | | 2M | | | | | | |
| 13 | 1 | 1 | 15 | 14 | 1 | 0 | 0 | 2M | 2Mdc | IIIIdc | T | 48% | 52% | 74 |
| | | | | | | | | | 2Mcd | IIIcc | | | | |
| 14 | 1 | 3 | 7 | 9 | 0 | 1 | 2M | 3M | 3Mcd | IVccx3 | T | 28% | 72% | 68 |
| | | | | | | | | 2M | 2Mcdx2 | IVc | | | | |
| | | | | | | | | | | IVcd | | | | |
| | | | | | | | | | | Vc | | | | |
| | | | | | | | | | | VIccc | | | | |
| | | | | | | | | | | XIcccc | | | | |
| 15 | 4 | 4 | 11 | 6 | 0 | 0 | 2M | 0 | 2Mcd | 0 | T | 62% | 38% | 80 |
| . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| MB | . | . | . | . | . | . | . | . | . | figures* | . | . | . | . |
| 48 | d | c | d | c | d | c | d | c | mixed* | metre | . | . | s'breve | |
| No. | s'breves | minims | crotchets | continued | triple | diss | cons | count† | | | | | | |

* The dissonances and consonances are given in the order in which they appear.

† Gibbons's use of the mensuration-sign † is clearly conventional, and does not imply *alla breve*.

Table 36. Frequency of syncopations in Gibbons's
Fantasies of Three Parts

| <u>No.</u> | <u>frequency</u> | | |
|--------------|------------------|--|--|
| 7..I..... | 71.1 | | |
| 8..II..... | 114.3 | | |
| 9..III..... | 91.4 | | |
| 10.IV..... | 93.5 | | |
| 11.V..... | 96.4 | | |
| 12.VI..... | 48.2 | | |
| 13.VII..... | 56.8 | | |
| 14.VIII..... | 77.9 | | |
| 15.IX..... | 36.2 | | |

| <u>Nos.</u> | <u>consonant</u> | <u>dissonant</u> | <u>frequency</u> |
|----------------|------------------|------------------|------------------|
| 7 - 10 (I-IV) | 60.5% | 39.5% | 93.1 (15.5 x 6) |
| 11 - 15 (V-IX) | 59.0% | 41.0% | 61.4 (10.2 x 6) |
| 7 - 15 (I-IX) | 59.9% | 40.1% | 77.2 (12.9 x 6) |

Appendix 1

Nine instrumental fantasies from Thomas Morley's *Canzonets to Two Voyces* 1595.

| | | |
|----|---------------|-----|
| 4 | Il doloroso | 316 |
| 6 | La Girandola | 317 |
| 9 | La Rondinella | 318 |
| 12 | Il Grillo | 319 |
| 14 | Il Lamento | 320 |
| 16 | La Caccia | 321 |
| 18 | La Sampogna | 322 |
| 20 | La Sirena | 323 |
| 21 | La Tortorella | 324 |

Sources

Cantus: Folger Shakespeare Library, Washington, D.C.

Tenor: Henry E. Huntington Library, San Marino, California

as given in Uhler (1954)

Critical commentary

Repeated sections are given in full in the sources.

Redundant accidentals have been omitted; retrospective editorial accidentals, as might be required for the anticipation of sharpened leading notes, have been kept to a minimum.

The beaming of quavers and semiquavers has only been applied for legibility: the sources have none.

The music is presented in landscape format to clarify the overall shape of the melodic lines.

9:25:C2 refers to the second note of the cantus in the 25th measure of No. 9 'La Rondinella'

9:1:C opening semibreve rest omitted

9:25:C2 dot missing

9:57:C3 b^b ' for c''

9:65:T1 final note given as breve with pause in tenor only

14:13-4:T all notes apparently crotchets owing to blurred printing of original

16:59:C4 dot missing

16:64:T1 final note given as breve with pause in tenor only

20:1:C1 dot missing

20:34:C1 dot missing

20:51:C crotchet rest missing

21:50:C3 dot missing

21:52:C3 dot missing

21:63:C3 dot missing

21:69:C1 dot missing

21:71:T1 final note given as breve in tenor only

Nº 4 Il doloroso

10

CANTUS

TENOR

20

30

40

50/73

60/81

Nº 6 La Girandola

CANTUS

TENOR

Handwritten musical notation for the first system, measures 1 through 10. The Cantus part is on a single staff with a treble clef and a key signature of one sharp (F#). The Tenor part is on a single staff with a bass clef and a key signature of one sharp (F#). Both parts feature a mix of quarter, eighth, and sixteenth notes, with some rests. Measure numbers 10 and 20 are indicated at the end of the first and second systems respectively.

Handwritten musical notation for the second system, measures 21 through 30. The notation continues with similar rhythmic patterns and melodic lines for both parts. Measure numbers 20 and 30 are indicated at the end of the first and second systems respectively.

Handwritten musical notation for the third system, measures 31 through 40. The notation continues with similar rhythmic patterns and melodic lines for both parts. Measure numbers 30 and 40 are indicated at the end of the first and second systems respectively.

Handwritten musical notation for the fourth system, measures 41 through 50. The notation continues with similar rhythmic patterns and melodic lines for both parts. Measure numbers 40 and 50 are indicated at the end of the first and second systems respectively.

Handwritten musical notation for the fifth system, measures 51 through 60. The notation continues with similar rhythmic patterns and melodic lines for both parts. Measure numbers 50 and 60 are indicated at the end of the first and second systems respectively.

Nº 9 La Rondinella

curus TENOR

Nº 12 Il Grillo

10

CANTUS

TENOR

20

30

40

50

60

This musical score is for a piece titled "Il Grillo" (The Cricket), numbered 12. It is written for two voices: Cantus and Tenor. The score is divided into six systems, each containing two staves. The first system is marked with a "10" above the Cantus staff. The second system is marked with a "20" above the Cantus staff. The third system is marked with a "30" above the Cantus staff. The fourth system is marked with a "40" above the Cantus staff. The fifth system is marked with a "50" above the Cantus staff. The sixth system is marked with a "60" above the Cantus staff. The music is written in a key with one sharp (F#) and a common time signature (C). The Cantus part is written on a treble clef staff, and the Tenor part is written on a bass clef staff. The score includes various musical notations such as notes, rests, and accidentals.

Nº 14 || Lamento

Musical score for Cantus and Tenor, numbered 14, titled "Lamento". The score is written on two staves, Cantus and Tenor, and consists of five systems of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: Cantus and Tenor staves. Cantus begins with a treble clef and a key signature of one sharp. Tenor begins with a bass clef and a key signature of one sharp. Both staves have a 10-measure rest at the beginning.

System 2: Cantus and Tenor staves. Cantus begins with a treble clef and a key signature of one sharp. Tenor begins with a bass clef and a key signature of one sharp. Both staves have a 20-measure rest at the beginning.

System 3: Cantus and Tenor staves. Cantus begins with a treble clef and a key signature of one sharp. Tenor begins with a bass clef and a key signature of one sharp. Both staves have a 40-measure rest at the beginning.

System 4: Cantus and Tenor staves. Cantus begins with a treble clef and a key signature of one sharp. Tenor begins with a bass clef and a key signature of one sharp. Both staves have a 50-measure rest at the beginning.

System 5: Cantus and Tenor staves. Cantus begins with a treble clef and a key signature of one sharp. Tenor begins with a bass clef and a key signature of one sharp. Both staves have a 60-measure rest at the beginning.

Nº 16 La Caccia

Handwritten musical score for "La Caccia" (No. 16). The score is written on five systems of staves. The first system has two staves labeled "CANTUS" and "TENOR". The subsequent systems have single staves. The music is in 2/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 10, 20, 30, 40, and 50 are indicated at the start of their respective systems.

№ 18 La Sampogna

Musical score for "La Sampogna" (No. 18). The score is written for two voices, Cantus and Tenor, and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into five systems. The first system shows the beginning of the piece. The second system includes measure numbers 10, 20, and 30. The third system includes measure numbers 40 and 50. The fourth system includes measure numbers 60/73 and 70/83. The fifth system shows the end of the piece with a repeat sign and a final measure. The piano part features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Nº 20 La Sirena

Handwritten musical score for "La Sirena" (Nº 20). The score is written on five systems of two staves each. The top staff of each system is labeled "CANTUS" and the bottom staff is labeled "TENOR". The music is in 2/4 time and features various musical notations including notes, rests, accidentals, and dynamic markings. Measure numbers 10, 20, 30, 40, and 50 are indicated at the start of their respective systems.

Nº 21 La Tortorella

cantus

tenor

10 # 1

20

30

40

50/53

This musical score is for a piece titled 'La Tortorella' (Nº 21). It is written for two voices: Cantus (Soprano) and Tenor. The score is divided into five systems, each containing two staves. The first system includes a key signature change to one sharp (F#) and a time signature of 10/8. The second system begins with a measure rest for the Tenor part. The third system includes a measure rest for the Cantus part. The fourth system includes a measure rest for the Tenor part. The fifth system includes a measure rest for the Cantus part. The score is marked with measure numbers 10, 20, 30, 40, and 50/53. The notation includes various musical symbols such as notes, rests, and accidentals.

Appendix 2
Extracts from printed editions

1. John Tomkins: 'O thrice blessed earthbed'
transcribed and edited by Philip Brett (MB22, 32-3)

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In bar 6, the semibreve E flat in the voice part is a misprint for
a minim.

2. Christopher Tye: 'Blessed are all they that fear the Lord' and
'Christ rising again from the dead' (first part)
transcribed and edited by John Morehen (EECM19, 1-17)

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[16]

O thrice-blessed earthbed

JOHN TOMKINS

VOICE

O, O, thrice - bless-ed earth-bed, thrice - bless-ed earth-bed,

TREBLE VIOL

ALTO or TENOR VIOL

TENOR or BASS VIOL

BASS VIOL

thrice - bless-ed earth-bed, un - derwhose hap - py pres - sure all in a

sheet more bless - ed, lies fast — my sleep - ing trea - sure, Pa - li - li - a, Pa - li - li -

- a, Pa - li - li - a, a-wak - en! leave death's cold, too cold plea - sure; no love, no love — in death is

20
 ta-ken. But thou with death, aye me, aye me, art ev-er

25
 liv-ing, and I in death still live, and I in death still live, in love am dy-

30
 -ing. But Death's hand is — but vain, souls to dis-sev-er: We'll live in heav'n a-gain, we'll live for ev-er, No chances shall there pur-

35
 - sue souls here dis-tress-ed. Till then, till then, a - dieu, a - dieu, most bless-ed.

1. BLESSED ARE ALL THEY THAT FEAR THE LORD

Christopher Tye

MUSIC

BLESS - ed are all they that fear the Lord.

COUNTER TENOR

BLESS - ed are all they that fear the Lord.

TENOR

BLESS - ed are all they that fear the Lord.

BASS

BLESS - ed are all they that fear the Lord.

ORGAN

MUSIC

BLESS - ed are all they that fear the Lord: and do

C

BLESS - ed are all they that fear the Lord: and do

T

BLESS - ed are all they that fear the Lord: and do

B

BLESS - ed are all they that fear the Lord: and do

The image shows a page from a musical score for the hymn "The Bells" by J. S. Bach. The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "walk in his ways. For thou shalt eat the la - bours of". The music is in G major and 4/4 time. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Alto part begins with a treble clef and a key signature of one sharp (F#). The Tenor part begins with a treble clef and a key signature of one sharp (F#). The Bass part begins with a bass clef and a key signature of one sharp (F#). The lyrics are written below the staves. The Soprano part has the lyrics "walk in his ways. For thou shalt eat the la - bours of". The Alto part has the lyrics "walk in his ways. For thou shalt eat the la - bours of". The Tenor part has the lyrics "walk in his ways. For thou shalt eat the la - bours of". The Bass part has the lyrics "walk in his ways. For thou shalt eat the la - bours of".

[illegible]

S *thou.* Thy side shall be as the fruit - ful vine, as the fruit - ful vine, as the fruit - ful vine, as the fruit - ful vine.

C *thou.* Thy side shall be as the fruit - ful vine, as the fruit - ful vine, as the fruit - ful vine, as the fruit - ful vine.

T *thou.* Thy side shall be as the fruit - ful vine, as the fruit - ful vine, as the fruit - ful vine, as the fruit - ful vine.

B *thou.* Thy side shall be as the fruit - ful vine, as the fruit - ful vine, as the fruit - ful vine, as the fruit - ful vine.

VI
fruit - ful vine, thy wife shall be as the
C
ful vine, thy wife shall be as the fruit - ful vine, as the
T
fruit - ful vine, thy wife shall be as the
B
vine, thy wife shall be as the fruit - ful vine, as the

VI C T B

fruit - ful vine: up - on the walls of thine — house. Thy
fruit - ful vine: up - on the walls of thine house. Thy
fruit - ful vine: up - on the walls of thine house. Thy
fruit - ful vine: up - on the walls of thine house. Thy

- bout thy la - ble, round a - bout thy la - ble. Thus
- bout thy la - ble, round a - bout thy la - ble. Thus
- bout thy la - ble, round a - bout thy la - ble. Thus
- bout thy la - ble, round a - bout thy la - ble. Thus

VI C T B

child - ren shall be like o - live branch - es: round a -
child - ren shall be like o - live branch - es: round a -
child - ren shall be like o - live branch - es: round a -
child - ren shall be like o - live branch - es: round a -

shall the man be bless-ed: that fears the Lord, thus shall the
shall the man be bless-ed: that fears the Lord, thus shall the
shall the man be bless-ed: that fears the Lord, thus shall the
shall the man be bless-ed: that fears the Lord, thus shall the

VI C T B

child - ren shall be like o - live branch - es: round a -
child - ren shall be like o - live branch - es: round a -
child - ren shall be like o - live branch - es: round a -
child - ren shall be like o - live branch - es: round a -

shall the man be bless-ed: that fears the Lord, thus shall the
shall the man be bless-ed: that fears the Lord, thus shall the
shall the man be bless-ed: that fears the Lord, thus shall the
shall the man be bless-ed: that fears the Lord, thus shall the

VI C T B

child - ren shall be like o - live branch - es: round a -
child - ren shall be like o - live branch - es: round a -
child - ren shall be like o - live branch - es: round a -
child - ren shall be like o - live branch - es: round a -

shall the man be bless-ed: that fears the Lord, thus shall the
shall the man be bless-ed: that fears the Lord, thus shall the
shall the man be bless-ed: that fears the Lord, thus shall the
shall the man be bless-ed: that fears the Lord, thus shall the

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The lyrics are: "child - ers' child - ren: and peace up - on is - ra -".

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The lyrics are: "see thy child - ers' child - ren: and peace up - on".

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The lyrics are: "A - - - - men." (Measures 49-52).

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The lyrics are: "is - ra - el, yea, thou shalt see thy - on is - ra - el, yea, thou shalt see thy - on is - ra - el, yea, thou shalt see thy".

2. CHRIST RISING AGAIN FROM THE DEAD

Christopher Tye

MEAN

First Part

Christ ris - ing a - gain from the —

COUNTER-TENOR

Christ ris - ing a - gain from the —

TENOR 1

Christ ris - ing a - gain

TENOR 2

Christ ris - ing a - gain

BASS 1

Christ ris - ing a - gain from —

BASS 2 (Editional)

Christ ris - ing a - gain from

ORGAN REDUCTION

M

now di - eth not, now di - eth not:

C

now di - eth not, now di - eth not:

T¹

now di - eth not, now di - eth not:

T²

from the dead — now di - eth not, now di - eth not:

B¹

from the dead — now di - eth not, now di - eth not:

B²

the dead — now di - eth not, now di - eth not:

M

death from hence - forth

C

death from hence - forth

T¹

death from hence - forth

T²

death from hence - forth

B¹

death from hence - forth

B²

death from hence - forth

M he died but once, he died but once to put a - way

C

T1 died, he died but once to put a - way

T2 But

B1 he died but once to put a - way

B2

died, he died but once to put a - way

20

Soprano (S):
 in.
 in that he died, he died, but once to put a-way

Alto (A):
 in.
 in that he died, he died, but once to put a-way

Tenor (T):
 in that he died, he died, but once to put a-way

Bass (B):
 in that he died, he died, but once to put a-way

Chorus (C):
 in that he died, he died, but once to put a-way

Lyrics:
 in that he died, he died, but once to put a-way
 But in that he died, he died, but once to put a-way
 But in that he died, he died, but once to put a-way

13

M But in that he died.

C But in that he

T¹ him. up - on

T² up - on him. But in that he

B¹ up - on him.

B² up - on him.

Our Father who art in heaven, hallowed be thy name. Thy kingdom come. Thy will be done on earth as it is in heaven. Give us this day our daily bread. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever. Amen.

M
 I - - - - - eth un - - - - - to God.
 C
 un - - - - - to God. And
 T¹
 I - - - - - eth un - - - - - to God. And so like - - - - -
 T²
 I - - - - - eth un - - - - - to God. And so like - - - - - wise count your - - - - -
 B¹
 - - - - - eth un - - - - - to God. And so like - - - - - wise count your - - - - -
 B²
 I - - - - - eth un - - - - - to God. And so like - - - - - wise count your - - - - - God.

The image shows a page from a musical score for 'The Lord's Prayer' in G major. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The lyrics are 'sin: but in that he liv - eth, he liv - eth.' and 'but in that he liv - eth, he liv - eth.' The score is divided into systems, with the first system starting with a treble clef and a key signature of one sharp (F#). The piano part is written in the right hand, and the vocal parts are written in the left hand. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and bar lines. The page number '1' is visible in the bottom right corner.

M
C
T1
T2
B1
B2

And so like - wise count - yourselves dead un -
so like - wise count - your - selves dead un - to sin: but
- wise count your - selves dead un - to sin. count your -
dead un - to sin: but liv - ing
- selves dead un - to sin:
And so like - wise count your - selves dead un - to -
sin:

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