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I hereby recommend that the thesis prepared under my supervision by Robert Anton Kvam

entitled AN EXAMINATION AND COMPARISON OF MUSICAL
SETTINGS OF DAVID'S LAMENT FOR ABSALOM FROM THE TIME OF
JOSQUIN DES PREZ TO THAT OF HEINRICH SCHÜTZ

be accepted as fulfilling this part of the requirements for the degree of Doctor of Musical Arts in Choral Conducting

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AN EXAMINATION AND COMPARISON OF MUSICAL
SETTINGS OF DAVID'S LAMENT FOR ABSALOM FROM THE TIME OF
JOSQUIN DES PREZ TO THAT OF HEINRICH SCHÜTZ

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PREFACE

The main thrust of this thesis is to examine and compare the various settings of David's lament from the time of Josquin des Prez to Heinrich Schütz. Franco-Flemish, English, Italian (Venetian), and German schools of composition are represented in this time span which overlaps the Renaissance and Baroque Eras. This examination and comparison is concerned with stylistic features, textual treatment, performance considerations, harmonic vocabulary, and compositional techniques and forms. Included in the scope of this paper is appropriate biographical information, particularly on the lesser-known composers.

This topic is original, and therefore no single source exists which discusses or even lists the various settings of David's lament. The problem of locating works is compounded by the fact that many listings of individual composer's works which appear in the standard research sources are either incomplete or not broken down to individual titles. Thus, the exhaustive search for settings of this lament has involved the perusal of all pertinent monuments, collections, and editions; the use of bibliographical tools such as the Heyer and Charles textbooks, the Music Article Guide, The Music Index, and RILM; the consultation of standard musical dictionaries and encyclope-

dias; and the examination of a variety of seemingly relevant books.

I am most appreciative of the thoughtful advice and assistance provided by Dr. Elmer Thomas.

To my wife, Barbara, and daughter, Kristin, go my deepest gratitude for their patience and understanding.

CHAPTER I

AN OVERVIEW OF THE LAMENT FROM ITS INCEPTION THROUGH THE MIDDLE BAROQUE

The lament, in a musical context, is a general designation for compositions commemorating the death of an important person. The curious history of the lament has its inception in the Middle Ages, and can be traced in each subsequent musical era, including our contemporary period. The earliest extant examples are a "Planctus Karoli," lamenting the death of Charlemagne (814), and another "planctus" for his son Hugo (844), both preserved in an early neumatic script which is undecipherable. A late 12th-century troubadour "planc" (planh) by Gaucelm Faudit mourns the death of Richard the Lion-Hearted (1199).¹

From the 14th to the 17th centuries, it was customary for laments, referred to as "deplorations," "tombeaux," "plaintes," or "apotheoses," to be written honoring the death of prominent musicians. The oldest known example of this type is a ballade, "Armes, amours," written by Deschamps and composed by F. Andrieu on the death of Machaut

¹Willi Apel, Harvard Dictionary of Music, 2nd ed. (Cambridge: The Belknap Press, 1969), p. 461.

(1377).² A number of these laments contain plainsong quotations from the Requiem Mass, as does Ockeghem's lament for Gilles Binchois (1460), the celebrated Burgundian. Ockeghem sets a French text in the superius, beginning with the words "mort tu es navre" ("Your death has wounded us"), and incorporates the last line of the "Dies Irae" sequence into the tenor part, changing "eis" into the singular, "Pie Jesu, Domine, dona ei requiem."³ Other lament settings of a similar nature include: Mouton for Févin, Lupi for Ockeghem, Josquin for Ockeghem, Vaet for Clemens, Vinders for Josquin, and Gombert for Josquin.⁴

Perhaps the best known of these pieces is "La Deploration de Jehan Ockeghem" by Josquin des Prez. The poem, written by Jean Molinet, pictures Ockeghem being greeted in heaven by a host of musicians, including Dufay, Dunstable, Binchois, La Rue, and Compere. Multiplicity of text is again encountered with the French poem, "Nymphes des bois," being juxtaposed with fragments of the Requiem Mass. In the second section of the work, surviving composers are requested to don mourning garments for their "bon pere," after which the Requiem excerpt "Requiescat in pace" provides a

²Ibid.

³Alec Robertson, Requiem, Music of Mourning and Consolation (London: Cassell, 1967), p. 213.

⁴Gustave Reese, Music in the Renaissance (New York: W. W. Norton, 1954), p. 983.

concluding thought. The entire lament was written in black notes, and has been labeled by Gustave Reese as an early example of "eye-music."⁵

The custom of writing laments for musicians, friends, or public officials was adopted by the Italian madrigalists. Jacob Arcadelt, one of the many Flemish composers who migrated to Italy, wrote a lament to mourn the passing of Alessandro de Medici (1537). This madrigal lament, contained in Arcadelt's Fifth Book of Madrigals (1539), implores the Florentines to weep for their "best-loved and most cherished son."⁶ No evidence of Requiem Mass quotations appears in madrigal laments.

Madrigal composition came late to England, sparked by English transcriptions of Italian pieces, as contained in the collection Musica transalpina (1588), edited by Nicholas Yonge. The Italian trait of composing madrigal laments was likewise transferred to the English, as seen in the somber madrigal "Death Hath Deprived Me," written by Thomas Weelkes in remembrance of his close friend, Thomas Morley (1603). Reflecting the personal involvement of the composer is the opening couplet of the poem:

Death hath deprived me of my dearest friend,
My dearest friend is dead and laid in grave.

Other madrigal laments include elegies by both Morley and

⁵Ibid., p. 235.

⁶Robertson, Requiem, p. 215.

Weelkes for Henry Noel, an amateur musician in the court of Queen Elizabeth, and William Byrd's plaint for Sir Philip Sydney, a royal Knight and an accomplished poet. A slightly different manifestation of English commemorative writing took shape in Jeremiah Clarke's "Music on Henry Purcell's Death," which is a pastoral cantata, complete with arias, recitatives, and a French overture.⁷

In addition to writing laments which focused on a recently departed person, Renaissance and Early Baroque composers wrote settings which were based on biblical or mythological figures. Old Testament personages in particular, such as Job, Jacob, Susanna, and David, became the focal points of numerous lament settings. Hans Moser, in an article entitled "The Lamento Motet from Josquin to Gallus," lists the following as being the principal motet laments of the Renaissance:⁸

1. "Didonis novissima verba: Dulces exuviae," by Josquin, La Rue, Mouton, and Verbonnet
2. "Planxit autem David: Absalon, fili mi," by Josquin and Gallus
3. "Rex autem David: Doleo super te, frater mi Jonatha," by Josquin, Clemens non Papa, L. Hellinck, and A. Galli
4. "Videns Jacob vestimenta," by Clemens non Papa, W. Breitengraser, S. Boileau, L. Paminger, Morales, and Regnart

⁷Ibid., p. 219.

⁸Hans Moser, Heinrich Schütz; His Life and Work (Saint Louis: Concordia Publishing House, 1959), p. 470.

5. "Als Jakob nu das Kleid ansach," by Cosmas Alder
6. "Cum aegrotasset Job," by L. Senfl
7. "Job tonso capite," by Clemens non Papa and Crequillon
8. "Ingemuit Susanna," by Crequillon
9. "Susanna se videns rapi," by Willaert, Philippe de Monte, Lassus, and Palestrina

Laments based on biblical material can also be found in the area of oratorio. For example, Carissimi's Jephte contains the famous recitative in which Filia bewails her virginity and her impending death. The words of this lament do not appear in the biblical account, but elaborate upon the given circumstances, a technique which will surface in Jacob Handl's treatment of David's lament.

The use of Greek mythology as a source of lament material was commonplace in 17th-century Baroque opera. The "lamento" became standardized as a scene expressing utter despair, usually preceding an unexpected turn of events. This type of lament was inaugurated by Monteverdi in the famous "Lamento d'Arianna" of 1608, the only remaining fragment of his lost opera. Further evidence of this practice can be seen later in the century in Henry Purcell's well-known opera, Dido and Aeneas. Here Purcell gives us one of the most beautiful of all death songs, "When I am Laid in Earth." This masterful aria, commonly referred to as Dido's lament, is built entirely over a ground bass and stands as one of the landmarks of seventeenth-century music.

The Early Baroque also produced songs of mourning

that were purely instrumental. In French literature there are the "tombeaux" for Seigneur de Lenclos by the master lutenist Denis Gaultier, and similar works for Gaultier by Raquette. Harpsichord laments were written by Louis Couperin and D'Anglebert for their teacher Chambonnières, and two "apotheoses" in the form of sonatas were penned by François Couperin to honor Lully and Corelli. Also noteworthy in this repertory are the "lamentations" of Froberger for both Ferdinand III and Ferdinand IV. Comparable pieces were written in late 17th-century England, such as Purcell's elegy for Matthew Locke, "What Hope for us Remains now He is Gone," and Blow's setting of Dryden's ode on the death of Purcell, "Mark how the Lark and Linnet Sing."⁹

In this brief overview of the lament as it existed prior to 1700, the concept of commemorative writing has surfaced in a variety of forms, including the monophonic song, motet, madrigal, anthem, opera, oratorio, and sundry keyboard pieces. We find in laments some of the most powerful expressions of human emotion in all of music, for these settings are a natural outgrowth of man's intrinsic desire to express his personal sentiments over the passing of a human life. It is completely understandable that composers would turn to their craft as an outlet for venting these emotions.

The question might be raised, however, as to why a

⁹Apel, Harvard Dictionary, p. 462.

composer would choose to set a lament which depicts the suffering of a far-removed biblical figure, or, stranger yet, a fictitious mythological character. The answer lies in the fact that death is essentially a timeless concept, and mankind, in any era, is capable of empathizing with the agony which accompanies the loss of human life, regardless of the time and location of the event. Therefore, the anguish which David felt over the loss of his son Absalom can be just as real to 20th-century man as it was to the citizens of David's kingdom. Composers from Josquin to Schütz experienced the same feelings of hatred, despair, grief, emptiness, love, remorse, etc., which surround the events of David's lament; and each, in his own unique style, constructed a work of art which recreated the original story, making it come to life again and again.

CHAPTER II

FRANCO-FLEMISH

Josquin des Prez (1445-1521)

It was during Josquin des Prez's lifetime that the motet gradually replaced the Mass as the dominant form of sacred composition. The motet, offering greater variety of interest and expression, captivated the creative energies of this humanistic era. Renaissance composers relied heavily on the Bible as a mainstay in providing the necessary textual material for these compositions. The story of David's lament for his slain son, Absalom, is taken from the Old Testament book of II Samuel, 18:33, which reads as follows:

And the King was much moved, and went up to the chamber over the gate, and wept: and as he went, thus he said, O my son Absalom! my son, my son Absalom! would God I had died for thee, O Absalom, my son, my son!

King James Version, 1611.

This verse certainly provided the composer with a deeply moving subject, capable of evoking a highly emotional response from the listener.

The Latin text which Josquin des Prez chose for his setting of "Absalom, fili mi" was, however, only partially based on the preceding verse, for Josquin's motet is actually the combination of fragments from three separate lamentations. These lamentations, found in Genesis, Job, and II

Samuel, depict three grief-stricken Old Testament fathers, David, Job, and Jacob, mourning over the loss of their sons.¹ The following is Josquin's textual synthesis and an accompanying translation.

Absalon, fili mi, quis det ut moriar
pro te, fili mi, Absalom?
Non vivam ultra, sed descendam in
infernus plorans.

Absalom, my son, would that I had died
for thee, my son, Absalom.
Let me live no more, but descend into
hell weeping.

The reason for this textual fusion is that Josquin composed this motet as an offering of condolence to Pope Alexander VI, whose son, Juan Borgia, had been assassinated on June 15, 1497.² Upon hearing of his first-born son's murder, Alexander VI went into seclusion and refused to eat or drink for three days.³ Lowinsky proposes that Josquin wrote this occasional piece at the request of his patron, Cardinal Ascanio Sforza, who had been instrumental in securing the Papacy for Alexander VI.⁴

Of the nearly 100 motets written by Josquin, "Absalon, fili mi" is remarkable, in addition to its textual uniqueness, for its bold harmonies and uncommonly low reg-

¹Edward E. Lowinsky, ed., Josquin des Prez (London: Oxford University Press, 1976), p. 68.

²Ibid.

³Ibid., p. 656.

⁴Ibid., p. 44.

isters. This harmonic boldness, as described by H. E. Wooldridge, was used "for the expression of poignant sorrow."⁵ Evidence of this boldness is immediately seen in the partial signatures, which call for 2 flats in the superius, altus, and tenor, and the rare appearance of 3 flats in the bassus. It should be noted that the editor has added yet another flat to both the tenor and bassus in order to avoid excessive use of "ficta." With the addition of a 5th flat, creating a G^b major chord in measures 66 and 83, and providing an upper neighbor dissonance in measure 68, Josquin was forecasting the great importance which would eventually be placed on the lowered sixth scale degree by future composers, especially those of the Romantic Period. In examining this piece one finds the rather early appearance of the circle of fifths, used in conjunction with the text "sed descendam in infernum plorans." This segment of text, when combined with the descending broken triads which occur within the circular motion from B^b through G^b, exemplifies Josquin's mastery of sophisticated word-painting.

The total effect is further enhanced by the use of an extremely low registration. Josquin requires that the bass voice negotiate a Contra B^b. The tenor part is in actuality another bass part, for the line demands an F below the staff. The altus range is best sung by baritones, and

⁵Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Josquin des Prez" by J. R. Milne; rev. by Thurston Dart.

a mixture of tenors and altos on the superius part would best serve a modern-day performance. Given the extreme ranges which the men and boys of Josquin's choir were asked to perform, one could not rule out the possibility of instrumental doubling, though nothing in the manuscript sources indicates instrumental participation.

"Absalon, fili mi" has come down to us in three sources: one manuscript, which is the oldest and most reliable source (London, British Museum, MS. Royal 8 G VII); and two German prints from a later date (Kriesstein, Selectissimae necnon familiarissimae cantiones of 1540, and Montanus and Neuber, Tertia pars magni operis musici of 1559).⁶ The London manuscript is part of the Hapsburg repertoire and was copied in 1515 by Alamire, who took his pseudonym from the hexachord system. The second German print, by Montanus and Neuber, is an exact copy of the Kriesstein edition.⁷

The German source differs from the presumably more authentic London manuscript, in that it transposes the work a ninth higher, closing on C. Konrad Ruhland, director of the Capella Antiqua München, theorizes that the higher version was most likely introduced because the ordinary chapels could not sing the piece at the lower pitch level.⁸ This

⁶Lowinsky, Josquin des Prez, p. 654.

⁷Helmuth Osthoff, Josquin des Prez (Tutzing: Hans Schneider Verlag, 1965), p. 370.

⁸Lowinsky, p. 655.

does not, however, fully explain why Kriesstein chose such a large interval. Lowinsky asserts that a more likely reason for this ninth transposition lies in Kriesstein's intention to reduce the unusual key signature to a more manageable one: a single flat in the lower three voices, and two flats in the superius.⁹

The entire question of pitch is open to conjecture, for we know that in Josquin's time pitch varied from chapel to chapel.¹⁰ At the International Josquin Festival-Conference, held in New York City in 1971, a panel of eminent musicologists and conductors discussed this difficult issue of pitch as related to Josquin's motets. The consensus of the panel, in specific reference to "Absalon, fili mi," was that the piece should be sung as written or at the lowest possible level negotiable by the ensemble.¹¹ It was felt this would best serve the true intentions of the composer.

With Josquin des Prez, the imitative treatment of successive portions of the text, resulting in a series of points-of-imitation, became the dominant style of composition for the motet. A feature of this style is the overlapping or dovetailing of phrase endings, which propels the piece forward and accentuates the full cadences.

⁹Ibid.

¹⁰Arthur Mendel, "Pitch in the 16th and Early 17th Centuries," Musical Quarterly 34 (January 1948):29.

¹¹Lowinsky, Josquin des Prez, pp. 655-56.

Chordal or "familiar" style was frequently employed as a means of contrasting the predominately contrapuntal texture created by point-of-imitation style. Thus, in order to balance the imitative opening and closing sections, Josquin chose a homophonic setting for the words "Non vivam ultra," the fragment extracted from Job's lament.

A slight variance can be observed from the customary practice of introducing a new point-of-imitation for each successive portion of text. Josquin introduced several different points-of-imitation while reiterating the text "Absalon, fili mi." This repetition of David's outcry for his slain son, which creates a build-up of tension and vividly portrays the bewailing of a distraught father, was used extensively by later composers, particularly the English.

Josquin's "Absalon, fili mi," with its progressive harmonies, pictorial expressiveness, and challenging ranges, represents a true masterwork of the Flemish Renaissance.

Absalon, fili mi

Superius Absalon Ab - sa - lon, fi - li mi,

Altus Absalon Ab - sa - lon,

Tenor [sic] Absalon Ab -

Bassus [sic] Absalon

5 10

fi - li mi, fi - li mi, fi -

fi - li mi, fi - li mi, fi -

sa - lon, fi - li mi, fi - li mi, Ab - - sa -

Ab - - sa - lon, fi - li mi,

15

Ab - sa - lon, fi - li mi, Ab -

li mi, Ab - sa - lon, fi - li mi, Ab -

lon, fi - li mi, Ab - sa - lon,

fi - li mi, Ab - sa - lon, Ab -

20

sa - lon, fi - li mi, Ab - sa - lon, Ab - sa - lon, fi - Ab - sa - lon, fi - li mi, fi - li mi, sa - lon, fi - li mi,

25

fi - li mi, li mi, Ab - sa - lon, fi - li mi, Ab -

30

fi - li mi, fi - li mi, Ab - sa - lon, fi - li mi, fi - li mi, fi - li mi, - sa - lon, Ab - sa - lon, Ab -

35

- sa - lon, Ab - sa - lon, quis det - sa - lon, fi - li mi, quis

40

ut mo - ri - ar pro te. quis det ut mo - ri - ar pro te. - sa - lon, fi - li mi. quis det ut mo - det ut mo - ri - ar pro te. ut mo - ri - ar

45

fi - li mi, Ab - sa - lon? ut mo - ri - ar pro te. fi - li mi, Ab - sa - lon? - ri - ar pro te, fi - li mi Ab - sa - lon? pro te, fi - li mi, Ab - sa - lon?

50

55

Non vi - vam ul - tra, Non vi - vam ul - tra, Non vi - Non vi - vam ul -

60

non vi - vam ul - tra, sed de - scen - non vi - vam ul - tra, sed vam ul - tra, sed de - scen - tra, ul - tra, sed de -

65

- dam in in - fer - num plo -

de - scen - dam in in - fer - num plo -

dam in in - fer - num plo -

scen - dam in in - fer - num plo - rans,

70

rans, non vi - vam ul - tra, non

rans, non vi - vam ul - tra, non

- rans, non vi -

(b) non vi - vam ul - tra,

75

vi - vam ul - tra, sed de - scen - dam

vi - vam ul - tra, sed de - scen -

ul - tra, sed de - scen - dam in

ul - tra, sed de - scen -

80 85

in in - fer - num plo - rans.

- dam in in - fer - num plo - rans.

in - fer - num plo - rans.

dam in in - fer - num plo - rans.

Mathieu Gascongne (ca. 1485 - ca. 1545)

Few facts are available concerning the life of Mathieu Gascongne, a French composer of the early 16th century. It is known, however, thanks to an extant church document, that he was a priest at Cambrai in 1518.¹² In addition, the names of Gascongne's contemporaries are provided through a noel written by Jean Daniel, an organist at St. Maurice in Angers (ca. 1530). In his piece, Daniel lists the musicians with whom he was well acquainted, citing Févin, Josquin, La Rue, and such "younger men" as Mouton, Gascongne, Claudin, and Lafage.¹³

Gascongne's surviving music, most of which first appeared in various printed collections issued between 1521 and 1554, reveals that he wrote in a variety of forms, including masses, motets, and chansons. The famous French publisher, Attaignant, featured Gascongne's chansons alongside those of Janequin and Sermisy in his 1529 collection entitled Trente et une chansons musicales a quatre parties.¹⁴ In addition to this, Attaignant selected Gascongne's sacred music to be in five of his thirteen volumes of motets published in 1534-35, thus attesting to the pop-

¹²J. A. Westrup, gen. ed., The New Oxford History of Music, 11 vols. (London: Oxford University Press, 1957-), vol. 3: Ars Nova and the Renaissance, edited by Dom Anselm Hughes and Gerald Abraham, p. 293.

¹³Reese, Renaissance, p. 278.

¹⁴Ibid., p. 300.

ularity which Gascongne enjoyed during his lifetime.

Having lived in the northern part of France, it would have been impossible for Gascongne to have escaped the influence of the Netherlandish composers. Though his secular music personifies the general movement toward a distinctly French style, Gascongne's sacred music clearly reflects an allegiance to the Flemish tradition, for the dominant compositional technique upon which his motets and masses are based is that of point-of-imitation style.

The opening of "Rex autem David" is, nevertheless, quite chordal; but once Gascongne reaches the text "lugebat" in measure 16, he invariably employs an imitative treatment for the remainder of the piece. The first imitative section, spanning measures 16 to 35, features two variations of the same basic idea, one demonstrated by the superius starting in measure 16, the other illustrated by the tenor a measure later. Careful examination of the parts will reveal that the superius line is not actually duplicated until the contra-tenor entrance in measure 23, while the tenor is precisely imitated in the first four measures of the bass entrance. When the superius reenters in measure 25, it presents the alternate version of the theme, this time echoing even the extension of the tenor line. A device is now encountered which is commonly employed by Gascongne throughout the entire lament, that being the insertion of duetting voices within the ongoing imitative phrase. An

extended example of this technique is provided by the inner voices beginning in measure 29. A second example, originating with the bass entrance in measure 44, clearly shows the outside voices in imitation at the octave, while the inner voices join forces in measure 46. As characteristic of the imitative style, each introduction of new textual material is accompanied by the initiation of a separate melodic motive.

Included in the text of this lament are the words "cooperto capite," which mean "to cover one's head." This phrase is extracted from biblical material which succeeds the main body of the story, appearing in II Samuel, 19:4 of the King James Version of the Bible. Of all the other pertinent lament settings, only the one by Richard Deering makes mention of this action. Gascongne's complete text and translation are as follows:

Rex autem David cooperto capite incedens lugebat
filium suum, dicens: Absalon, fili mi, quis
mihi det ut ego moriar pro te, fili mi, Absalon.

King David covered his head as he went, mourning
for his son, saying: Absalom, my son, would that
I had died for thee, my son, Absalom.

The harmonic treatment of "Rex autem David" is admittedly pallid when compared to that of Josquin des Prez's lament. The A Aeolian mode and its relative major are used for the most part, though brief excursions to the centers of G and E are also seen. There are three accidentals which occur in the elegy, and they are F[#], G[#], and B^b. The first

two are inserted to form leading tones, while the third is used to produce a phrygian sensation (measure 48). It is at this point that Gascongne creates his most dissonant moment, for the 7-6 suspension involves a major seventh interval instead of the customary minor seventh. Aside from this, the harmonies are rather unimaginative.

Melodic motion is predominately by step, showing the strong influence which chant still imposes on musical composition. It is curious that the second half of this lament contains a great deal of downward motion. Starting in measure 45, each primary theme is constructed with a falling contour. The text "fili mi" is linked to a stepwise-descending third, "quis mihi det" is combined with a stepwise-descending fourth, and "ut ego moriar" is associated with an outlined descending fifth. This preponderance of downward motion may well have resulted from a conscious effort to figuratively portray the connotations of death and suffering. It should also be mentioned, in light of this matter, that the voicing chosen by Gascongne contributes greatly to the overall weightiness of the piece. Though the bottom voice parts do not approach the extraordinary depths which Josquin explored, the four voices are, nevertheless, frequently restricted to the lower portion of their ranges, with vertical harmonies often cast in close position.

Gascongne's "Rex autem David," while it does contain elements such as melodic sequencing and a strong tonic-

dominant emphasis, is not a particularly innovative piece. Rather, it embodies many of the qualities which characterize a typical early 16th-century motet, providing a decided contrast to the forward-looking lament by Josquin.

Rex autem David cooperto capite.

GASCONGNE.

Musical score for four voices: SUPERIUS, CONTRATENOR, TENOR, and BASSUS. The lyrics are: Rex au-tem Da-vid Rex au-tem Da-vid, Rex au-tem Da-vid, Rex au-tem Da-vid.

SUPERIUS.
CONTRATENOR.
TENOR.
BASSUS.

Musical score for four voices, measures 5 to 10. The lyrics are: co-o-per-to ca-pi-te in-ce-vid, co-o-per-to ca-pi-te in-vid, co-o-per-to ca-pi-te vid, co-o-per-to ca-pi-te.

5 10

Musical score for four voices, measures 15 to 18. The lyrics are: dens, in-ce-dens lu-ge-bat fi-li-ce-dens, in-ce-dens lu-ge-dens, in-ce-dens.

15 #

20

um. su - - um, fi - - li-um su - um,
 - - dens, lu - ge - bat
 bat fi - - li-um su - - - - -
 lu - ge - - bat fi - - li - um su -

25 30

lu - ge - - bat fi - - li - um
 fi - li-um su - um, fi - - li-um
 um, fi - li-um su - - - - - um,
 - um, fi - li-um su - - - - - um, fi - li - um

35

su - um, di - - cens: Ab -
 su - - - - - um, di - cens:
 fi - li - um su - - - - - um, di - cens: Ab - sa -
 su - um, di - - - - - cens:

40

sa-lom, Ab - sa-lom, fi - li mi,
 Ab - sa - lom, Ab - sa - lom, fi - li mi,
 lom, Ab - sa - lom, fi - li mi,
 Ab - sa - lom, Ab - sa - lom, fi - li mi,

45

fi - li mi, Ab - sa -
 fi - li mi, Ab - sa-lom, Ab - sa -
 fi - li mi, Ab-sa-lom, Ab - sa -
 fi - li mi, Ab - sa -

50 55

lom, quis mi - hi det, quis mi - hi
 lom, quis mi - hi det ut
 lom, quis mi - hi det, quis mi - hi
 lom, quis mi - hi det, quis mi - hi

60

det ut e - go mo - ri - ar

e - go mo - ri - ar pro te, pro

det ut e - go mo - - - ri - ar pro

det ut e - go mo - ri - ar

65

pro te, fi - li mi, fi -

te, fi - li mi, fi - li

te, fi - - li mi, fi - li

pro te, fi - - li mi,

70

- - li mi, Ab - - sa - lom, fi - li mi,

mi, fi - li mi, Ab - sa - lom, fi - li mi,

mi, Ab - - sa - lom, Ab - - sa - lom, fi - li mi, Ab -

fi - - li mi, Ab - - sa - lom,

75 80

Ab - sa - lom, fi - li mi,
 Ab - sa - lom, fi - li mi,
 - sa - lom, fi - li mi, fi -
 fi - li

85

Ab - - sa - lom, Ab sa - lom, fi -
 fi - li mi, fi - li mi, Ab-sa-lom, fi -
 li mi, Ab - - sa - lom, Ab - - sa-lom, fi -
 mi, fi - - li mi, Ab - - sa -

90

li mi, Ab - sa - lom, Ab - - sa - lom.
 li mi, Ab - sa - lom, Ab - - sa - lom.
 li mi, Ab - - sa - lom, Ab - - sa - lom.
 lom, Ab - - sa - lom.

CHAPTER III

ITALIAN-VENETIAN

Jacob Handl (1550-1591)

Jacob Handl was a Slovenian composer, who was born in Carniola (now part of Yugoslavia), and received his earliest musical training in the Cistercian Monastery at Sittich.¹ However, he spent the majority of his life and wrote his principal works in Bohemia and Moravia, taking an active part in the Counter-Reformation. Handl's real name was probably Jakob Petelin, though one often encounters the Latinized form of his name, Jacobus Gallus, or the Germanized spelling, Jakob Handl.²

Handl was a member of the choir at the Vienna Court Chapel in 1574. From 1575-1578 he journeyed about Bohemia, Moravia, and Silesia, spending much of his time in Prague and Breslau. Shortly thereafter, he entered the service of the Bishop of Olomouc, Jan Pavlovsky. Handl was subsequently attracted to Prague, as were Philippe de Monte and Jakob Regnart, for it was, at that time, the capitol of the Hapsburg Empire and the site of the prestigious court of Rudolph II. The only official position which Handl was known

¹Reese, Renaissance, p. 736.

²Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Handl, Jacob," by Gracian Cernusak.

to have held in the Bohemian capitol was that of cantor at Saint John's Church. He died in Prague in 1591.³

It is not possible to place Handl within any single school of composition. Dr. Josef Mantuani, in his Foreward to volume 12 of the Denkmäler der Tonkunst in Österreich, describes Handl's compositional technique as a "wholly individualistic fusion of the Netherlands and Venetian styles."⁴ In his works for fewer than six parts, Handl demonstrates a mastery of the contrapuntal style of the Netherlands; whereas, in his works for multiple choirs, Handl shows the obvious influence of the Venetian school. It is not known whether Handl ever went to Venice, but it is probable that he traveled to Fiume or Trieste, where Venetian influence was quite strong.⁵

Venetian style, in general, is characterized by an interplay between or among multiple choirs. These choirs function either independently or collectively, with textual, coloristic, and/or dramatic elements determining this choice. Though the inchoate beginnings of the polychoral technique can be seen in the echo-like passages of certain works by Josquin des Prez, such as the Missa de Beata Vir-

³Reese, Renaissance, p. 737.

⁴Guido Adler, gen. ed., Denkmäler der Tonkunst in Österreich, Volume XII, with a Foreward by Josef Mantuani (Grax: Akademische Druck-U. Verlagsanstalt, 1959), p. xi.

⁵Ibid.

gine, Zarlino, in his Istituzioni harmoniche of 1558, credits Willaert with the introduction of the polychoral or antiphonal style which characterized the Venetian school.⁶ No doubt the architectural design of St. Marks Cathedral in Venice was, in itself, a strong factor in the development of "cori spezzati" or divided choirs. By positioning the choirs in the two apses of the cathedral, the composer was able to add the intriguing dimension of spatial separation to his compositions.

It is precisely this Venetian style which so greatly influenced Handl's setting of "Planxit David." Two equal choirs of similar distribution (S,A,T,B) are required for this motet. They function separately and without interaction until the text "Eheu dolor," at which point Handl employs a brief antiphonal exchange. This exchange leads directly into a concluding point-of-imitation, in which the opposing forces are unified for the first time. The tenor of choir one instigates a descending line in measure 31, and is subsequently answered by the bass of choir two and the soprano of both choirs. This passage creates an increased level of rhythmic and harmonic activity, thereby generating a strong drive to the cadence.

It is noteworthy that this point-of-imitation, used by Handl to draw both major sections of the work to a close, is the only example of contrapuntal activity to be found in

⁶Apel, Harvard Dictionary, p. 687.

the entire motet. The question then arises as to why Jacob Handl, a proven master of the Flemish contrapuntal style, would employ imitation so sparingly in "Planxit David." The answer lies in the acoustical and spatial factors created by the use of "cori spezzati." Complex counterpoint is not well-suited to antiphonal treatment, particularly in resonant cathedrals. Thus, inherent in the design of polychoral music is the need for a predominately homophonic setting of the text.

Handl's structural design for the first half of the piece is to have choir one sing the first textual idea, choir two sing the second textual idea, insert the brief antiphonal exchange, and close with the imitative collaboration. In part two the roles of the choirs are reversed, with choir two making the initial entrance, followed by choir one delivering the final portion of text. Except for this reversal of roles and a slight elongation of the antiphonal interplay, the structure of part two is identical with that of part one.

Though instrumental participation is not specified in any source, we know that instrumental usage was commonplace among the Venetian composers. Andrea Gabrieli, in the title of his motet collection from 1565, includes the words Motecta...tum viva voce, tum omnis generis Instrumentis cantata commodissimae ("Motets...most suitable to be performed, sometimes by the living voice, sometimes by all kinds of

instruments").⁷ It should also be remembered that the term "a cappella," often associated with 16th-century motets, actually referred to the "style of the chapel" which inferred keyboard accompaniment.

Upon examination, it is clear that Jacob Handl's polychoral style never approached the more sophisticated treatment of individual choirs which evolved in the works of Giovanni Gabrieli. No apparent attempt was made by Handl to create the type of timbre distinctions between opposing forces which were so essential to Gabrieli's music.

Aside from the use of double chorus, the most unique aspect of "Planxit David," when compared with other settings, is the inclusion of interpolated texts in addition to the biblical material from II Samuel. Here is the complete Latin text of Handl's lament with an accompanying English translation.

Planxit David rex Absalon natum suum: O nate mi,
cur non licet pro te mori? Fili, fili, parentum nobilis
sanguis, iaces, spes alta regni, cura divorum potens!
Eheu, dolor.

Diadema, sceptrum, regium nomen vale; natus meorum ille
dux fortis iacet. Fili, fili, quid istud? Corde con-
fosso impie? O Absalon, dilecte me fili, vale. Eheu,
dolor.

King David laments over his Absalom: O my child, could
not I have died for thee? My son, my son, descendant of
noble parentage, lies murdered, the great promise to
succeed the throne, to rule with divine power! Alas,
what anguish!

⁷Reese, Renaissance, p. 496.

Royal headband, sceptre, kingly title, away with them;
 my son is gone, the courageous leader who yonder lies
 slain. My son, my son, who would do this to you? What
 ungodly wretch would pierce thy heart? O Absalom, my
 beloved son, farewell. Alas, what anguish!

Handl's interpolated text expounds upon what King David could realistically have uttered, given the context described in the Old Testament. These interpolations focus on David's distress at having lost not only a cherished son, but the son who was his natural successor to the throne. Attention is further drawn to David's momentary rejection of power, his outburst demanding the identity of the murderer, and his final farewell to his beloved Absalom. The concluding fragment of added text, "Eheu dolor," is an exclamation of anguish, commonly found in secular compositions of the period. The interpolations succeed in heightening the emotional impact of the story, for they not only exploit the inherent dramatic potential of this biblical scene, but portray convincing responses which the auditor can readily accept as having come from a disconsolate father.

The use of interpolated texts is not original with Handl, for evidence of this practice appears in numerous works written by his direct contemporaries. Intriguing examples can be found in the Magnificat settings of Michael Praetorius, who intersperses German interpolations within the customary Latin verses.⁸

⁸See Volume XIV in the complete works of Praetorius.

In "Planxit David" the harmonic style of writing can best be described as modal with tonal implications. Harmonies often center around "d", but the development of an actual tonal system, in which chord progressions are governed by their relationship within a chordal hierarchy, has not yet occurred in Handl's time. Thus, one finds an interesting mixture of modality, marked by stepwise root movements and stepwise melodic motion, and tonality, demonstrated by chordal function at periodic cadence points.

Colorful effects are also obtained by the use of chromaticism, a technique common to the madrigalists of the 16th century. The interval of a minor second, often associated in the Renaissance with grief and suffering, appears frequently throughout the lament, particularly in the treatment of the exclamation, "Eheu dolor." An abundance of 7-6, 4-3, and 9-8 suspensions plays an integral part in portraying the plaintive text.

An important concept of antiphonal writing, which influences the harmonic structure of the piece, is to construct the musical seam in such a manner as to avoid an awkward transfer of sound from one choir to the other. Thus, Handl consistently provides a momentary overlap of choral sound on the same harmony at these seams, which makes the exchange as smooth as possible, and promotes pitch stability.

"Planxit David," published in Handl's most famous

collection, Opus musicum (1591), is not an innovative piece for the period in which it was written; rather, it serves to reflect Handl's mastery of the Venetian polychoral style, and his skillful employment of existing harmonic and melodic devices in a creative setting of interpolated and biblical texts.

XXIX.

5

Cantus. *Chorus I.*
 Altus.
 Tenor.
 Bassus.

Plan - xit Da - vid, plan - xit Da - vid rex Ab - sa - lon na -
 Plan - xit Da - vid, plan - xit Da - vid rex Ab - sa - lon na - tum
 Plan - xit Da - vid, plan - xit Da - vid rex Ab - sa - lon na -
 Plan - xit Da - vid, plan - xit Da - vid rex Ab - sa - lon na -

Cantus. *Chorus II.*
 Altus.
 Tenor.
 Bassus.

10

tum su - um: 0 na - te, o na - te mi, cur non li - cet pro - te mo - -
 su - um: 0 na - te, o na - te mi, cur non li - cet pro - te mo -
 - tum su - um: 0 na - te, o na - te mi, cur non li - cet pro - te mo -
 tum su - um: 0 na - te, o na - te mi, cur non li - cet pro - te mo - -

15 20

Fi - li, fi - li, fi - li, pa - ren - tum no - bi - lis san - guis, la -
 Fi - li, fi - li, fi - li, pa - ren - tum no - bi - lis san - guis, la - cea,
 Fi - li, fi - li, fi - li, pa - ren - tum no - bi - lis san - guis, la - ces,
 Fi - li, fi - li, fi - li, pa - ren - tum no - bi - lis san - guis, la - ces,

25

ces, spes al - ta re - gni, cu - ra di - vo - rum po - tens!

spes al - ta re - gni, cu - ra di - vo - rum po - tens!

spes al - ta re - gni, cu - ra di - vo - rum po - tens!

spes al - ta re - gni, cu - ra di - vo - rum po - tens!

30

35

do - lor, e - heu, e - heu do - lor

do - lor, e - heu do - lor, e - heu do - lor

do - lor, e - heu do - lor, e - heu do - lor

do - lor, e - heu do - lor

E - heu do - lor, e - heu do - lor, do - lor

E - heu do - lor, e - heu do - lor, e - heu do - lor

E - heu do - lor, e - heu do - lor, do - lor

E - heu do - lor, e - heu do - lor

II. pars.

40

Di - a - de - ma, di - a - de - ma, sce - ptrum, sce - ptrum, re -

Di - a - de - ma, di - a - de - ma, sce - ptrum, sce - ptrum, re -

Di - a - de - ma, di - a - de - ma, sce - ptrum, sce - ptrum, re -

Di - a - de - ma, di - a - de - ma, sce - ptrum, sce - ptrum, re -

Dm. 4. Tk. in Oest. XX 1

45

- gi - um no - men va - le; na - tus, na - tus me - o - rum il -

50

le, il - le, il - le dux for - tis ia - cet, ia - cet, ia -

55

60

Fi - li, fi - li, fi - li, quid i - stud? Cor - de con - fos -

65

so im - pi - ef O Ab - sa - lon, di - le - cte mi fi - li, va - le, di -

70

le - cte mi fi - li, va - le, va - le. E - heu do - lor, e -

75

80

heu do - lor, e - heu do - lor, do - lor.

CHAPTER IV

ENGLISH

Thomas Weelkes (ca. 1570-1623)

Along the north aisle of Chichester Cathedral are numerous stained glass portraits which commemorate dignitaries from the history of the cathedral. Among them is the figure of Thomas Weelkes, recorder in hand, pictured with an unknown choirboy singing from a part-book to "Hosanna to the Son of David."¹ This idyllic setting is hardly indicative of the stormy relationship which existed between Weelkes and the cathedral authorities during his twenty-odd years of service. This memorial window gives no indication that the honored Weelkes is the same man who was relieved of his duties as Sherborne Clerk and chorus master by Bishop Harsnett because "he hath been and is noted and famed for a common drunkard and a notorious swearer and blasphemer."²

Nothing is known for certain about Weelkes' life before 1597, the year in which he published his first volume of madrigals; but we do know that Weelkes spent his entire

¹David Brown, Thomas Weelkes (London: Faber and Faber, 1969), p. 17.

²Kenneth R. Long, The Music of the English Church (London: Hodder and Stoughton, 1971), p. 162.

professional life in the service of the church. He was appointed organist of Winchester College in 1598, and in 1602 moved to Chichester Cathedral where he remained until his death in 1623.³

Weelkes' drinking problem caused him to perform his duties in an erratic fashion, eventually forcing the Bishop to enact the stern measures previously cited. However, the Dean and Chapter succeeded in tempering the Bishop's order, as Weelkes was allowed to remain as organist and singing-man.⁴ Unfortunately, the situation did not improve, for here is how Weelkes' colleagues described his behavior to a visiting Bishop in 1619:

...most of the choir and the other officers of the same demean themselves religiously all the time of prayer, save one, Thomas Weelkes, who divers times and very often comes so disguised either from the tavern or the alehouse into the choir as is much to be lamented, for in these humours he will both curse and swear most dreadfully, and so profane the service of God (and especially on the Sabbath days) as is most fearful to hear, and to the great amazement of all the people present. And though he have oftentimes been admonished by the late Lord Bishop and the Dean and Chapter to refrain these humours and reform himself, yet he daily continues the same, and is rather worse than better therein.⁵

This is indeed a sad picture to paint of one of England's foremost composers.

³Reese, Renaissance, p. 805.

⁴Long, Music of the English Church, p. 162.

⁵Peter Le Huray, Music and the Reformation in England (London: Herbert Jenkins, 1967), pp. 297-98.

Though employed in a sacred capacity, much of Weelkes' creative energy was spent on secular compositions, publishing four volumes of madrigals in 1597, 1598, 1600, and 1608 respectively. It is likely that this emphasis was encouraged by the compositional limitations imposed on Weelkes by the wide disparity of talent which existed among the choristers, particularly at Winchester. Furthermore, church music, by its very nature, tended to be conservative and controlled. This is confirmed in a statement by the early 17th-century theologian, Richard Hooker:

In church music curiosity and ostentation of art, wanton light or unsuitable harmony, such as only pleaseth the ear, and doth not naturally serve to the very kind and degree of those impressions, which the matter that goeth with it leaveth or is apt to leave in men's minds, doth rather blemish and disgrace that⁶ we do than add either beauty or furtherance unto it.

Thus, Weelkes devoted a significant amount of time to madrigal writing, for this genre offered greater latitude in the areas of expression and experimentation.

In order to gain a proper perspective of "When David Heard," one must have an understanding of both the sacred and secular styles of Weelkes, for this lament setting does not fit conveniently into either the sacred or the secular category. Rather, it is an amalgamation of the two styles, and has been wisely labeled by David Brown, the English

⁶David Brown, Walter Collins, and Peter Le Huray, eds., Musica Britannica, Volume XXIII, with an Introduction by Walter Collins (London: Stainer and Bell, 1966), p. xiii.

biographer of Weelkes, as a "sacred madrigal."⁷ Aside from "When David Heard," only one other composition by Weelkes has been similarly classified, that being another lament "O Jonathan," which is in like manner based on the mourning of David. While both "sacred madrigals" are settings of biblical subject matter, their junction was non-liturgical and their musical treatment was more closely aligned with the madrigalian style than the "church" style. Therefore, it is not surprising that these two laments survive only in secular sources. "When David Heard" first appears in the Tenbury MSS 810-11, compiled ca. 1610.⁸

This amalgamation of the diverse styles contributes to the uniqueness of this lament. The traditional sacred qualities, including the use of a biblical text, a restrained rhythmic activity, and a predominately homophonic texture, were fused with the more experimental secular elements, such as text painting, cross-relations, and inventive harmonic pregressions.

The text which Weelkes has chosen for "When David Heard" is taken, with the exception of the first clause, verbatim from II Samuel, 18:33 of the King James Version of the Bible. However, he does not set the entire verse, choosing to omit the opening portion of text, "And the King

⁷Brown, Thomas Weelkes, p. 148.

⁸Ibid., p. 145.

was much moved," and an interior phrase, "as he went." One can only speculate that Weelkes considered these omissions to be superfluous to the thrust and advancement of the tragedy. Here is the complete text of Weelkes' lament:

When David heard that Absalom was slain, he went up to his chamber over the gate and wept, and thus he said:
O my son Absalom! would God I had died for thee, O Absalom, my son, my son!

This matter of text is indeed important, for every English setting, except for the Latin motet by Deering, makes use of exactly the same introductory phrase, "When David heard that Absalom was slain," which is of course non-biblical. Furthermore, each of the other four laments with English texts contain one or both of the omissions common to Weelkes' text. Thus, Weelkes' lament setting, which preceded those by Tomkins, East, Milton, and Ramsey, was apparently used as a textual model for these subsequent settings.

Interestingly, numerous secular sources contain only the latter portion of this piece, starting with the text, "O my son Absalom" (measure 28). David Brown, in his recent book on Weelkes, has this to say about the matter:

From the greater number of sources in which the lament itself (O my son Absalom) is preserved, we may gather that it was this half of Weelkes' composition which especially struck his early hearers, just as it⁹

The reason for there being two parts to Weelkes' composition

⁹ Ibid., p. 148.

seems to be a matter of tradition. Madrigal settings of this period, including many by Weelkes himself, were often divided into two contrasting parts and were occasionally performed as separate pieces. It must be noted that the first half of this complete lament, or the narrative portion, can not stand alone musically, thus explaining why the first part never appeared separately. Curiously, none of the subsequent settings on this same theme appear in any fashion other than their complete form.

Throughout his lament, Weelkes limits the rhythmic activity of all six voices, avoiding the rhythmic complexities which were an integral part of his madrigal style. The texture is predominately homophonic, and yet the piece has a great deal of forward motion. This is accomplished by the linear independence of the individual vocal lines within a vertical framework. For example, in measure 4 the phrase "that Absalom was slain" is reiterated by each voice at staggered entrances until they cadence collectively in measure 13. This staggering of entrances creates a textual blur, permeated regularly by sibilant sounds. Though Weelkes does not employ a traditional point-of-imitation style here, as one would encounter in the music of Josquin, there are certainly imitative threads woven into the chordal fabric. The duet motive sung by the second soprano and second alto is echoed, at least in pitch content, by the bass voice in measure 7. More obvious imitation occurs with

the rising fourths and fifths begun in measure 13. Thus, Weelkes succeeds in generating a forward flow by means of the unsynchronized presentation of text, the unequal phrase lengths of the independent lines, and the occasional glimmer of imitative treatment, all within a linear mold.

Text-painting is a concept which the English borrowed from the Italian madrigalists, and Weelkes noticeably incorporates this principle into his lament in a variety of ways. The obvious application of portraying or "painting" the text can be seen in measure 13, where Weelkes presents leaps of a fourth and a fifth in association with the words "he went up." More subtle usage of this idea surfaces in the recurring minor seconds which portray, through their rocking motion, the weeping and sighing of David. The appearance of the minor second is frequently linked with a horizontal 6-5 motion, as seen in measure 29, which was a hallmark of the Renaissance. It must be remembered that the techniques and stylistic features of the early 17th-century English composers are still anchored primarily in the Renaissance, not the Baroque.

A distinct characteristic of English music from this time period is the use of cross-relations. A cross-relation is the consecutive appearance in different voices of tones which are mutually contradictory in character, as illustrated by a major and minor third of the same triad. An example of this typical cross-relation occurs in measure 24, where

the second alto part contains an E^b on beat three and the first alto part inserts an E^b on beat four, creating a C major chord followed by a C minor chord. In addition to this standard treatment, Weelkes ingeniously exploits the dramatic potential of the cross-relation by combining the contradictory pitch forms in a vertical cross-relation. This modification involves a simultaneous sounding of both vying chromatic pitches, and truly represents a daring extension of the traditional concept. Examples of this innovation can be seen in measure 48, where the tenor sings B^b on beat two and A^b on beat four while the first soprano sounds B^b and A^b on the same respective beats. This clash of opposing thirds produces a glorious sound, one which has been explored by a host of 20th-century composers including Ives and Messiaen.

The problems involved in making a performing edition are indeed many. Walter Collins, who is the editor of this lament for both the New York Pro Musica Series and Musica Britannica, has consulted every known source of this piece and has compiled a very scholarly and musically satisfying edition. It is to this resultant edition that I make all references. The general editorial procedure which Dr. Collins adopted for the Musica Britannica volume was to follow the sources "to the letter," and where variants existed a

decision was made on a "majority" basis.¹⁰ This is the only context in which the concept of "musica ficta" was discussed.

"Musica ficta" involves the insertion, on the part of the performer, of accidentals which are foreign to the key signature and may or may not be indicated on the printed page. The performers altered certain notes in accordance with specific guidelines which constituted an unwritten convention.¹¹ Thurston Dart, in his book entitled The Interpretation of Music, has this to say concerning Renaissance notation:

Many accidentals were missed out altogether, not through carelessness but because the singing rules of the time would have left the performer in no doubt as to how they should be supplied.¹²

Intrinsically related to the elements of "musica ficta" and cross-relations is the matter of harmony. The Dorian mode, with a key signature of two flats, is juxtaposed with strong inferences of the Aeolian or minor mode, resulting in a climate of modal/tonal vagueness. A stunning example of the harmonic richness produced by this synthesis occurs in the closing "Absalom" section beginning in meas-

¹⁰David Nott, "The Cross Relation in English Choral Music from Tallis through Purcell" (DMA dissertation, University of Cincinnati, 1966), p. 145.

¹¹For more specific information concerning these guidelines, see pages 151-57 of Nott's dissertation.

¹²Thurston Dart, The Interpretation of Music (London: Hutchinson and Company, 1964), pp. 136-37.

ure 50. The A^b's and B⁴'s are derived from the C minor influence, while the A⁴'s and B^b's support the Dorian cause. The plagal cadence and Picardy third combine for a breathtaking conclusion, one that is simple yet profound.

This final section points out Weelkes' incorporation of a dramatic factor which has been overlooked by most composers in their related settings of David's lament, namely, the inclusion of silence. The dramatic pause which takes place in measure 57 captivates the listener, and focuses his attention on the key words of this tragedy, "my son." It is a unique relationship, this bond of father to son, and the shattering of this union is correspondingly accompanied by a unique sorrow, the essence of which is brilliantly captured in Weelkes' closing section.

An important device which occurs frequently in this lament is the instigation of a phrase by a single voice, answered immediately by several voices in a chordal response. This technique, which appears in measures 1, 4, 28, 29, 33, 50, and 59, is also common to Weelkes' full anthems, as seen in the initial phrase of "Hosanna to the Son of David."

Another salient feature of "When David Heard" is the pointilistic tendency of certain passages, particularly the one spanning measures 50-55. Kenneth Long, in his book The Music of the English Church, comments on this segment:

"the stabbing 'O's,' the disjointed phrases, and the sighing intervals vividly depict the incoherence of unbearable

grief."¹³ A final observation regarding this closing section is that it demonstrates Weelkes' adeptness at writing for multiple voices. These six lines are presented in textures which run the gamut from a single voice to the entire ensemble, being in one moment thin and transparent, while in the next thick and full-bodied.

In reference to instrumental usage for "When David Heard," Walter Collins has this to say in his editorial notes:

Although it is unlikely that this piece was intended for liturgical use, an organ (or harpsichord), doubling or carrying several of the voice lines alone, would not be out of style. Even more appropriate would be a performance which included a variety of individual instruments on some of the lines, with one or more solo voices on the rest. Unaccompanied chorus may be the most obvious manner of performance today, but it certainly would not have been the only or even the most frequent method used in Weelkes' time.¹⁴

The overall form of Weelkes' elegy is a basic bipartite structure, separating into an opening narrative section which describes the activity surrounding the revelation of Absalom's death, and a closing dramatic section which focuses on the personal grief of King David through his quoted words. The second major section is subdivided into an ABA design, with the B segment beginning in measure 39. The return of the A section, occurring in measure 50, is unmistak-

¹³Long, Music of the English Church, p. 168.

¹⁴Walter Collins, ed. "When David Heard" (New York: Associated Music Publishers, 1960), p. i.

able due to the similarity of texture and harmony accompanying this repeated textual statement as compared to the initial presentation.

The element of text, which we have just witnessed as being responsible for designating the macroform of this lament, is also the primary determinant in shaping the microform of this piece. Just as in the Renaissance motets of Josquin and Palestrina, Weelkes introduces a fresh motivic idea with each presentation of new textual material. This emphasis on text is not typical of Weelkes' contemporaries, nor is it consistently in evidence even in his own output. Nevertheless, we must not lose sight of the fact that composers are unquestionably affected by the quality of the text with which they are dealing, and certainly David's lament for Absalom offered Weelkes a dramatic potential which was undeniably lacking in the bland and shallow prose of this period.

Many authors, including David Brown and Peter Le Huray, share the thought that "When David Heard" might well be Weelkes' finest composition. Certainly it is among his greatest, for this lament combines Weelkes' sacred and secular abilities in a horizontally and vertically conceived texture which skillfully personifies the written word.

slain, was slain, that Ab - sa - lom was slain, that Ab - sa - lom
— was slain, was — slain, that Ab - sa - lom was slain,
Ab - sa - lom was slain, that Ab - sa - lom was slain, that Ab - sa - lom was slain, that Ab -
slain, — that Ab - sa - lom was slain, that Ab - sa - lom was —
was slain, that — Ab - sa - lom was slain, that Ab - sa - lom was slain, that Ab -
that Ab - sa - lom was slain, that

16

was slain, Ab - sa - lom was slain, he went up, he went up to his
that Ab - sa - lom was slain, he went up to his cham - ber
- sa - lom was slain, was slain, he went up to his cham -
- slain, that Ab - sa - lom was slain, he went up
- sa - lom was slain, was slain, he went up to his cham -
Ab - sa - lom was slain, he went up

20

cham - ber ov - er, ov - er the gate, and wept, and wept; and thus he
ov - er the gate, and wept, and wept; and thus he
- ber ov - er the gate, the gate, and wept, and wept; and thus he
to his cham - ber ov - er the gate, and wept, and wept;
- ber ov - er the gate, the gate, and wept, and wept; and thus he
to his cham - ber ov - er the gate, and wept, and wept;

25

said, and thus he said, and thus he said: said:
said, and thus he said, he said: said:
said, and thus he said, and thus he said, he said, thus he said:
and thus he said, and thus he said, and thus he said, he said:
said, and thus he said, and thus he said, he said:
and thus he said, and thus he said, and thus he said:

PART 2: O My Son Absalom

30

O, O my son Ab - sa - lom, my son, my son Ab - sa -

O, O my son Ab - sa - lom, my son, my son Ab -

O, O my son Ab - sa - lom, my son, my son Ab - sa -

O, O my son Ab - sa - lom, my son, my son Ab -

O, O my son Ab - sa - lom, my son, my son Ab -

35

- lom, my son Ab - sa - lom! Would God I had

- sa - lom, my son Ab - sa - lom!

- lom, my son Ab - sa - lom! Would God I

- sa - lom, my son Ab - sa - lom! Would God I had died for

- sa - lom, my son Ab - sa - lom! Would God I had died for

40

my son Ab - sa - lom!

died for thee, would God I had died for thee, had died for thee

Would God I had died for thee, would God I had died for

had died for thee, for thee, would God I had

thee, would God I had died for thee, would God I had died for thee, for

thee, would God I had died, would God I had died for thee, had died for thee,

Would God I had died for thee,

45

would God I had died for thee!

thee, had died for thee, would God I had died for

died for thee, would God I had died for thee, would God I had died for

thee, would God I had died for thee, had died for thee, would God I had died for

would God I had died for thee, would God I had died for thee, for

would God I had died for thee, would God I had died for

60

O Ab - sa - lom, O, Ab - sa -

thee! O,

thee! O Ab - sa - lom, O, Ab - sa - lom, Ab - sa -

thee! O Ab - sa - lom, O Ab - sa -

thee! O Ab - sa - lom, Ab - sa -

thee! O Ab - sa - lom,

60

- lom, Ab - sa - lom, my son, O my son!

Ab - sa - lom, my son, my son, my son!

- lom, O Ab - sa - lom, my son, my son, my son!

- lom, Ab - sa - lom, my son, my son!

- lom, Ab - sa - lom, my son, my son, O my son!

Ab - sa - lom, my son, my son!

Michael East (ca. 1580-1648)

Michael East (Este), probably the son of the music printer Thomas East, received his Bachelor of Music degree from Cambridge in 1606.¹⁵ For the majority of his working life, he was organist and chorus master at Lichfield Cathedral. East is regarded primarily as a madrigalist, though the sixth of his seven published collections does consist entirely of anthems. Charles Burney, the eminent 18th-century historian, described Michael East in this manner:

He was a very voluminous composer of madrigals and other Vocal Music; having published seven books of three, four, five, and six parts; which, in the beginning of the last century, either from the constancy of the public, or the barrenness of the composers was sufficient to give him the reputation of great fertility.¹⁶

Burney later commented that one of East's three-part songs, "How merrily we live," had been "lately revived, and honoured with public favor; and there are several others among his works that equally deserve it."¹⁷ One of East's best known compositions is the madrigal "Hence, stars, too dim of light," which was the first piece to appear in Morley's col-

¹⁵Grove's Dictionary of Music and Musicians, 5th ed., s.v. "East, Michael," by Edmund Fellowes.

¹⁶Charles Burney, A General History of Music, 2 vols., with critical and historical notes by Frank Mercer (New York: Harcourt, Brace and Company, 1935), 2:114.

¹⁷*Ibid.*

lection, The Triumphs of Oriana.¹⁸

East's setting of "When David Heard" is unusual in that its date of composition is precisely known, for this lament was written as a consoling elegy, occasioned by the death of Henry, Prince of Wales, in 1612.¹⁹ Interestingly, Thurston Dart, in his editorial notes to East's volume from The English Madrigalists, has proposed that East's work was but one of several laments written on this same text as tributes to the deceased prince. This would, indeed, help explain the presence of so many early 17th-century English settings based on this particular lament theme.

The most noteworthy aspect of East's "When David Heard" is that it was consciously patterned after the earlier setting by Weelkes. Too many similarities exist for any other conclusion to be drawn. For example, East and Weelkes use the same number and distribution of voices, the same text, the same basic architectural design, and similar rhythms, motives, sonorities, harmonies, and cadences.

The opening phrase of East's elegy is enough in itself to warrant a thorough comparison of these laments, for he not only employs the precise six-voice distribution that Weelkes used, but begins with the same four-part tex-

¹⁸Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Triumphes of Oriana, The," by J. A. Fuller-Maitland.

¹⁹Edmund Fellowes, ed., The English Madrigalists, Volume XXXIB, with added Notes by Thurston Dart (London: Stainer and Bell, 1956), p. xiii.

ture as that of the earlier lament, including the single-voiced introduction followed by a chordal response. Even the initial chord progression in this passage parallels that of Weelkes' piece. A slight variance does occur, however, when East repeats the first textual clause in its entirety, rather than reiterating each sub-phrase.

As for this matter of text, East rigidly adheres to the model set by Weelkes, even to the point of omitting the exact portions of biblical material which were excluded from the earlier work. Moreover, East's treatment of certain individual phrases and key words is remarkably close to that of Weelkes. For example, East's opening altus line, singing the words "When David heard," presents the identical rhythm and syllabification sung by the second soprano part in Weelkes' first statement. In like manner, East's second soprano part, presenting in measure 18 the text "that Absalom was slain," also copies verbatim the rhythm and syllabification of Weelkes' first soprano line as it appears in measure 5. In this instance, even the melodic contour is mirrored. More evidence of similarity in textual treatment can be seen in the corresponding phrases of "over the gate" and "O my son."

The architectural designs of both pieces are also, as one might expect, nearly alike. While not specifically labeling each part, East does, nevertheless, divide his elegy into the two distinct halves we encountered in Weelkes' la-

ment, consisting of the narrative and dramatic portions. Bearing in mind that one measure of East's setting is equal to two measures of Weelkes', due to the halving of note values, we find that the total length of the respective narrative portions differs by only four measures. The last half of Weelkes' composition is more compact than East's, but both employ an ABA subdivision, dictated by the textual repetition. The principal difference arises when East extends the B section, "would God I had died for thee," by 13 measures.

Harmonically, East's lament is often stagnant, as exemplified in the passage spanning measures 81-111 (B section of part two). Kenneth Long focuses on this issue when he describes East as "suffering from a basic inability to leave his home key."²⁰ Granted, tonality has not yet been firmly established, but a general agreement upon a pitch center of C for Weelkes' piece and A for East's work should prevail. Though he is not completely lacking in harmonic inventiveness, as illustrated in the phrase "over the gate" (measures 39-46), East is clearly no match for the experimental Weelkes.

As mentioned earlier, rhythmic similarities abound in these two works. More importantly, certain of East's melodic figures bear a marked resemblance to, if not an exact duplication of, those of Weelkes. To illustrate this point,

²⁰Long, Music of the English Church, p. 187.

compare the treatment of the words "he went up" in the respective settings. This reveals that the same rising fourths and fifths are present in both renditions. In addition to this rhythmic and melodic connection, East also palpably borrowed complete textures from Weelkes' model, as evidenced in measures 59-65 and 111-12. Another ramification of this parody concept is East's inclusion of the "stabbing" O's which permeate the texture in a pseudo-pointillistic fashion.

Included among the compositional elements common to both settings are the use of cross-relations, text-painting, vocal duetting, and unsynchronized textual presentation, plus the competition of modality versus tonality, and the frequent appearance of the minor second. It should be mentioned that the cross-relations employed by East are of the standard variety, and not of the more daring vertical type. A series of these conventional cross-relations is encountered in the passage begun in measure 72, with the G[#] leading tone vying with the natural seventh scale degree of the pure minor.

Clearly both composers feature an unsynchronized presentation of text which results from the intentional staggering of entrances; however, there is a subtle distinction between their techniques. Weelkes consistently dovetails the text within a given phrase, but, at the musical seams, is careful to avoid muddying the entrance of the new textual

idea. East, on the other hand, is not as attentive to these seams, as shown in measure 81 where three different words are sounded simultaneously during the initial entrance of the subsequent phrase.

In fairness to Michael East, his elegy is not completely lacking in originality; for the section beginning in measure 72, which features a descending motive scored principally in duet style, is undeniably new. This writing, however, reflects a madrigalian approach in rhythm and design, which, while it is understandable due to East's lifelong involvement with this genre, does not suit the aura of anguish and distress dictated by the text.

Aside from this "madrigalian" intrusion, the major difference between these settings is analgous to the distinction between a genuine painting and a rough imitation. The copy lacks the sophistication and inspiration of the original, and though certain techniques and materials are common to both laments, the setting by East fails to ellicit the powerful emotional response which is evoked by Weelkes' elegy.

WHEN DAVID HEARD

[Flowingly]

PRANO (Soprano)
PRANO (Alto)
ALTO (Alto)
TENOR (Tenor)
TENOR (Tenor)
BASS (Bass)
PIANOFORTE (For rehearsal only)

When Da - vid heard
When Da - vid heard that
When Da - vid heard
When Da - vid heard that
When Da - vid heard
When Da - vid heard that
When Da - vid heard

5

10

that Ab - so - lom was slain, when
Ab - so - lom was slain, when Da - vid heard
that Ab - so - lom was slain, when Da - vid
Ab - so - lom was slain, when Da - vid
When Da - vid heard
When Da - vid heard
When Da - vid heard

[illegible]

20

slain, that Ab - so - lom was slain,

- lom was slain, that Ab - so - lom was slain,

that Ab - so - lom was slain, He went

that Ab - so - lom was slain, that Ab - so - lom was slain,

Ab - so - lom was slain, was slain,

that Ab - so - lom was slain,

25

30

was slain, He went up

He went up to his cham - ber,

up to his cham-ber, his cham - ber, he went

He went up to his cham - ber,

He went up to his cham - - - ber,

He went up to his cham - - - - ber,

mp

35 40

to his cham - ber, to his cham - ber, o - ver the

He went up to his cham - - - ber, o - ver the gate,

up to his cham - - - - ber, o - ver the gate, the

to his cham - ber, o - ver the gate, o-ver

o - ver the gate, o-ver

o - ver the gate, the

p

45

gate, o-ver the gate, o-ver the gate, and wept, and
o - ver the gate, o-ver the gate,
gate, o-ver the gate, o-ver the gate, and
the gate, o-ver the gate, o - ver the gate, and
the gate, o-ver the gate, and
gate, o-ver the gate, o - ver the gate, and

50

wept, and thus he said, and thus,
and wept, and wept, And thus he
wept, and wept, and thus he said,
wept, and thus he said, and
wept, and wept, and thus, and thus he
and wept, and thus he said,

pp *cresc.*

55 60

and thus he said: O, O my son,

said, and thus he said: O, O

and thus he said: O, O

thus he said, and thus he said: O, O

said, and thus, and thus he said: O, O

and thus he said: O, O

mf *pp* *p*

65

O my son Ab - so - lom, Ab - so - lom,

my son, O my son, Ab - so - lom my son,

my son Ab - so - lom, Ab - so - lom, my

my son, my son Ab-so - lom, my

my son, my son Ab - so-lom, my

my son Ab - so - lom, Ab - so - lom,

70

my son Ab-so-lom, O my son Ab-so-lom, O — my son Ab-so-lom, my son,

my son, O my son Ab-so-lom, O — my son Ab-so-lom, Ab

son, my son, my son, O my son

son, my son, O my son

son Ab-so-lom, my son Ab-so-

my son Ab-so-lom,

p *mp* *cresc.*

80

O my son Ab-so-lom my son, O — my son Ab-so-

so-lom, O — my son Ab-so-lom, O my son Ab-so-

Ab-so-lom, O — my son Ab-so-lom, O my son Ab-so-

Ab-so-lom, O — my son, O my son Ab-so-

-lom, O — my son Ab-so-lom, O my son Ab-so-lom, O — my son Ab-so-

O — my son Ab-so-lom, Ab-so-

85

-lom, Ab - so - lom, Would God I had died,
 -lom, Would God I had died for thee, had
 -lom, Would God I had died for thee, for thee, would
 -lom, Would God I had died for
 -lom, my son Ab - so - lom, Would God I had
 -lom, Would God I had

cresc.

90

would God I had died for thee, would God I had
 died for thee, would God I had died for
 God I had died for thee, would God I had died,
 thee, would God I had died, had
 died for thee, would
 died for thee, had died for thee, would

95

died for thee, had died for thee, would
 thee, would God I had
 would God I had died, would God I had died for
 died for thee, would God I had died for thee,
 God I had died, would God I had died for thee, for
 for thee, would God I had died for

100

God I had died for thee,
 died for thee, would God I had
 thee, would God I had died for
 would God I had died, would God I had died for
 thee, would God I had died for thee,
 thee, had died for thee, would

105 110

would God I had died for thee,
 died for thee, would God I had died for thee,
 thee, would God I had died for thee,
 thee, would God I had died, had died for thee,
 would God I had died for thee, for thee,
 God I had died for thee, for thee,

mf *p*

115

0 Ab - so - lom, 0 Ab - so - lom,
 0, 0 Ab - so - lom, Ab - so - lom,
 0 Ab - so - lom, Ab - so - lom,
 0, 0 Ab - so - lom,
 0 Ab - so - lom, Ab - so - lom,
 0, 0

pp *p*

[illegible][illegible]

135

-lom, 0 my son,

-lom, Ab - so - lom, 0 my son Ab -

-lom, 0 my son Ab - so - lom, 0 my

0 my son Ab - so - lom, 0

0 Ab - so - lom, 0 my son

0 my son

pp *p* *cresc.*

140

0 my son, 0 my son, my son.

- so - lom, 0 my son, my son.

son, 0 my son, 0 my son.

my son, 0 my son, my son.

Ab - so - lom, 0 my son.

Ab - so - lom, 0 my son.

dim. *pp*

Thomas Tomkins (1572-1656)

It is not surprising that Thomas Tomkins chose music as a way of life, for he came from a long line of musicians, who were duly acknowledged by the historian Charles Burney in this manner:

The Tomkins family produced more able musicians during the sixteenth and seventeenth centuries than any other which England can boast.²¹

Thomas Tomkins senior was an organist and chorus master at St. David's Cathedral in Penbrokeshire. It was here that he and his first wife, Margaret (Poher), had two sons, both of whom they named Thomas. The elder son was killed at sea, fighting in Grenville's famous action against the Spanish in 1591.²² The surviving son was sent to London for further musical study, which set the stage for the now famous Thomas Tomkins to make the acquaintance of the venerable William Byrd. We have knowledge of this association through the dedication to Tomkins' madrigal, "Too much I once lamented," in which he pays homage to his former teacher: "To my ancient and much revered master, William Byrd." Tomkins became organist of Worcester Cathedral in 1596, and married the widow of his successor. He received his degree from Oxford University in 1607, and was later appointed or-

²¹Burney, General History of Music, 2:290.

²²Denis Stevens, Thomas Tomkins (New York: Dover Press, 1967), p. 26.

ganist of the Chapel Royal.²³

Although Tomkins lived until the middle of the 17th century, he can in no way be considered a Baroque composer, for his music is clearly an extension of the English school which flourished in the early part of the century. In actuality, much of his music was already composed by the end of the second decade. As true of many English church musicians, Tomkins wrote a good deal of secular music in addition to his sacred output. One of his early madrigals, "The fauns and satyrs tripping," appeared in Morley's The Triumphs of Oriana (1601), but a majority of his ballets and madrigals were published in the 1622 compilation entitled Songs.²⁴ The most complete source of Tomkins' sacred works is the posthumous collection, Musica Deo Sacra (1668), which contains ninety-five anthems and five services.²⁵ Published during the Restoration, it was looked upon as a monument to the glories of the past rather than an offering for the present.

The piece in question, "When David Heard," was included in both Musica Deo Sacra and Songs, thereby illustrating the unique position of this lament. An exact date of composition cannot be ascertained, but we do know that

²³Ibid., p. 32.

²⁴Ibid., p. 29.

²⁵Ibid., p. 36.

Tomkins' setting of David's lament first appeared in Tristitiae Remedium (1616), an anthology compiled by Thomas Myriell.²⁶ Myriell, the person to whom "When David Heard" is dedicated, was a good friend of Tomkins, and may well have introduced him to much of Weelkes' music, for Myriell was appointed precentor of Chichester Cathedral on April 11, 1613, and remained there until his death in 1629.²⁷ In this capacity, he would have been thoroughly acquainted with Weelkes and his choral music.

We can be fairly certain that Weelkes' lament was known to Tomkins, for his setting, while it is quite a distinct piece and not a plagiaristic copy as in the case of Michael East's elegy, does exhibit certain similarities which lead one to this hypothesis. First of all, the text is once again an exact duplication of the one used in Weelkes' piece. Secondly, the general layout of the work, though it contains an elongated second half, noticeably resembles that of Weelkes. Thirdly, the idea of unifying the separate statements of "Absalom my son" via thematic unification, though implemented in a subtle way, is reminiscent of Weelkes' treatment. Lastly and most importantly, Tomkins' initial statement is so constructed as to promote the momentary recollection of Weelkes' first phrase. This is

²⁶Ibid., p. 111.

²⁷Brown, Thomas Weelkes, p. 146f.

accomplished through the use of a four-part texture in "call and response" fashion, mimicking the exact technique which Weelkes used to begin "When David Heard," a technique which is a hallmark of Weelkes' style. Furthermore, Tomkins duplicates the G and A^b of Weelkes' first soprano part in his own alto (quintus) line. The similarity of this opening statement soon dissolves, however, for Tomkins maintains this four-part texture throughout the entire first clause, whereas Weelkes expands his texture to include the entire six-voiced ensemble by measure 7. It seems as though Tomkins was merely paying a brief tribute to his contemporary.

The Lydian mode which Tomkins employs in his elegy is somewhat unusual, for the Dorian mode was more commonly reserved for tragedies and laments. Typically, the juxtaposition of modality and tonality is clearly in evidence, as leading tones and competing thirds and sixths are ever-present. An interesting aspect of Tomkins' harmony, especially when compared to that of Weelkes, is that the struggle between modal and tonal pitches does not appear to produce a single cross-relation of either the standard variety or the more daring vertical type. Naturally, the editorial decisions may have slightly altered the original intent of the composer, but the fact remains that there are relatively few opportunities available for the insertion of cross-relations. This scarcity results from both the restrained rhythmic activity of the piece and the lack of common chord

members in adjacent chords, factors which eliminate or greatly minimize the chances of encountering cross-relations. Nevertheless, Tomkins does maintain harmonic interest by placing the chromatically differing thirds and sixths in close proximity. For example, the B[♯] appearing in the cadence in measure 15 is soon replaced by the B^b of the succeeding phrase. Five bars later, an E^b in the altus part gives way to an E[♯], thus presenting both forms of the triadic third in consecutive measures.

There is, however, one section of this lament in which conditions are favorable for the appearance of cross-relations. The phrase "would God I had died for thee" contains the necessary rhythmic motion and certainly the textual justification for the inclusion of cross-relations, as demonstrated by measures 107, 109, and 112. Remembering that this is the very phrase in which Weelkes inserted his "jarring" vertical cross-relations, we cannot overlook the possibility of including cross-relations at this point. On the other hand, this apparent omission of cross-relations could have resulted from Tomkins' desire to maintain the dignity of the lament and to avoid the over-secularization of the biblical story. Not having access to either the original manuscript or the editor's guidelines, this issue will have to remain unresolved.

Another feature of Tomkins' harmony is the complete domination of a particular phrase by a single note, either

through sustained pedal points or by pure repetition. A combination of these methods, beginning in measure 87 and concluding with the extended cadence in measure 95, produce the dominance of G. In the subsequent passage, the emphasis is placed upon C until measure 119, at which point the focus of attention vasculates between G and C and between G and D. Finally, in measure 136, the note F begins to enter in. Because the pitch emphasis approximates the chordal weight in this segment, we can gain an insight into the harmonic ambivalence which prevails throughout this piece; for the C Lydian mode is not only juxtaposed with the C Aeolian mode, as one would expect, but is also in competition with the G Dorian and G Aeolian modes. This is born out by the harmonic and melodic emphasis placed on G and its dominant D, and by the insertion of numerous F[#]'s and E^b's within this context.

Concerning the matter of performance practices, we have received some illuminating information via two handwritten notes which appeared in the organ copy of Musica Deo sacra.²⁸ The first of these notes describes how tempo was dictated by the human pulse, approximating a metronomic marking of 72/half note. This guideline may not apply to secular music, for Musica Deo sacra contained none of it,

²⁸ Edmund Fellowes, ed., The English Madrigalists, Volume XVIII, rev. by Thurston Dart (London: Stainer and Bell, 1960), p. iv.

but could conceivably be applied to "When David Heard," which was included in this collection. The second note relates that Tomkins' standard of pitch was more than a tone higher than that of the present day. This note too, however, probably referred to sacred music, for madrigal composers frequently took their sopranos up to A, which would ostensibly mean negotiating something near C. It seems likely, therefore, that the standard of pitch for church music was higher than that used for secular vocal music.

Despite the fact that neither the manuscript copy nor the two printed versions contained any hint of instrumental participation, a comment by Charles Butler, author of The Principles of Music, proves that mixed consorts were very much the order of the day:

Of this mode [Lydian] is that passionate lamentation of the musical king for the death of his son Absalom, composed in five parts by Mr. Thomas Tomkins, now organist of His Majesty's chapel. The melodious harmony of which, when I heard it in the Music-School (Oxon), whether I should more admire the sweet well-governed voices, with consonant instruments, of the singers, or the exquisite invention, wit, and art of the composer, it was hard to determine.²⁹

The structure of Tomkins' "When David Heard" is largely dictated by the natural lines of demarcation inherent in the text, as illustrated by the half cadence in measure 44 which concludes the narration. The typical ABA division of the second-half material is less apparent to the

²⁹Stevens, Thomas Tomkins, p. 36.

auditor due to the unobtrusive recapitulation of the A theme. The reason for this subtlety is that, upon the return of the "Absalom" text, Tomkins disguises the two themes of the initial "Absalom" section. The more important of these original ideas can be found in the tenor part in measures 45-49, with its inversion appearing in the bass part in measure 51, while the second theme is located in the quintus part in measures 46-50. The stepwise-descending fifth of the first A section is modified into a descending fourth pattern in the recapitulation, as seen in the middle line at bar 114. That Tomkins did intend this final section to remind the listener of the earlier portion is clearly substantiated through the comparison of soprano parts in each respective section. Measures 57-61 and 117-22 offer proof that a definite reference was envisioned.

Tomkins' lament devotes an unusual amount of time to the treatment of the initial "Absalom" text, for nearly 50 measures are required for this portion of the setting, as compared to only 11 measures in the corresponding section of Weelkes' composition. Even at the end of this textual idea, Tomkins seems reluctant to abandon these powerful words, for he continues the text "O my son, my son" well into the succeeding textual material. Moreover, he makes short work of the B section, using only 20 measures to set the text "would God I had died for thee," and quickly turns his attention once more to the pleading words of David.

The incessant reiteration of this textual fragment becomes a special event in itself, for as the words gradually lose their face value, they begin to take on a symbolic quality, and become a vehical for the venting of David's emotional frustration. Perhaps it is this elongation of the drama which separates Tomkins' setting from the others, for his lament certainly represents a unique contribution to this elegaic literature.

WHEN DAVID HEARD.

To Mr. Thomas Myriell.

Words from 2 Samuel XVIII. 33.

Smoothly, but with movement (two quick beats in a bar.) 5

SOPRANO.
(CANTUS.)

ALTO.
(QUINTUS.)

ALTO.
(ALTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

When Da - vid heard

When Da - vid heard

When Da - vid heard that

When Da - vid heard

10

that Ab - sa - lom was slain, that Ab - sa - lom was

that Ab - sa - lom was slain, that Ab - sa - lom, Ab

Ab - sa - lom was slain, that Ab - sa - lom was

that Ab - sa - lom was slain, that Ab - sa - lom was

15 *mf*

slain, _____ He went up to his Cham-ber,

mf

- sa - lom was slain, He went up to his Cham-ber, he went

mf

slain, was _____ slain, He went

mf

slain, was slain, He went up to his Cham-ber,

mf

He went

20 25

ov - er the gate, the _____ gate,

up to his Cham-ber ov - er the gate, _____ the gate,

up to his Cham-ber _____ ov - er the gate, the gate, and

ov - er the _____ gate, and wept,

up to his Cham-ber ov - er the _____ gate,

30

and wept, and wept, and wept,

and wept, and wept, and wept,

wept, and wept, and wept, and wept, And

and wept, and wept, and wept,

and wept, and wept, and wept,

[illegible]

40

The musical score consists of seven staves. The first five staves are vocal parts, each with lyrics underneath. The sixth staff is a piano accompaniment part. The seventh staff is another piano accompaniment part. The music is written in G major (one sharp) and 4/4 time. The tempo is marked 'Allegretto'. The key signature has one sharp (F#). The time signature is 4/4.

said, and thus he said:

and thus he said, and thus he said, thus he said:

— he said, and thus he said:

and thus he said, he said:

said, and thus he said, and thus he said:

[illegible]

[illegible]

60

cresc.

my son, my son, Ab - sa -

cresc.

0 my son, my son, Ab

cresc. >

son, my son, my son, my son, Ab - sa - lom

0 my son,

son, my son, my son, my son,

cresc.

65

-lom my son, Ab - sa - lom my son, Ab -

sa - lom my son, O my son,

my son, my son, O Ab - sa - lom my

Ab - sa - lom my son, my son,

Ab - sa - lom

70

- sa - lom my son, my son, Ab - sa - lom

my son, Ab - sa - lom my son, O my

son, O my son, Ab - sa - lom my son,

Ab - sa - lom my son, my son, Ab - sa -

my son, Ab - sa - lom, Ab -

75



my son, my son, my son, Ab.

son, O my son,

Ab - sa - lom my son,

-lom my son, my son,

sa - lom my son, my son,

80

sa - lom, Ab -

p Ab - sa - lom, Ab - sa - lom my

p Ab - sa - lom, Ab - sa - lom my son, Ab -

p Ab - sa - lom, Ab - sa - lom my

85 90

- sa - lom, Ab - sa - lom my son, O Ab - sa - lom

son, Ab - sa - lom, Ab - sa - lom my

- sa - lom, O my son, O Ab - sa -

son, O Ab - sa - lom, O my son,

p Ab - sa - lom, Ab -

95

my son,

pp son, Ab - sa - lom my son, Would

-lom my son, Ab - sa - lom my son, my

- O Ab - sa - lom my son,

- sa - lom my son, my son,

pp

100

pp cresc.

Would God I had

God I had died for thee, for

pp cresc.

son, Would God I had

pp

Would God I had died for thee,

pp

O my son, my son,

cresc.

105

mf

died for thee, for thee, would God I had

mf

would God I had died, died for

mf

died for thee, would

cresc.

mf

for thee, would God

mf

Would God I had died, I had died for

mf

cresc. **110**

died, I had died for thee,

thee, would God I had

cresc. God I had died for thee, for thee,

cresc. I had died for thee, would God I had

cresc. thee, would God I had died for thee,

cresc.

115

Ab - sa - lom

died for thee, for thee, Ab - sa - lom my son,

Ab - sa - lom my son,

died - for thee, Ab - sa - lom, Ab -

Ab - sa - lom my son, my

120

my son, my son, Ab - sa - lom

my son, O Ab - sa - lom,

Ab - sa - lom my son, my

sa - lom my son, O Ab - sa - lom my son, my

son, O my son, Ab - sa -

125

my son, O Ab - sa -

Ab - sa - lom, Ab - sa - lom my

son, Ab - sa - lom my son, O

son, Ab - sa - lom my son, my

- lom my son, my

130

lom my son, O my son, Ab -
son, O Ab - sa - lom my
Ab - sa - lom my son,
O Ab - sa - lom my son, O Ab - sa -
son,

135

- sa - lom my son.
son, O Ab - sa - lom, Ab - sa - lom my son.
O Ab - sa - lom my son.
- lom my son, my son.
O Ab - sa - lom my son.

Robert Ramsey (ca. 1590-1644)

Robert Ramsey is but one of many lesser-known English composers of the early 17th century. Little biographical information is available concerning this man, though we do know that he was granted a bachelor's degree from Cambridge in 1616, and later served as organist of Trinity College from 1628 to 1644.³⁰ Records also reveal that Ramsey was Master of the Children from 1637 to 1644. He is mentioned neither by his contemporaries nor by his immediate successors, and although he may have been known to Thomas Mace, who was a clerk at Trinity College, Ramsey receives no notice in Musick's Monument (1676).³¹ A four-part Service of his does appear, however, in Thomas Tudway's collection of cathedral music compiled between 1714 and 1720.³²

All of Ramsey's surviving music is vocal, and the majority of it is sacred. The bulk of this church music is found in part-books at Cambridge, Oxford, and Glasgow; the remainder is preserved at the British Museum, Ely, Tenbury, and York.³³ Information concerning a publication by Ramsey is mentioned by Miss M. C. Crum in her article written for

³⁰Long, Music of the English Church, p. 196.

³¹Edward Thompson, ed., Early English Church Music, Volume VII (London: Stainer and Bell, 1967), p. vii.

³²Long, Music of the English Church, pp. 196-97.

³³Thompson, Early English Church Music, Volume VII, p. viii.

The Bodleian Library Record which discusses the Hamond part-books. These books are so named because they were part of a 17th-century music collection belonging to Thomas Hamond, a Suffolk landowner. Miss Crum writes:

...The set also provides evidence of a book prepared for publication by Robert Ramsey called "Dialogues of sorrow, upon the death of the late Prince Henrie, 1615. Composed by Robert Ramsey Bachelor of Musiche." Two of the seven pieces by Ramsey included in the set are marked as taken from this work, the first, and the last, a lament in three sections. Almost certainly the intervening songs came from the same source. Only the last is a dialogue on Prince Henry's death; but other collections of madrigals ended with memorial songs, and Ramsey may well have arranged his collection in the same way, referring in the title only to what he thought the most important or attractive section.³⁴

Ramsey's publication may well have been prompted by Coperario's Songs of mourning bewailing the untimely death of Prince Henry (1613). Unfortunately, Ramsey's collection has not survived, and the only reference to its existence comes from these Hamond part-books. The complete contents remain a mystery, but it is possible, especially in light of Thurston Dart's hypothesis concerning these laments, that Ramsey's setting of "When David Heard" was composed as part of this collection which honored the passing of Prince Henry.

This assumption is strengthened by both the approximate date and compositional style of the elegy. "When David Heard" has survived in the British Museum manuscript

³⁴Ibid., p. vii.

Add. 29427, which also contains many items from Myriell's Tristitiae Remedium, known to have been published in 1616.³⁵

Also, Ramsey's early works feature elements which typify the English madrigalists of this period, such as expressive word-painting, metric shifts, strophic repetition, and quick, buoyant musical figures. His later music, however, reflects idiomatic features of the early Baroque, traits which also appear in the music of Peerson, Philips, and Deering. Ramsey's Latin Te Deum settings, in particular, reflect the spirit of the "seconda prattica," exhibiting "concertato" textures and choral recitative.³⁶ None of these progressive features is displayed in "When David Heard," while the madrigalian influence is quite strong, thus supporting an early date of composition.

Three minor discrepancies in text separate Ramsey's lament from those of Tomkins and Weelkes. The first of these is simply a difference in spelling, for Ramsey uses the Latin version, Absalon, as opposed to its English counterpart, Absalom. The second change involves the insertion of the preposition "to" in the phrase "would (to) God I had died for Thee." The third modification, the inclusion of the phrase "as he went," coming just before the close of the narrative section, is the result of Ramsey's decision to

³⁵Ibid., p. ix.

³⁶Ibid.

include the first of two biblical phrases omitted in Weelkes' model.

A much greater distinction between Ramsey's elegy and the others surfaces in the area of textual treatment. The careful attention to individual phrases, so indicative of Weelkes' and Tomkins' settings, is sorely lacking in Ramsey's lament. To illustrate this point, examine Ramsey's setting of the phrase, "would to God I had died for thee." Not only is the treatment of this phrase limited to a mere six measures of music, but the shape of this motive is so clearly related to the fragments which have previously appeared in conjunction with different textual material (measures 18-19, and 26), that autonomy of the melodic idea is impossible. Furthermore, Ramsey only scratches the surface in exploring the dramatic potential inherent in the text. Witness the fact that Tomkins devotes 50 measures to his initial treatment of the phrase "O my son Absalom," while Ramsey devotes a paltry 5 measures to his. This casual if not flippant attitude toward setting the text is likely the result of madrigalian influence, for English secular music was often reflective of this approach.

Ramsey's failure to develop these individual textual phrases causes the piece to be quite short, consisting of only 39 measures in all. The marked separation between the narration and the dramatic action, effected by extended cadences in both Tomkins' and Weelkes' laments, is not as

pronounced in Ramsey's setting. Similarly, the respective themes for the individual "Absalon" statements are not as clearly unified as in the related settings, though there is some rhythmic and melodic resemblance between them.

It should be mentioned that the particular edition of Ramsey's lament included in this paper has been transposed up a full step from the original mode of G Dorian in order to accomodate modern mixed-choir performances. For the most part, harmony is quite conservative, with leading tones accounting for most accidentals. One brief digression does occur, though, on the word "wept," which foreshadows the use of secondary dominants within a tonal framework. Conventional cross-relations are rare, and vertical cross-relations, non-existent. Elementary word-painting is in evidence, as demonstrated by the ascending triadic motives and octave leaps associated with the phrase "he went up to his chamber," and by the customary "sighing" minor seconds which saturate the texture.

One element indigenous to Ramsey's piece alone is that of metric fluctuation. Twice the normal quadruple flow is interrupted by pairs of three groupings, as seen in measures 16 and 38. Triple insertions within a duple context are commonly found in madrigals of this period, which further illustrates Ramsey's secular approach to this work. It should be noted that these insertions, indicted only as triple time in Ramsey's manuscript, have been barred by the

editor in 6/4 and 3/2 respectively. The 3/2 time signature was inserted to give emphasis to the harmonic structure rather than the textual accent.

In fairness to Ramsey, we must remember that his rendition of "When David Heard" is a relatively early work and is not representative of his mature style. Nevertheless, it is easy to understand why this conservative and emotionally detached elegy has been eclipsed by the more skillfully constructed and dramatically imbued settings by Tomkins and Weelkes.

SOPRANO 1
 SOPRANO 2
 ALTO
 TENOR
 BASS 1
 BASS 2
 ORGAN REDUCTION

When Dav-id
 When Dav-id heard that Ab-sa-
 When Dav-id heard Ab-sa-lon was slain, that Ab-sa-
 When Dav-id heard that Ab-sa-lon was slain,

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10

mf

S¹ Ab - sa - lon was slain, *mf* he went up to his

S² was slain, *mf* he went up to his cham-ber,

A -lon, Ab - sa - lon was slain, *mf* he went up to his cham-ber,

T Ab - sa-lon was slain, *mf* he went up to his cham-ber, he went

B¹ — that Ab - sa - lon was slain, *mf* he went up,

B² Ab - sa-lon was slain, *mf* he went up,

mf

15

S¹ cham - ber he went up to his cham-ber, to his cham -

S² he went up to his cham - ber, he went up to his

A he went up to his cham - ber, to his

T up to his cham - ber, he went up to his cham - ber

B¹ — he went up to his cham-ber,

B² he went up, he went up to his

S¹ *mp* - ber *mp* o - ver the gate, and wept, *p* and as he went
 S² cham-ber *mp* o - ver the gate, and wept, *p* and as he went, as —
 A cham-ber *mp* o - ver the gate, and wept, and *p* as he went
 T *mp* o - ver the gate, and wept, *p* and
 B¹ *mp* o - ver the gate, and wept, and as —
 B² *mp* cham-ber o - ver the gate, and wept, and
 Piano *mp* *p*

20
 S¹ *pp* thus he said: *f* O my son Ab - sa-lon, O my
 S² — he went *pp* thus he said: *f* O my son, O my son Ab - sa-
 A *pp* thus he said: *f* O my son, O my son Ab - sa-
 T as he went thus he said: *f* O my son Ab - sa-lon, O my
 B¹ — he went thus he said: *f* O my son Ab - sa-lon, O my
 B² as he went thus he said: *f* O my son Ab - sa-lon, O —
 Piano *pp* *f*

25 *mf*

S1 son Ab - sa - lon, Ab - sa - lon, would to God I had died for thee,

S2 - lon, O my son Ab - sa - lon, would to God I had *mf*

A - lon, O my son Ab - sa - lon, would to God I had *mf*

T son Ab - sa - lon, Ab - sa - lon, would to God I had died, *mf*

B1 son Ab - sa - lon, Ab - sa - lon, would to God I had *mf*

B2 my son Ab - sa - lon, would to God I had died for thee, *mf*

mf

30

S1 would to God I had died for thee.

S2 died for thee, would to God I had died for

A died for thee, would to God I had died for thee

T would to God I had died, would to God I had died for thee, for

B1 died for thee, would to God I had died for

B2 would to God I had died for thee.

mp 35

S1 *mp* O Ab - sa - lon, O Ab - sa - lon my son,

S2 thee. *mp* O Ab - sa - lon my son, Ab - sa - lon, *p*

A *mp* O Ab - sa - lon my son, Ab - sa -

T *mp* thee. O Ab - sa - lon, O Ab - sa - lon my son,

B1 thee. *mp* O Ab - sa - lon, Ab - sa - lon,

B2 O Ab - sa - lon, Ab - sa - lon my son,

mp

p

S1 Ab - sa - lon my son, Ab - sa - lon my son, my son.

S2 *p* my son Ab - sa - lon, Ab - sa - lon my son, my son.

A - lon my son, O Ab - sa - lon, Ab - sa - lon my son, my son.

T *p* Ab - sa - lon my son, Ab - sa - lon my son, my son.

B1 *p* Ab - sa - lon my son, my son, my son.

B2 *p* Ab - sa - lon, O Ab - sa - lon my son, my son.

p

John Milton (1563-1637)

The name John Milton generally triggers an association with the outstanding literary figure of the 17th century. However, John Milton, the poet, was the son of the man we are investigating, John Milton, the composer. The elder John Milton was born in 1563 and, in typical fashion, received his early training, as a chorister in Christ Church at Oxford.³⁷ A staunch Catholic, Milton's father disinherited his son upon finding an English Bible in his chamber, which forced the younger Milton to journey to London in search of employment. After serving a five-year apprenticeship, Milton was accepted as a member of the Scrivener's Company.³⁸ Eventually, Milton became a wealthy businessman and music was relegated to his avocation. Still, as the historian Phillips tells us, "he [Milton] sometimes found vacant hours to study the noble science of musick, and gained the reputation of a considerable master in this most charming of all the liberal sciences."³⁹

In 1601 Milton contributed the madrigal "Fair Oriana in the morn" as part of Morley's famous collection. Later, in 1614, he submitted four sacred part-songs which were published in Sir William Leighton's Tears or Lamentacions

³⁷G. E. P. Arkwright, ed., The Old English Edition, Volume XXII (New York: Broude Brothers, 1968), p. 4.

³⁸Ibid., p. 6.

³⁹Ibid., p. 7.

(1614).⁴⁰ The piece in question, "When David Heard," was preserved in Myriell's private manuscript collection, which is now in the British Museum.⁴¹ Milton's lament could well have been one of the pieces which Myriell considered but rejected for his collection, Tristituim Remedium (1616), the publication known to have contained the famous setting by Tomkins. The specific reason behind the creation of this elegy is unknown, though the date of composition is compatible with it being a commemorative work for Prince Henry, as suggested by Dart. The possibility also exists, however, that it was simply written for performance at one of the weekly music meetings which took place at Milton's house on Bread Street.⁴²

Textually, Milton's lament follows closely the settings written prior to his. As with Ramsey, Milton uses the Latin spelling, Absalon, and incorporates the phrase "as he went." His treatment of the text exhibits the same staggered alignment of words which so typified the English school. Similarly, the familiar technique of word-painting is employed in the appropriate places, as shown by the ascending scalar passage on the words "he went up to his chamber," and by the leaping fourths and fifths associated with

⁴⁰Arkwright, Old English Edition, Volume XXII, p. 11.

⁴¹Ibid., p. 10.

⁴²Le Huray, Reformation in England, pp. 269-70.

the phrase "over the gate." One also encounters the customary rising and falling minor seconds which symbolize the pervading aura of grief.

Aside from these similarities, notable differences can also be found in Milton's elegy, as compared with the related settings. For instance, the normal division of the lament into two distinct halves is purposefully avoided, as Milton dovetails the end of the narration with the beginning of the quoted material. Then too, the initial phrase, typically introduced by a single voice in keeping with Weelkes' precedent, is begun instead with a full triad. Furthermore, the standard technique of thematically unifying the separate "Absalon" statements is not applied to this piece, for the former theme, illustrated by the second treble part beginning in measure 44, is only hinted at in the closing section's tenor part, starting in measure 81. It should also be noted that this recapitulation of text is conspicuously abbreviated, consisting of only seven measures of music.

Interestingly, the phrase which receives the most attention, consuming over one quarter of the piece, is "would God I had died for thee." No other English setting devotes this great a proportion of time to the treatment of these words. This section demonstrates the English predilection for combining the seemingly paradoxical elements of imitation and homophony. The vertical factor is established by consistent chord changes on the principal beats of each

measure. The lateral factor, however, is a more complex issue, for the establishment of imitative awareness is accomplished through a variety of means. The most obvious of these methods is the simple reiteration of a particular melodic motive, as seen in measures 68-78. Here the bass instigates a motive which is, in turn, precisely imitated at the fifth or the octave by each of the other voice parts, starting with the soprano and descending one line with each new entrance. The final statement of this idea is sung by the bass, thus completing the cycle.

A more subtle approach to achieving an imitative sensation involves the repetition of an identifiable rhythmic pattern, as illustrated by the phrase begun in measure 58. At this point the tenor presents a rhythmic idea which is echoed, sporadically, throughout the entire segment. The shapes of the related melodies fluctuate with each recurrence, but the rhythm is consistently maintained. This same juncture (measure 58) features the bass voice initiating an augmentation of this pattern; however, the rhythmic idea is now combined with a melodic figure, which is subsequently restated a fourth higher. To further complicate matters, the dotted quarter-eighth note rhythm which plays such a key role in the theme originating in measure 68, is plainly forecast in this first subsection (measures 58-67). Thus, in the treatment of this single textual idea, Milton presents two distinct rhythmic patterns, the first appearing

mostly with dissimilar melodies, the second linked to a constant melodic figure, following its rhythmic preview. It must now be pointed out that all this activity takes place within a thick five-voice texture, thereby making the imitative associations more difficult for the auditor to discern.

Milton's harmonic usage represents a conservative approach. The Dorian mode is frequently altered through the addition of a B^b, creating the D pure minor scale, the parallel major of which also comes into play. Numerous 2-3, 4-3, and 7-6 suspensions are sprinkled throughout the lament, and account for the bulk of Milton's dissonance, though standard cross-relations do occur infrequently. Daring harmonic progressions, such as those found in Deering's setting, are not in evidence.

The strong possibility of instrumental participation has already been mentioned in the discussion of previous works; nevertheless, some extremely relevant and specific information is provided in Leighton's Tears or Lamentacions, known to have contained works by Milton.⁴³ This source opens with a series of seventeen consort songs for four voices plus instruments, with the instrumentation remaining constant for each piece. Adjacent to the respective voice

⁴³ Arkwright, Old English Edition, Volume XXII, p. 13.

parts are printed the words "Cantus with a Treble Violl," "Altus with a Flute," and "Bassus with a Base Violl." The tenor part is unsupported. Parts also appear for lute, citterne, and bandora. The compositions in Leighton's Tears were not intended for church use, as likely was the case for Milton's lament, but were meant for private performance, being described as "grave chamber music." Judging by the large number of similar collections which have surfaced, there must have been a large demand for this kind of music.

Milton's "When David Heard," while it may not be equal to the powerful settings by Tomkins and Weelkes, does, nevertheless, reflect a high degree of musical learning, and certainly represents a substantial contribution to the English repertory.

WHEN DAVID HEARD.

5

1st TREBLE.

2nd TREBLE.
*

ALTO.

TENOR.
8^{va} lower.

BASS.

*In the original B $\flat$ is marked in the signature throughout the 2nd Treble part.

10

When..... Da - - - vid heard..... that..... Ab -

.... was..... slain, When Da - vid heard that Ab -

Ab - so - lon was slain, When Da - vid heard that

- lon..... was slain, When Da - vid heard that Ab - so -

When..... Da - vid heard that Ab - so -

15

- so - lon was slain

- so - lon was slain.....

Ab - so - lon..... was slain he went up to his cham-ber

- lon was..... slain, he went up to his cham-ber o - - - ver

- lon..... was slain..... was.....

20

He went up to his chamber o - ver the gate and
 He went up to his chamber o - - ver the gate and
 o - ver the gate and wept and wept he went up to his chamber
 the gate and wept..... he went up to his
 slain.....

25

wept o - ver the gate..... and wept o - ver the gate...
 wept o - ver the gate and wept..... o - ver the gate and wept and.....
 o - ver the gate and wept, and..... wept o - ver the gate, o - ver the
 cham - - ber o - ver the gate and wept and wept, o - -
 he went up to his chamber o - - ver the gate and

*This B is not $\sharp$ in the original.

† This note is a minim in the original.

30

..... and wept..... and wept and as he went and as he.....

..... wept and wept, and as he went and as he

gate and wept..... and as he went and as he

ver the gate and wept and as he

wept and wept and as he

35 40

..... went thus he said, thus he said, he said..... O.....

went thus..... he said..... thus..... he said

went thus..... he said..... thus..... he said..... O...

went thus..... he said..... thus, thus he said, thus he

went thus he said, thus he said.....

*This note is a minim in the original.

45

..... my son..... Ab - - so lon, O my son Ab - so -
 thus he said..... O..... my son Ab - so -
 my son..... Ab - so - lon, O..... my son..... Ab - - so -
 said, O my..... son Ab - so - lon O my
 O..... my son Ab - - so - lon

50

- lon, O..... my son Ab - - so - lon,
 - lon, my son O..... my son Ab - so - lon..... O
 - lon O my son Ab - so - lon, my son Ab - so - lon, O.....
 son Ab - so - lon O my son Ab - -
 O..... my son Ab - so - lon, O my son

55

O my..... son Ab - so - lon, Would God I had
 my son Ab - so - lon Would..... God
 my son Ab - so - lon Would God I had
 - so - lon..... Would God I had died for thee, would
 Ab - so - lon Would God I had

60

died for thee..... would God I had died for
 I had died for... thee..... would God I had
 died..... for thee, for..... thee..... I had
 God I had died for thee would God I had died for thee,
 died for..... thee would God I had

*Dot in original after the G.

*There is a minim rest in original here.

75

God I haddied for thee, for thee, would God..... I had died.....
 thee, would..... God I had died for thee, for thee my son
 for thee..... would God I had died for thee would God I had
 God I had died for thee, would God I had died for
 would..... God I had died for thee, my

80

85

..... for thee my son Ab - so - lon..... my son.....
 Ab - so - lon Ab - so - lon..... my son, my son, my son
 died for thee, my son Ab - so - lon, my son..... my.... son
 thee, O my son Ab - so - lon, O my son, my son.....
 son Ab - so - lon..... my son..... my son.....

Richard Deering (ca. 1580-1630)

Richard Deering (or Dering) was born about 1580, the illegitimate son of Henry Deering and Lady Elizabeth Grey, sister of the Earl of Kent.⁴⁴ As a youth he was sent to Italy, where he received a thorough musical training. When Deering returned to England in 1610, he applied for and was granted a bachelor's degree from Christ Church, Oxford, stating that he had been studying music for over ten years.⁴⁵ It seems likely that he was the same "Mr. Dearing" who was in the service of the British Ambassador to Venice, Sir John Harrington, in 1612.⁴⁶ Deering surfaces next in Brussels, where from 1617 to 1625 he was organist at the Convent of the Benedictine Nuns. Subsequently, he accepted an appointment as organist to Queen Henrietta Maria and "Musician for the lute and voice" to Charles I.⁴⁷ Five years later Deering was dead.

The majority of Deering's music was published on the continent, including four sets of Cantiones sacrae issued by the Flemish publishing house Phalese of Louvain.⁴⁸ This may help explain the long neglect which he has suffered at the

⁴⁴Peter Platt, ed., Early English Church Music, Volume XV (London: Stainer and Bell, 1974), p. ix.

⁴⁵Long, Music of the English Church, p. 193.

⁴⁶Ibid.

⁴⁷Platt, Early English Church Music, Volume XV, p. ix.

⁴⁸Ibid.

hands of his native countrymen. This neglect is unfortunate, for Deering was one of the most progressive composers of his time, being one of the very first to incorporate elements of the Italian "stile nuovo" into English church music. Having studied in Italy, and apparently worked in Venice, Deering would have had first-hand knowledge of the new and exciting music being composed by Monteverdi, Caccini, Donati, Peri, Viadana, and others. Keeping in mind the time lag between new developments abroad and their delayed acceptance in England, Deering, through his direct experience with these advanced techniques, would have been stylistically well ahead of his English contemporaries.

"Contristatus est Rex David" is number sixteen of Cantiones sacrae quinque vocum cum basso continuo ad organum, published in Antwerp in 1617.⁴⁹ The title of this five-voice collection mentions the interesting fact that a "basso continuo" line was included. This addition, though the bass is unfigured, reflects Deering's awareness of vertical sonorities and helps explain the predominance of chordal textures in his music. Deering's use of choral recitative, appearing in measures 8-9 and 14-15, further separates his style from that of the English mainstream, for it is indicative of the desire of early Baroque compos-

⁴⁹Deering, Richard, "Contristatus est Rex David," transcribed and edited by C. F. Simkins (New York: C. F. Peters Corporation, 1969), p. 1.

ers, particularly those in Florence and Venice, to make the text intelligible to the auditor. This is why all five voice parts frequently deliver the same text in a precisely synchronized fashion. This synchronization of text represents a notable change from the style of Weelkes, Tomkins, and the others, for a staggered alignment of text was essential to their music, and reflected their concern for the individual freedom of linear voice parts, even in a homophonic context.

Another foreign element which serves to distinguish Deering's music is his incorporation of so-called "driving" rhythms, as seen in measure 24, which typify the early Baroque. The single eighth rest acts as a springboard for the recurring dactylic patterns, a technique strongly reminiscent of Monteverdi's agitated rhythms.

"Contristatus est Rex David" also illustrates Deering's absorption of a more advanced harmonic vocabulary, which is demonstrated by his inclusion of seventh chords and augmented triads. Measure 5 is an interesting example, for it contains not one but a series of seventh chords. The appearance of the note E^b is not surprising in itself, for it has frequently been inserted to transform G Dorian into G pure minor. What is unusual, however, is that Deering adds a D^b to the E^b major chord, subsequently resolving it to yet another seventh chord. A third seventh chord appears on beat four, acting as a secondary dominant to C minor. The

closing cadence on D major is followed by a startling shift to B^b major, thus forecasting the technique of third relationships which was to become so thoroughly exploited by the Romantics some two hundred years later. A final example of this harmonic boldness can be seen in the movement from measure 25 to 26. The chord progression involves a G minor chord going to an F augmented chord, which results in the formation of an augmented second in the quintus line. Surely these unprepared dissonances would have been rather shocking to the conservative English musicians of the day, not to mention the musically illiterate laymen.

Curiously, the Latin text chosen by Deering includes a portion of biblical text which appears in no other Englishman's setting, for he uses a phrase from II Samuel, 19:4, in addition to the customary verse, II Samuel, 18:33. This added text, "et operuit caput suum," which tells of David covering his head, is extracted from a later reference to David's continued mourning, and comes last in the sequence of events. Nevertheless, Deering, like Gascongne, inserts this phrase early in his narrative portion, using it to serve his dramatic purposes. Also unique to Deering's lament is his reference to the very first phrase of verse 33 which relates that "the King was greatly moved." The complete text with its English translation follows:

Contristatus est Rex David, et operuit caput suum, et flevit; et sic loquebatur vadens: Fili mi Absalon, quis mihi tribuat ut ego moriar pro te, fili mi, Absalon.

King David mourned greatly, and hid his face and wept;
and as he went thus he said: O my son Absalom, would
that I might die for thee, O Absalom, my son, my son.

A peculiar aspect of Deering's textual treatment is his insertion of the words "ego moriar pro te" within the repeated "Absalom" section, thus avoiding the clear ABA design which was an essential ingredient in the settings by Tomkins and Weelkes. This is but one manifestation of a pervading attitude that architectural form is secondary in importance to matters of text and drama. A further illustration of this principle can be found in measure 15, the point at which narration changes to dramatic action. It was this juncture which the majority of English composers used to separate their settings into two distinct halves; but Deering chooses to contrast the sections with a simple change in texture, proceeding on immediately without any formal division.

Certain characteristics are common to both Deering's lament and those of his English contemporaries, such as the use of cross-relations, the presence of both modality and tonality, and the appearance of the "sighing" minor seconds. Nevertheless, Deering's overall style, with its innovative harmonies and rhythms, owes much more to his training on the continent than it does to the influence of the English school. The course of English music might have been greatly changed had the progressive works of Deering, Philips, and others been more widely circulated, and their techniques more willingly adopted.

CONTRISTATUS EST REX DAVID AND THE KING WAS GREATLY MOVED

Music Text: No. 16 of 'Cantiones Sacrae
quinque vocum cum basso continuo ad
organum', published by Peter Phalesius,
Antwerp, 1617. Christ Church, Oxford,
Mss. 881-6.
Literary Text: Samuel II: Ch. 19: v. 4.

Richard Deering (c. 1580-1630)
transcribed and edited by
C. F. Simkins

Cantus
S. I

Quintus
S. II

Altus
A.

Tenor
T.

Bassus
B.

Reductio
partiturae

Con - tri - sta - tus est Rex Da -
And the King was great - ly mov -

Con tri - sta - tus est Rex Da - vid,
 And the King was great - ly mov - ed,

Con tri - sta - tus est Rex Da - vid,
 And the King was great - ly mov - ed,

-vid,
 -ed, Con tri - sta - tus est Rex Da - vid,
 And the King was great - ly mov - ed,

-vid,
 -ed, Con tri - sta - tus est Rex Da - vid,
 And the King was great - ly mov - ed,

-vid,
 -ed, Con tri - sta - tus est Rex Da - vid,
 And the King was great - ly mov - ed,

-vid,
 -ed, Con tri - sta - tus est Rex Da - vid,
 And the King was great - ly mov - ed,

et o-pe - ru - it ca - put su - um, et
and as he went he co - ver'd his head, and

et o-pe - ru - it ca - put su - um, et
and as he went he co - ver'd his head, and

et o-pe - ru - it ca - put su - um, et fle - vit, et
and as he went he co - ver'd his head, and wept, and

et o-pe - ru - it ca - put su - um, et fle - vit, et
and as he went he co - ver'd his head, and wept, and

et o-pe - ru - it ca - put su - um, et fle - vit,
and as he went he co - ver'd his head, and wept,

fle - vit, et fle - vit, et sic lo-que-ba -
 wept, and wept, wept, and as he went,
 fle - vit, et sic lo-que-ba -
 wept, and as he went,
 fle - vit, et fle - vit, et sic lo-que-ba -
 wept, and wept, and as he went,
 fle - vit, et sic lo-que-ba -
 wept, and wept, and as he went,
 et fle - vit, et sic lo-que-ba -
 and wept, and as he went,

15

-tur va - dens: Fi - li mi, Ab - sa - lon, fi - li mi,
 thus he said: O my son, Ab - sa - lom, my son,
 -tur va - dens: Fi - li mi, Ab - sa - lon, fi - li mi,
 thus he said: O my son, Ab - sa - lom, my son,
 -tur va - dens: Fi - li mi, Ab - sa - lon, fi - li mi, fi - li
 thus he said: O my son, Ab - sa - lom, my son, my
 -tur va - dens: Fi - li mi, fi - li mi,
 thus he said: O my son, my son,
 -tur va - dens: Fi - li mi, fi - li
 thus he said: O my son, my

15

-tur va - dens: Fi - li mi, fi - li mi,
 thus he said: O my son, my son,
 -tur va - dens: Fi - li mi, fi - li
 thus he said: O my son, my

[20]

fi - li mi, Ab - sa - lon,
my son, Ab - sa - lom,

fi - li mi, Ab - sa - lon, quis mi - hi tri - bu - at,
my son, Ab - sa - lom would that I might die for thee,

mi, fi - li mi, Ab - sa - lon, quis mi - hi tri - bu - at,
son, Ab - sa - lom, my son, that I might die for thee,

fi - li mi, Ab - sa - lon, quis mi - hi tri - bu - at,
O my son, Ab - sa - lom, that I might die for thee,

mi, Ab - sa - lon, quis mi - hi tri - bu - at,
son, Ab - sa - lom, would I had died for thee,

[20]

ut e go mo - ri - ar pro - te;
would God that I might die for thee;

ut e go mo - ri - ar pro - te;
would God that I might die for thee;

ut e go mo - ri - ar pro - te;
would God that I might die for thee,

ut e go mo - ri - ar pro - te;
would God that I might die, might die, for thee;

ut e go mo - ri - ar pro - te;
would God that I might die for thee;

Ab - sa - lon, fi - li mi, Ab - sa - lon, fi - li mi, e - go
 Ab - sa - lom, my son, Ab - sa - lom my son, that —

Ab - sa - lon, fi - li mi, Ab - sa - lon, fi - li mi, e - go
 Ab - sa - lom, my son, Ab - sa - lom, my son, that —

Ab - sa - lon, fi - li mi, Ab - sa - lon, fi - li mi, e - go
 Ab - sa - lom, my son, Ab - sa - lom my son, that —

Ab - sa - lon, fi - li mi, Ab - sa - lon, fi - li mi, e - go mo - ri - ar pro
 Ab - sa - lom, my son, Ab - sa - lom, my son, that I might die for

Ab - sa - lon, fi - li mi, Ab - sa - lon, fi - li mi, 25
 Ab - sa - lom, my son, Ab - sa - lom, my son,

mo - ri - ar pro - te
 I might die for thee,

mo - ri - ar pro - te
 I might die for thee,

mo - ri - ar pro - te Ab - sa - lon, fi - li
 I might die for thee, Ab - sa - lom, my —

- te Ab - sa - lon, fi -
 thee, Ab - sa - lom, my

Ab - sa - lon, fi -
 Ab - sa - lom, my li
 O my son, Ab - sa -

fi - li mi, Ab - sa - lon,
O my son, Ab - sa - lom,

Ab - sa - lon, fi - li mi, Ab - sa - lon,
Ab - sa - lom, my son, Ab - sa - lom,

mi, Ab - sa - lon, fi - li, fi - li mi, Ab - sa - lon, fi - li
son, Ab - sa - lom, my son, my son, Ab - sa - lom, my

- li mi, Ab - sa - lon, fi - li mi, Ab - sa - lon, fi - li
son, Ab - sa - lom, my son, Ab - sa - lom, my

mi, Ab - sa - lon, Ab - sa - lon, fi - li
son, Ab - sa - lom, Ab - sa - lom, my

fi - li mi, Ab - sa - lon.
O my son, Ab - sa - lom.

fi - li mi, Ab - sa - lon.
O my son, Ab - sa - lom.

mi, fi - li mi, Ab - sa - lon, fi - li mi, Ab - sa - lon.
son, O my son, Ab - sa - lom, my son, Ab - sa - lom.

mi, fi - li mi, Ab - sa - lon.
son, O my son, Ab - sa - lom.

fi - li mi, Ab - sa - lon.
O my son, Ab - sa - lom.

fi - li mi, Ab - sa - lon.
O my son, Ab - sa - lom.

mi, fi - li mi, Ab - sa - lon, fi - li mi, Ab - sa - lon.
son, O my son, Ab - sa - lom, my son, Ab - sa - lom.

mi, fi - li mi, Ab - sa - lon.
son, O my son, Ab - sa - lom.

CHAPTER V

GERMAN

Heinrich Schütz (1585-1672)

A backward glance at the history of Western Music reveals that true musical genius is indeed rare. Nevertheless, it is undeniably displayed in the music of Heinrich Schütz, the greatest composer of the Middle Baroque. It was Schütz, whose works reflect a great variety of styles and forces, who was chiefly responsible for having introduced Italianate forms and techniques into Germanic literature.

As a choirboy in the chapel of Landgrave Maurice of Hesse-Cassel, Schütz received a thorough musical training as well as a solid foundation in the arts and sciences.¹ Subsequently, he embarked on a career in law, but was persuaded by the landgrave to undertake further musical training in Venice under the tutelage of Giovanni Gabrieli. Two resultants of this association with Gabrieli were a book of 5-part madrigals (1611), demonstrating Schütz's absorption of the Italian madrigal style, and a publication entitled Psalmen Davids (1619), showing the new "concerted" style which was a characteristic of the later Venetian school.

¹Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Schütz, Heinrich," by Anthony C. Lewis.

Returning to Germany in 1613, Schütz resumed his study of law, but only briefly, before becoming organist of the prince's chapel.² Four years later he was appointed music director at the court of the Elector of Saxony in Dresden, and remained in this position for over fifty years, enduring the hardships, interruptions, and periodic displacements caused by the Thirty Years' War.

Information concerning a second visit to Italy appears in the Dedication to Sinfoniae sacrae III (1650), where we read:

Thus I remember very vividly the manner in which, during these past, long, wearisome thirty years of war, Your Electoral Highness did not altogether withdraw your favor and helping hand from noble music and the liberal arts. As far as possible, you always came to their assistance. Especially, moreover, did you show all kinds of special favors to my unworthy person during the continuing unrest of our dear German fatherland. For the continuance of my profession you graciously allowed me, not only to undertake a second journey to Italy in 1628 and 1629 in order that I might there investigate the new advances and present practices in music which had developed there since my first sojourn, and for this purpose gave me a liberal allowance; but after the completion of this my journey..."³

Schütz's "investigation of new advances" refers primarily to his interest in Monteverdi's technique, which included the application of "concertato" style to solo singers and instrumentalists, the experimentation with coloratura writing, and the movement toward characteristically instru-

²Hans Joachim Moser, Heinrich Schütz; His Life and Work, trans. from 2nd rev. ed. by Carl F. Pfatteicher (Saint Louis: Concordia Publishing House, 1959), pp. 75-76.

³Ibid., p. 127.

mental idioms. These trends became manifest in Sinfoniae sacrae I (1629), a collection of twenty Latin compositions scored for from one to three solo voices, and from one to four specified instruments. This compilation, both written and published in Venice, was designated by Schütz as his "second ecclesiastical opus," for he labeled the Cantiones sacrae (1625), also written in Latin, as his first opus for the Roman Catholic Church.⁴ Sources of textual material for Sinfoniae sacrae I include several Old Testament books, especially Psalms, and the Song of Songs, a poetic "book of wisdom" contained in the Hebrew Bible.

Appearing as number thirteen in this collection is Schütz's masterful setting of "Fili mi, Absalon." A perusal of the piece is sufficient to identify a number of Italianate elements which have been incorporated by Schütz into this solo motet, such as the use of a specific orchestration and a "basso continuo" part, the inclusion of instrumental sinfonie, and the employment of "concertato" principles and dramatic textual representation.

The designation of an exact instrumentation for "Fili mi, Absalon" was an outgrowth of Schütz's study with Gabrieli, for nearly every composition in the earlier collection, Psalmen Davids (1619), exploits a different kind of sonority, with numerous examples of individual voices being accompa-

⁴Ibid., p. 464.

nied by a choir of trombones or cornetts.⁵ Schütz extracted this sonority from the polychoral idiom, and transferred it to the solo motet. The trombone and continuo sonority is not arbitrarily imposed on the text, but serves to amplify the tragic message through its somber accompaniment. One must bear in mind that the trombone which Schütz wrote for was not the powerful and brilliant instrument of our day, but one that was more mellow and more subdued.

The concept of writing an introductory sinfonia can be traced to Monteverdi, who featured independent instrumental movements called "Sinfonia" in his celebrated early opera, Orfeo (1607). The first sinfonia employed by Schütz uses the same basic chords to construct both the melodic material, a broken-triad line treated imitatively by the trombones, and the harmonic material, a homophonic continuo part played in supportive fashion by the keyboard and appropriate doubling instruments. This provides our first insight as to why Schütz's music was not just a carbon copy of the Italian models, for Schütz never forsook the contrapuntal training which he had received as a youth; rather, he fused this German contrapuntal tradition with the Italian "basso continuo" technique, an important step toward the development of the "luxuriant counterpoint" we associate with J. S. Bach.

⁵Grove's, s.v. "Schütz, Heinrich," by A. C. Lewis.

The ascending triadic motive of the opening sinfonia is echoed in the first vocal statement (measure 43). However, a striking difference is readily apparent, for a G[#] is inserted which creates an augmented triad in the melodic line and an E major chord in the continuo part. Through this modification of both harmonic and melodic factors, plus a contrast in sonority effected at the vocal entrance, Schütz demands the listener's attention and forces him to deal with the dramatic implications of the text.

The rising vocal line, which graphically portrays the tension build-up en route to an emotional peak, is beautifully balanced by a falling line which gradually lowers the anxiety level. The augmented triad of the antecedent phrase is offset by two diminished triads in the consequent phrase, enabling the voice to close on the same note (A-220) as that which began the melodic arch.

The cadence on A major and a switch to common time prepare for the return of the trombone quartet. However, the brass now function with a three-fold purpose, for they not only support and interact with the bass solo, but they also provide the rhythmic energy which propels the piece forward. In measures 54-56, as elsewhere in this passage, the trombones both preview and echo the bass solo in a manner not unlike the interplay of forces encountered in Venetian polychoral music. At the same time, Schütz supports the solo with vertical harmonies, augmenting the voice peri-

odically with duetting in thirds, but rarely duplicating the exact pitch being sung. Linear motion is produced by quarter note activity, prominent in interior sections (measures 60-67) but diminishing at cadential points. An examination of the brass lines in this section, with their rhythmic vitality and individuality, gives further evidence of contrapuntal interest, and lends credence to the premise that Schütz was forecasting the complex "rhythmic layers" which were common to the music of the late Baroque.

The pitch content of the second vocal phrase is, once again, largely determined by the harmonic foundation; for the reiterations of the word "Absalon," containing descending intervals of thirds, fourths, and fifths, consistently involve two of the three supporting chord members. The overall contour of this second vocal section, however, does not reflect the symmetrical design of the preceding segment; rather, an early climax is reached and a gradual decline in emotional intensity, begun in measure 62, is produced by sequencing at progressively lower pitch levels. During the last two solo phrases, which are relatively stagnant melodically and pensive in nature, the trombones continue to echo the descending "weeping" motive.

The last half of this piece is introduced by a second instrumental sinfonia, this one being much more active rhythmically than the first. The two principal motivic figures which generate this contrapuntal liveliness are the

eighth note-quarter note grouping, as seen in measure 81 of the second trombone part, and the dotted quarter note-eighth note combination, appearing in the first trombone part at measure 83.

Schütz employs these groupings in an opening duet between the upper two trombones, presenting the first motive along with its imitation at the fifth, then utilizing the second figure in a series of 2-3 suspensions. At the midpoint of this duet, the participants are synchronized in parallel thirds, leaving behind their competitive roles. A similar duet is initiated in measure 88 between the bottom pair of trombones; however, the upper trombones soon interrupt this idea and begin a point-of-imitation using the first figure. Accompanying this thickening in texture is a dramatic increase in the level of rhythmic activity, with an eighth note being sounded on each half-beat beginning in measure 95. Again, true to form, this activity lessens as the cadence approaches. This is nearly the antithesis of the Renaissance "drive to the cadence," for Schütz clearly writes in his own rhythmic ritard.

In the closing measures of this sinfonia, the first trombone line contains a melodic fragment which is immediately reiterated by the bass solo. Curiously, this line is never developed or repeated in the closing vocal section, nor is it related to the thematic material of the instrumental sinfonia. It would appear on the surface, then, that

Schütz simply inserted this fragment for the purpose of smoothing out the seam between the instrumental sinfonia and the returning solo voice. This seems plausible, for the second sinfonia, unlike the first, is not motivically or dispositionally related to the following vocal section, save for the fragment in question. The real purpose, however, goes beyond this superficial intent, for an examination of these notes reveals that this melodic fragment is, in fact, an exact duplication of the opening melody from Josquin des Prez's setting of "Absalon, fili mi." Schütz was, it appears, paying homage to the Flemish master by quoting from Josquin's lament, a practice not uncommon for the period.

The question is, Was Schütz familiar with Josquin's lament setting? We do know that "Absalon, fili mi" appeared in the two German collections by Kriesstein (1540) and Montanus and Neuber (1559).⁶ It is also true that Schutz made two important trips to Italy, the country in which Josquin des Prez had flourished. Thus, the opportunity certainly existed for Schütz to have come in contact with Josquin's lament.

Following this apparent tribute to Josquin, Schütz introduces his final musical idea in measure 111, a rather lengthy phrase consisting primarily of sequentially de-

⁶Lowinsky, Josquin des Prez, pp. 655-56.

scending, stepwise patterns which encompass either a minor or a diminished third. Before repeating this phrase a fifth lower (measure 121), he restructures the lead-in phrase, avoiding a repetition of the alleged quotation. Starting in measure 132, Schütz begins a recapitulation in reverse order of the opening two themes, prompted by a return to the "Absalon" text. Measures 133-40 harken back to the full ensemble section at measure 54. Unobtrusively, Schütz glides back into the opening triadic theme, closing the work with three farewell utterances, each descending lower as the grieving voice dies away.

The form of this piece is a large bipartite structure, with each half divided into two subsections, an instrumental *sinfonia* followed by a solo section. Each solo section is initially supported by the continuo alone, adding the trombones when the "weeping" motive occurs. The matter of text certainly plays an important role in determining the shape of this work, as evidenced by the previously mentioned thematic recapitulation. Within the overall bipartite design of this piece, there exists a tripartite treatment of the text. This textual scheme, ABA, resembles the structure of the 18th-century minuet and trio, in that Schütz reduces by one-third the number of measures allotted for the treatment of the recurring "Absalon" text, just as composers abbreviated the final minuet upon its return.

Coincidentally, or perhaps purposefully, Schütz

chose to set the same portion of biblical text as did Josquin, namely:

Fili mi Absalon, Absalon fili mi.
 Quis mihi tribuat, ut ego moriar pro te!
 Absalon, fili mi, Absalon.

My son Absalom, Absalom my son.
 Would that I had died for thee!
 Absalom, my son, Absalom.

It is understandable that Josquin extracted only this portion of the biblical scene, for he was writing a specific work of consolation containing a compilation of textual material; but it is rather odd that Schütz imposed the same restrictiveness on his choice of lament material, omitting any mention of David's movement to the chamber and his weeping, elements which were essential to the English settings. Furthermore, it is noteworthy that Schütz did not feel it necessary to include any interpolated texts, as did Jacob Handl, but relied solely on the textual content of this limited excerpt.

Dramatic representation of the text is accomplished by the obvious use of word-painting, as seen in the descending pattern associated with the word "moriar." This technique, stemming from the middle and late Italian madrigal periods, was absorbed by Schütz through his encounter with Gabrieli. More sophisticated application of this principle appears in the angular triadic line of the initial solo entry, depicting David's emotional state, and in the "weeping" motive accompanying the name "Absalon."

The Early Baroque is one of the richest harmonic periods in all of history, for it stands at the crossroads between modality and tonality. This is why, in Schütz's solo motet, one encounters the F^b 's and $G^\sharp$'s of the A harmonic minor scale, as well as temporary leading tones and occasional Picardy thirds. This also accounts for the extraordinary passage beginning in measure 111, in which Schütz explores the potential of secondary dominants before closing with a perfect authentic cadence in measure 117. Dominant seventh chords, first appearing in the music of Monteverdi, are fast becoming commonplace, while ninth chords are being hinted at via passing tones.

This factor of harmonic richness, together with those of melodic inventiveness, dramatic textual portrayal, and colorful orchestration, combine to make "Fili mi, Absalon" one of the outstanding solo motets of all time. Though we of the 20th century are forced to perceive this lament from our contemporary vantage point, and perhaps fail to comprehend its highly innovative nature, we still can share in the emotional impact of this work, and stand in awe of Schütz's superb craftsmanship.

Fili mi, Absalon

Adi, mein Sohn Absalon

SWV 269

Sinfonia

Trombone I
o Violino I all'ottava

Trombone II
o Violino II all'ottava

Trombone III

Trombone IV

Basso

Organo
Basso continuo
(Violone)

6

12

Тромбоне I

Тромбоне II

Тромбоне III

Тромбоне IV

#

18

b

24

b

31

37

43 Basso

Fi - li mi, fi - li mi, fi - li mi, fi - li mi, Ab - sa - lon,
 Ach, mein Sohn, ach, mein Sohn, ach, mein Sohn, ach, mein Sohn Ab - sa - lon,

49

fi - li mi, fi - li mi, fi - li mi, Ab - sa - lon,
 ach, mein Sohn, ach, mein Sohn, ach, mein Sohn Ab - sa - lon,

54 *Тромбоне I*

Тромбоне II
Тромбоне III
Тромбоне IV
Basso

Ab - sa - lon —, Ab - sa - lon, fi - - - li mi,
 Ab - sa - lon —, Ab - sa - lon, ach —, mein Sohn

61

Ab - sa - lon, Ab - sa - lon, Ab - sa - lon, fi -
 Ab - sa - lon, Ab - sa - lon, Ab - sa - lon, mein

68

8 8

и, fi - и mi, Ab - - sa - lon, fi - - -
 Соки, ах, mein Соки Ab - - sa - lon, ах

8 4 3 3 4

74

8 8

- - и mi, fi - - - и mi.
 - , mein Соки, ах - - - , mein Соки.

3 6 6 4 #

81 Sinfonia
Тромбоне I

Тромбоне II

Тромбоне III

Тромбоне IV

86

91

This musical score page contains measures 81 through 91 of a symphony. It features four staves for Trombones I, II, III, and IV, and two staves for the Piano. The key signature is one sharp (F#), and the time signature is 4/4. Measures 81-85 show the Trombone I and II parts with active melodic lines, while Trombone III and IV are mostly silent. The Piano accompaniment provides harmonic support with chords and moving lines in both hands. Measures 86-90 continue the development of these themes, with more frequent interaction between the brass and piano. Measure 91 shows a continuation of the patterns established in the previous measures. Fingering numbers (6, b) are indicated below certain notes in the piano part.

96

6 b 6 6 6 6 6 3 4 3 6

101

6 6 6 3 4 3 6 #

108 Basso

Quis mi-hi tri-bu-at, ut e-go mo-ri-ar, mo-
Nur eins be-wegt mich noch: daß ich doch ster-ben könnt, ster-

114

- ri-ar, mo-ri-ar pro te, quis mi-hi tri-bu-at,
- ben könnt, ster-ben könnt für dich! Nur eins be-wegt mich noch:

121

ut e-go mo-ri-ar, mo-ri-ar, mo-ri-ar pro
daß ich doch ster-ben könnt, ster-ben könnt, ster-ben könnt für

127

te. mo-ri-ar, mo-ri-ar pro te! Ab -
dich, ster-ben könnt, ster-ben könnt für dich! Ab -

133

Trombone I

Trombone II

Trombone III

Trombone IV

Basso

- sa - lon, Ab - - sa - lon, Ab - - sa - lon, fi - - -
 - sa - lon, Ab - - sa - lon, Ab - - sa - lon, ach

7 6

139

- - li mi, fi - li mi, fi - li mi, fi - li mi, Ab - - sa - -
 -, mein Sohn, ach, mein Sohn, ach, mein Sohn, ach, mein Sohn Ab - - sa - -

4 3 b 6 5 6 1 3 4 3

lon, fi - li mi, fi - li mi, Ab - - sa - lon, Ab - - sa - lon,
 lon, ach, mein Sohn, ach, mein Sohn Ab - - sa - lon, Ab - - sa - lon,

3 4 3 # b

151

Ab - - sa - lon, Ab - - sa - lon !
 Ab - - sa - lon, Ab - - sa - lon !

b 6 #

CHAPTER VI

SUMMARY

The ten compositions investigated in this paper reflect a wide variety of styles and techniques. Some of these works, such as the one by Josquin des Prez, are remarkably progressive for their time; others, like those by Handl and Tomkins, are quite characteristic of their respective schools; still others, as with the settings by Weelkes, Deering, and Schütz, embody both innovative and traditional elements. Yet, each elegy shares a common bond with the others, that being text. Though certain discrepancies or elaborations in textual material do exist, resulting from phrase deletions or interpolated additions, the basic story of David mourning the loss of his slain son is common to all settings.

This subject matter, in addition to presenting the personal anguish of a distraught father, also causes one to contemplate the broader ramifications of death and suffering. There is a universal quality inherent in this topic which serves to represent the collective grief of all who have been touched by death, particularly those who have experienced the tragic loss of a young and blossoming life.

The composers featured in this study have arrived at varying solutions in response to the problem of musically

portraying these textual ideas. Josquin des Prez, for example, chose to explore the elements of vocal registration and harmonic modulation. Jacob Handl included textual interpolation, expounding upon the biblical story within a polychoral framework. Weelkes concentrated on structural unification through thematic repetition, while employing poignant dissonances in the form of suspensions and cross-relations. Tomkins emphasized a prolonged reiteration of a single textual fragment, whereas Schütz employed a specific orchestration and featured motivic reworking. Each composer developed his own methodology for communicating the tragic message. This is one of the truly fascinating aspects of music, that a host of composers representing a variety of compositional schools can produce substantially different settings based on the same textual idea, with the distinct possibility that each, in its own way, can stand as a viable and meaningful work of art.

Not all settings of this lament were obtainable, for those by Smith and Bearsley, as well as one by an anonymous composer from the English school, are preserved only in manuscript form. It is also possible, even after this exhaustive search, that other relevant settings of David's lament may exist. Nevertheless, the works included in this investigation are clearly representative of the various schools within this time period, and in themselves offer a comprehensive survey of the topic..

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